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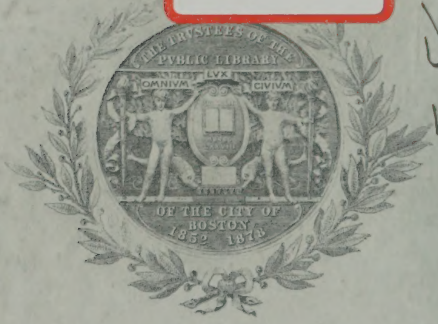

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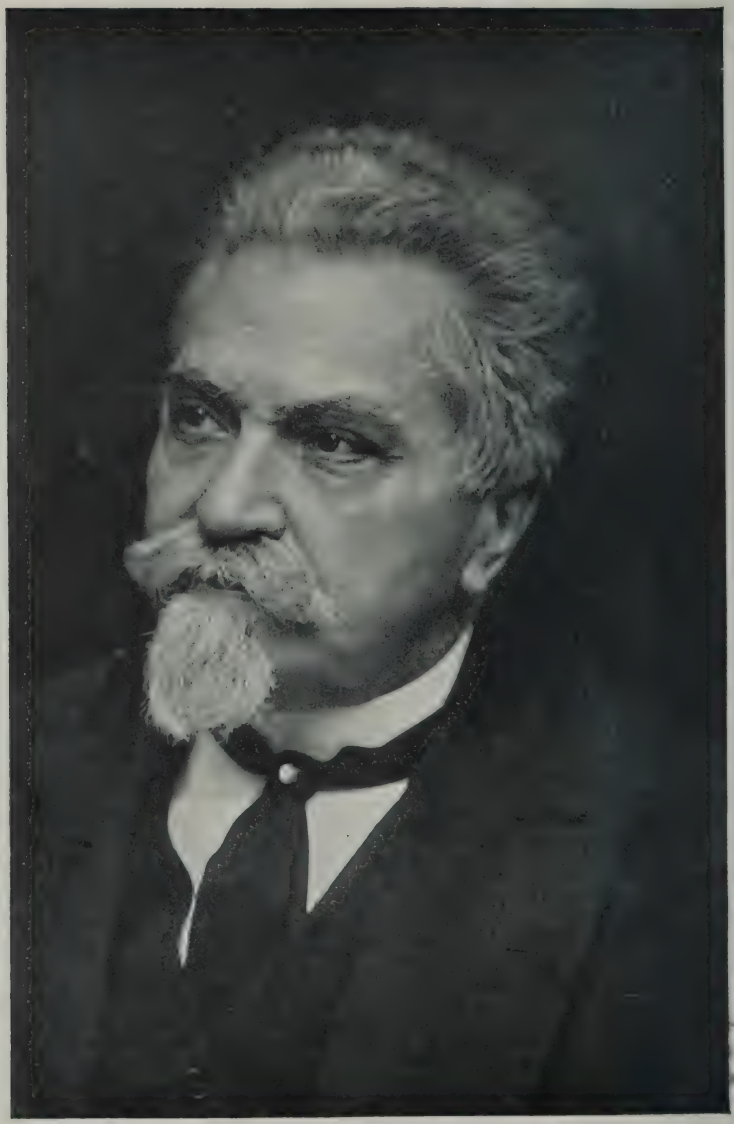


WASSILY ILYITCH SAFONOFF.

The Musical Times

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1916.

WASSILY SAFONOFF.

By Mrs. Rosa Newmarch.

The annual return to England of Vassily Ilich Safonov, or Wassily Ilyitch Safonoff as I suppose I must call him—since he insists that he knows how to spell his name better than I do—is a fixed and welcome event in the musical life of our country. Since the death of the French veterans, Lamoureux and Colonne, and the retirement of Hans Richter, he is undeniably the most notable of the 'guest' conductors who regularly visit our shores. This year he stands practically alone in his glory; for at a time when younger men might excusably shirk engagements involving a journey from Moscow to London, Safonoff, indifferent to the perils of submarines and mines, and, still worse, the ignominious rummaging of personal belongings at the Swedish frontier, calmly goes his way to and fro between the land of our splendid ally and our own country, which is almost a second home to him; but then he has in his veins the blood of an absolutely fearless race, and when one comes in contact with his strong, energetic and self-reliant character, it is difficult to realise any concatenation of events that would turn him from his fixed purpose.

Wassily Safonoff was born on February 6 (new style), 1852, in the village of Istchóry, in the Northern Caucasus, on the banks of the picturesque and turbulent river Terek, into which, according to the legend, the Georgian Princess Tamara was wont to cast the bodies of her discarded lovers. The whole region, wrapped in a glamour of romance, has been the source of inspiration to Lermontov, Poushkin and many another poet. The Caucasus did for the aspiring Russian spirits of the 19th century what Italy did for our Shelley and Keats, and Greece for Byron. But the ardour with which they loved this wild mountain scenery as a contrast to the plains and forests of Northern Russia was to them an acquired passion, whereas it is native to Safonoff. 'Already when you see the mighty chain of snow-capped mountains culminating in Kasbek and Elbruz you feel yourself a little nearer to the good God,' he says, as a vision of the sublime and desolate Terek valley shuts him out for a moment from the commonplace luxury of a London hotel. The races of the Caucasus are strangely intermingled: Georgians, Tatars, Persians, Great and Malo-Russians, Mountain Jews, Lesghians, even descendants of the Assyrians and Chaldeans, are said to congregate there. Safonoff counts both a Circassian and a Kalmuck among his ancestors, and is naturally a firm believer in the superiority of mixed races. His father, a Cossack general, came of one of those old Christian families who for centuries withstood the attacks of their Mussulman neighbours. These Christians were Old Believers, adherents of the oldest forms of the Greek ritual, who absolutely refused to accept the changes made by the Patriarch Nikon in 1642, or any other innovations upon what they clung to as the purest formula of their faith. At certain periods of history the 'Staro-obriadzy' endured much persecution, which merely had the effect of fixing them fanatically in their convictions, but since a policy of religious toleration has been adopted in Russia they worship undisturbed in their own churches. A great number of the Cossacks are of this persuasion. The fact that for many years I have rarely omitted to visit the churches of the Old Believers when in Russia came as a surprise to Safonoff; but these visits I must confess are prompted more by musical than theological interests, for there you may hear the most primitive form of the Greek plain chant: unharmonized, unmeasured, austere, and unchanged in any particular since the Greek missionaries first introduced the Church ritual into pagan Russia. I mention these details because they all count for something in a character sketch of a man standing so apart from the crowd as Safonoff.

Like most of the Russian musicians he started with another profession. After finishing his course of law at the Alexandrovsky Lycée, Petrograd, during which time he took pianoforte lessons from Leschetizky, he resolved in his twenty-sixth year to devote himself wholly to music. In this respect his early career closely resembles that of Tchaikovsky, who was his senior by twelve years. After having worked at theory under Sieke and Zaremba, he entered the Petrograd Conservatoire in 1878, where he studied the pianoforte under Louis Brassin. He left the Conservatoire with a gold medal in 1880, and started his career as a pianist by going on tour through northern Europe, Austria and Hungary, with the famous 'cellist, Carl Davidov. He also accepted a sub-professorship of the pianoforte at the Conservatoire, of which Davidov was then director. In May, 1885, Brassin fell ill, and Safonoff was requested to take on all his pupils in addition to his own and prepare them for a forthcoming examination. This he did successfully, among the number being the now famous Vassily Sapellnikov. Consequently, when Brassin died soon afterwards Safonoff had some claim to be regarded as his successor. For reasons which need not be specified here, Madame Sophie Menter was, however, appointed over his head, and he found himself once more in charge of a class of more or less elementary pupils. He resolved to swallow all resentment and stick to the work, but possibly his subconscious brooding over the injustice done him may have prepared the way for a curious experience which happened to him about this time. A vein of mysticism, or occultism, certainly exists together with the positive and

practical qualities which, away from his two instruments, the pianoforte and the orchestra, are the first to strike us in Safonoff. In the spring of 1885 he was engaged to take part as pianist in a concert tour of chamber music with Davidov and the violinist Auer. As he had to study twelve new works for the tour, he decided to spend his summer holiday very quietly at Pilnitz, near Dresden, where he could practise undisturbed. One night he had a remarkably vivid dream. He thought he was walking along a road bordering a field in which the corn stood breast-high and so thick that the straw was bending over beneath the weight of the golden grain. He weighed the ears in his hands and marvelled at the richness of the harvest. While so engaged he heard a voice which said very distinctly, 'This field is yours.' He woke suddenly, and was so impressed by the dream that he told his wife about it, adding, 'I only wish I had the luck to possess such a field.' Safonoff was then quite a poor music-teacher dependent on private pupils, since with a class of twenty-two students at the Conservatoire he received the fat emolument of £60 a year. At dinner-time that day a registered letter directed in an unknown hand was brought to him. It bore the post-mark 'Moscow.' Wonderingly he opened it, and read: 'Dear Sir, The Moscow Conservatoire will be honoured if you will accept the post of Professor of the Higher Class for Pianoforte. Let me know your terms, &c., P. Tchaikovsky.' The new field was offered to Safonoff. But since he owed to Davidov his post at the Petrograd Conservatoire he hesitated to throw it up without first talking the matter over with him, lest it should be supposed that he was acting out of pique. He resolved also to consult his father, who was then in the Caucasus. General Safonoff's telegram was decisive: 'Accept without hesitation.' Having made his resolve, he had then to face the wrath of Davidov, who declared that as a Petrograd professor he ought to have been content to make a career in that city. 'You would have got the same post here in time if you had waited patiently,' he told the young musician, who was not however of the type of those who are content to 'wait and see.' In a moment of petulance Davidov cancelled Safonoff's engagement for the concert tour and received him very coldly when he went to say good-bye before taking up his new duties. It is pleasant to relate that six months later their relations were as friendly as ever. 'And so,' says Safonoff, 'I took possession of my new field—Moscow, and a rich harvest it proved to be, at any rate from the artistic point of view, for there I eventually became Director of the Conservatoire, and there too I trained a whole group of young musicians: Scriabin, Medtner, Lhevinne, and many others, so that there is scarcely a town in Russia in which one of my pupils is not labouring in the field of music in his turn.'

In Moscow Safonoff found himself faced with a great and necessary work of reorganization. Nicholas Rubinstein, with all his brilliant gifts, approached too nearly the type of the 'beloved vagabond,' and his successor, Hubert, only held the post for two years, while Taneiev, who followed, had hardly the necessary vitality to cope with such a situation, in spite of his manifold qualities as man and musician. Safonoff effected vigorous reforms, not without making some enemies, as is inevitable when a man must needs wield a new broom. The Conservatoire required, but resented this process of 'spring cleaning'; doubtless the oxen kicked pretty vigorously when Hercules first turned a cold and bracing stream into the stables of Augeas. Safonoff was not the man to let any post which he filled degenerate into a mere sinecure, and besides this work he took a very active part in teaching, keeping the choral, *ensemble* and orchestral classes under his own supervision. It was in conducting the latter that he found practice in that branch of music in which he is now most famous. In 1889 he started a series of popular concerts at moderate prices for the people in a disused circus in Moscow, and the following year he was appointed conductor of the local branch of the Imperial Russian Musical Society. He built up his reputation through a period of steady development lasting over the next ten years, and was nearing complete mastery of technique and maturity of interpretation by the close of last century, about which time his name began to be especially associated with the works of Tchaikovsky.

In 1906, Safonoff resigned the Directorship of the Moscow Conservatoire and went abroad as permanent conductor of the New York Philharmonic Society, of which he had already been a 'star' conductor during the previous three seasons. He then came to London for the first time, and conducted one of the concerts of the London Symphony Orchestra. It was during this visit—as he reminded me only the other day in perfectly fluent and idiomatic English—that he made his first speech in our language at a lecture given by me at the Concert Goers' Club (his second discourse was made afterwards to an audience of 3,000 people in the Carnegie Hall in New York, at his farewell concert in 1909). I recalled to him another incident of that famous evening in London over which we both laughed heartily. Before the lecture Safonoff was my guest at dinner, and during a lively musical discussion I chanced to remark that to me personally a Mozart Symphony was more precious than all the music that had been made in Germany since Schubert's death in 1828. Safonoff made no observation either of agreement or dissent. He simply rose from his place, and coming round to my side of the table embraced me cordially with complete disregard for the conventional proprieties of the Langham Hotel.

Safonoff speaks of his American stay as the most prosperous and brilliant years of his life. The Americans idolized him, and songs were made about him and sung in the streets in his honour. American women, he considers, are really enthusiastic and keenly interested in music; the men for the most part too busy making money to have much leisure for ideal pursuits. But now he believes that the time has come when Americans are ceasing to regard the piling up of dollars as

the chief aim of life and then, as he says, perhaps their artistic creative period will come, for they have already produced some remarkably gifted musicians.

Safonoff and myself disagree fundamentally on the question of baton *v.* no baton. He believes that with the movements of the hands alone, without the intermediate flashing to and fro of the little white wand, a conductor can more literally *play* upon his orchestra and conjure from it a more subtle and instantaneous response to his wishes. I, however, see no reason to change the view which I expressed in writing five years ago that, given his dominant personality, his keen rhythmic perception, and his ardent temperament, finely controlled, the effects produced would be probably just as excellent with, as without, the medium of the baton. He adopted the method quite fortuitously. One day he came to a rehearsal having forgotten his baton, and found that things went so admirably well without it that he never again made use of a stick.

Safonoff's musical sympathies are eclectic, with a decided classical tendency. Perfunctoriness is quite foreign to his nature, and I never remember to have heard from him a careless rendering of any work whatsoever. At the same time he is probably not so impartial as he believes himself to be when he says 'the work I am conducting is the one I like best'; for that would argue an objectivity of outlook which is not in accordance with such a strong individuality. There are undoubtedly works which call out to the fullest all his sympathies and individual attributes, resulting in performances of rare impressiveness and insight, and these certainly include the later Beethoven Symphonies, Tchaikovsky's Fifth and Sixth, and Schubert's great C major Symphony—all works in which the emotional qualities tend to balance, or rather to outweigh, the intellectual ones. On works that are purely 'of the head' it seems a pity to waste such good Slavonic gifts of penetrative tenderness and impassioned realism as are Safonoff's. As contrasting examples of his interpretative style we may set his reading of Mozart's Serenade for Strings, in G, in which he renews for us all the dainty charm, the grace and gallantry of the 18th century, side by side with his vigorous and picturesque treatment of the martial Scherzo from the 'Pathetic' Symphony, in which a whole nation seems to be moving forward—a brave, multi-coloured crowd—to the fulfilment of a triumphant destiny.

His view of his art is very large, and for that reason it is easy to understand his objection to much of the ultra-modern music with its literary or philosophic content, communicated in musical terms that are the outcome of a laboured personal formula, as tending to limit rather than to extend the domain of musical expression. The present-day propensity of each composer of merit to propel his boat up some narrow tributary or backwater of his own discovery, rather than to steer it proudly and independently on the broad current of musical progress, has its dangers. Although a classicist in the widest acceptation of the word, Safonoff is by no means a purist. Like most great interpreters, he believes in the conductor's right to make cuts in a work and modify the orchestration on certain conditions; but these conditions are almost as difficult to carry out as Portia's problem to Shylock to take his pound of flesh without spilling blood, for Safonoff says: 'You must make your cuts so that no one save he who has his nose in the score is cognisant of the least scar.' 'Yes, it is possible,' he said, in answer to my dubious smile, 'I will tell you how I deceived the very elect. I was to conduct Schubert's great C major Symphony, the "heavenly length" of which does not altogether commend itself to audiences or to orchestral players, and I remarked to those two musical scrupulists, Rimsky-Korsakov and Liadov, that I was going to make some invisible cuts which would save three minutes on the performance. They looked shocked and incredulous. "But you'll be none the wiser," I told them, "unless you watch out with the score." They promised to come without it. After the concert they praised the performance, and added: "But of course you never made the cuts after all." Only a conductor,' added Safonoff, 'knows the immense value of even two minutes saved on a movement that would otherwise try the endurance of players and hearers to the breaking point.' Oh, the little more, and how *much too much* it is!

Safonoff's interpretations aim at lucidity,—not a cold, anæmic intelligibility, but an intellectual clearness combined with a full-blooded warmth,—and great rhythmic elasticity. 'How do you like my successor?' he asked in Milan after the appearance there of a famous German precisian in the conductor's desk. 'Buono, ma *quadrato*' (Good, but square) was the reply. Certainly that criticism could never be passed upon Safonoff.

Safonoff was one of the first to appreciate the genius of Scriabin and to produce his earlier works: the 'Rêverie,' the Pianoforte Concerto, the first and second Symphonies, and, later on, the 'Poem of Ecstasy.' Into his latest excursions in musico-theosophical regions he frankly confesses that he cannot follow him. He talks with enthusiasm of Scriabin's sense of beauty and of his numerous poems for the pianoforte, 'each like a flower, out of whose depths a firefly shakes his light,' and related to me a curious instance of musical telepathy in connection with them. When Joseph Hofman was on tour in Switzerland, a local musician came to him after one of his recitals and said: 'Whenever I hear you play Scriabin's E flat Prelude from Op. 11, I have a clear vision of huge rocks rent asunder. I wish I knew what he had in his mind when he wrote it.' Hofman forgot the incident till some months later, when he chanced to meet Scriabin in Petrograd, and to play him the Prelude in question. 'Do you know how I came to write it?' asked the composer. 'I was standing on the bridge at the Bastei in Saxon-Switzerland, looking down at the flashing torrent flowing between the great rocks it had torn asunder in its course, when the idea came to me.'

But if we admit the truth of this story, how much more may such musical telepathy reveal to us meanings which are purely psychical, as in 'Prometheus'? But of this work I forbore to speak! 'In his youth at any rate Scriabin was a man of extremes,' continued Safonoff; 'I remember telling him once, just before we parted for the holidays, that his touch was equal to all exquisitely ethereal and alluringly tender effects, but that it wanted deepening. When he came back to the Conservatoire and struck a few chords on the pianoforte it was like two orchestras backed by a thunderstorm. "Good heavens, my dear boy, what have you been doing?" I exclaimed. "Well, you told me to deepen my touch," he answered, rather aggrieved. But, blending these extremes, Scriabin became at maturity one of the most perfectly equipped pianists I ever heard. He could do anything with his instrument, and his pedalisation was something of a miracle.'

This brings me to Safonoff himself as a pianist. Although his subsequent fame as an interpretative conductor has eclipsed his earlier reputation as an executant, those who have never heard him play his chosen instrument have missed a real musical joy. His playing is of the 'legitimate' type; clear-cut, richly sonorous, yet judiciously restrained (he keeps his orchestral effects for his conducting), never harsh or violent, and informed by tenderness and a sense of humour. If he gave a series of recitals pianists would learn much from them, especially the true art of legato playing. But he says, 'At my age to reappear as a virtuoso would be absurd.' Reminded that he and Pugno were born in the same year, he still shakes his head and replies, 'I will only take part in chamber music, thus far and no further will I return to the past.' Well, *si jeunesse pouvait*, one would not perhaps so deeply regret the retirement of the elders who both *know* and *can*.

Safonoff intends to publish very shortly the results of many years' experience as a teacher of the pianoforte. This is not the place in which to give a forecast of the contents of his closely-reasoned, simple, yet very novel formula for acquiring technical skill without the hours of monotonous practice that kills the enthusiasm and dulls the intelligence of many students. The book will need an article to itself. But it may be said that it provides a logical system for the attainment of complete independence of the fingers; rules for the playing of scales whereby they are made to serve at the same time as exercises in rhythm and in the practice of *legato* and *staccato* touch; together with many other ideas, evolved from personal experimentation, which, while keeping the student's mental attention always on the alert, make mechanical, drudging, piano-pounding a sheer impossibility.

Some day it is to be hoped that Safonoff will also write his autobiography. It will be packed with interesting, sincere, and witty things. The memoir of a strong man who has lived an exuberantly active life, who has fought and achieved, sown his field, and reaped a full harvest of widespread influence—a harvest which we hope will be happily recurrent through many a season to come.

THE EUROPEAN WAR AND ITS INFLUENCE ON THE EVOLUTION OF MUSICAL TENDENCIES IN FRANCE.

By Pétro J. Pétridis.

In the throes of the gigantic and terrible struggle now shaking the foundations of the great European States, music and the problems concerning its creation and evolution are dwarfed to unimportance. A whirlwind of death sweeps away men by the thousand, holding the rest under a crushing weight of agony and despair. The pacific activities that radiate from normal national life, as from a common trunk, are kept in breathless suspense.

At the flash of fire and steel, fine arts, dealing with the higher and more refined elements of man's consciousness, took a hasty refuge in remote studios and solitary private music-rooms. Art is, indeed, like a sunflower that turns its jovial disk toward the sun of peace after the still dawn of a warm and fruitful summer day. Frost or tempest kills it down until coming spring. Music, more than any other art, is the flower crowning a healthy stem that holds to the soil with a thousand vital threads. A shaken lump of earth, a bleeding stem, will give us no flower or faded petals only. The old soil of Europe is beaten hard and flooded in blood. Shall, therefore, music perish? If not, what lines of evolution shall it follow under the spur of actual circumstances? The object of this study is to plot with what data we have the curve of evolution of the musical tendencies in France. To achieve this object in the simplest way, I will start with a few introductory remarks of a rather general natue on the influence any single personality can exert on music, and then proceed to comment on four main factors that have been formative in the development of modern French musical art.

Of all evolving human activities those springing from consciousness are the less submitted to precise observation. Psychical facts are indeed far from being definitely settled. Music, dealing with an æsthetic combination of sounds and rhythms in view of an architectonic construction of ideas and feelings that emanate in sonorous lines from our inner self, is probably the most abstract and the most subjective fine art. Though not exempt from the operation of fundamental laws that presided over its birth and its historical evolution, it nevertheless lies to a considerable extent at the mercy of a man's genius. Every great master has forced into music such combinations of sounds, such expansion of forms, as were utterly inadmissible hardly a score of years before his time; and of all arts that have broken the moulds of classic age, there is not one I think that can compare with the startling evolution of what is

called the science of harmony. This violent liberation of harmony from certain conventional rules is by no means at an end. Every spring season in Paris offers us fresh proofs of this boiling mania for dissonances. We often ask ourselves the question whether it be not nonsensical to study scholastic composition. This gradual elimination of the rigorous principles of composition that save the mediocre composer from writing very bad music, is concurrent with an ever-increasing domination of personal taste. Taste, indeed, and architectonic conception become the chief criteria of musical composition. \ These elements of appreciation and especially the former being innate, subjective, and refractory to any strict law, we come back to our former assertion that musical composition more than any other form of self-expression bears the impress of a creative mind. The direction a great composer gives to music is of course to a certain extent the resultant of an historical evolution which dimly suggests the path genius explores. The indirect influences of the War will be stamped on the generations to come through physical and moral indices that will become racial and innate, betraying this great human commotion. Their study is the work of posterity. To us is left the examination of the second point, namely, the direct impetus the War can give to individuals who are actually going through the ordeal of the grand crisis. It is quite certain that no external forces whatever can make a man a genius if he has not been born capable of incarnating these forces and expressing them in art. The War may lift some men to certain high conceptions, but others, equally able, may not be at all affected. History offers examples on both sides. The 'Persians' of Æschylus seems an inspiration from Salamis. But on the other hand we see in Greece that the long series of contentions started by the Peloponnesian War, the successive campaigns of growing Rome, the innumerable wars of the Byzantine Empire, the secular religious struggles in Europe, the wars following the French Revolution, and those of the Napoleonic Era, had no appreciable effect on contemporary art. Furthermore, by an interesting side-look, we observe that amidst the whirlwind of mediæval invasions, the birth of the Gothic Style appears to be the creation of an awed and mystified Christian soul in its heavenward expansion. Italian, as well as Dutch painting, owes very much to the excessive comfort and well-being of the cities that saw its birth and development. And the wars are few that spare men pain and misery. This War, more than any other, devours innumerable youthful victims and buries endless ruins in deserts of ashes. The external circumstances drawing thus very close to the worst, we may feel hopeless as to whether the War will give any generative impulse to contemporary artists. *A fortiori*, it would elude the shrewdest observer to foresee any possible changes music may undergo under the influence of a hopelessly expected war-made genius. We may therefore pass to the examination of the four factors which, when the cannon may no more boom, will normally influence the evolution of French musical art.

I.—PATRIOTISM AS AN ART STIMULUS.

Intense patriotism is evidently the most pervading mood of the present time. This supreme concentration upon ourselves and our homes naturally eliminates to a certain extent other more universal feelings. The predominance of patriotic frenzy over these larger and more human feelings, and the constant self-picturing of battles and of heroes, will probably stifle for a time artistic creation of a high rank. If there be any, it will more or less exclusively be fed on emotions dealing with the love for country, the heroic deeds of admirable men, and other similar ideas. War and patriotism have, indeed, rarely been a direct source of art. This assertion may seem paradoxical at first sight, for the greatest epic monuments of the world, the Homeric poems, are currently considered to constitute a series of beautiful battle and hero pictures. The Iliad contains, in fact, many a stirring battle story, and the verses are not scarce where the poet sings Achilles' exploits, Ulysses' cunning, or Nestor's sweet word. But art, though not despising these subjects, cannot fence its range of action in the circle of a single man's activities, however marvellous these may be. The Iliad and the Odyssey corroborate the above-mentioned paradoxical statement. Their most beautiful pages deal with some of the human feelings having no direct relation with martial or patriotic events: the admiration of the old men for Hélène's beauty, the friendship between Achilles and Patroclus, the conjugal tenderness of Hector and Andromache, who smiles through her tears, finally the sublime twenty-fourth song of the Iliad, where Priam goes to the tent of Achilles to beg him render the corpse of his son. Music, more than poetry, draws nearer to abstraction and cannot restrain its field of inquiry in an individual's personality. It can mostly praise a high principle ushered in or sustained by a hero. Such is the 'Heroic' Symphony of Beethoven, which is an ode to liberty as proclaimed by Napoleon. But Beethoven's imagination outranged by far the limits of any man's physical form. His dominant desire was to paint the divine or devilish spark that flashed in Napoleon. This being not understood, but felt, we may not be wrong if we presume to assert that for Beethoven the beautiful goes quite beyond the concrete admiration for a single man. Even his intense attachment to his Rhine-Fatherland was little expressed in his music. Patriotism, in fact, is but a temporary and restricted inspiration. Real art, being universal and eternal, can by no means be limited by the temporary and local character of patriotism. Talented French composers will therefore very soon rise above the patriotic flood. Admiration for a prominent man of the day may lead to such compositions as the 'Heroic Lullaby' of M. Debussy or the 'Française' of M. Saint-Saëns. The former is dedicated to King Albert of Belgium. It contains the first theme of the Belgian National Anthem.

Beauty of sound evidently cannot be denied to this 'Lullaby.' The question, however, that interests us is, whether the piece is real art. Time of course will answer that. For the rest, it being a tiny exception opening no path for a patriotic school of composition, we may safely say that true and profound music will not undergo in France any patriotic invasion. Thus, by itself and directly, patriotism will have no significant influence on the evolution of the musical tendencies in France.

II.—THE ELIMINATION OF TEUTONIC MUSIC.

Though of itself not a lasting influence, patriotism has nevertheless given a mighty impulse to certain other tendencies which are destined to mould the basis of modern French music. The first of these tendencies—the complete ostracism of German music from French programmes—constitutes the second factor of our study. A retrospective glance at the musical performances in France during recent pre-war years reveals a rapidly swelling flood of German music. A Beethoven Symphony and at least two Wagner fragments were the *sine qua non* of any serious symphonic concert programme. Along with these great masters, modern German composers like Richard Strauss, Humperdinck, Mahler and others had also an ever-increasing share in the task of pleasing the French public, very often in spite of itself. The national Opéra did only due justice by giving at least two Wagner representations per week. The 'Salome' of Richard Strauss had already been warmly applauded, and it was stated that the 'Rosenkavalier' of this composer was under rehearsal for the ensuing winter. Hardly had the extraordinary 'Parsifal' series come to a relative *rallentando*, when the Anglo-American Opera Company (Boston and Covent Garden combined) announced, along with some modern Italian pieces of doubtful value, an extraordinary Wagner series, interpreted by some of the German Opera stars under the direction of the Leipsic masters Felix Weingartner and Arthur Nikisch. Their 'Parsifal' was an utter failure. On the contrary the 'Mastersingers of Nürnberg' and 'Tristan' were performed with wonderful skill and deep feeling. To this sweeping German musical invasion, great French masters of the calibre of Berlioz, Franck, Lalo, Chabrier, Chausson and others, had only a pure genius to oppose. They lacked the industrial organization of the Germans, who flooded the world market with good and accessible editions of classic and modern music, and who dazzled the French public by ingeniously exploiting the splendour that justly surrounds names like Bayreuth, Dresden, Leipsic. The imposing political and military situation of the German Empire was naturally of great help in facilitating the musical Germanization of the world. Under this colossal pressure, the rising French composers were not happier than their predecessors in pushing their way through. State regulations ordain the compulsory performance of a certain number of works of living French musicians at the Paris Opéra and at subsidised concerts. This limitation was kept strictly at its minimum, to the utmost desolation of all talented young men who dared aim at a great creative career. Men like Ravel, Dupont (who died young, in August, 1914), Florent Schmitt, and Paul Dukas, were relegated to concerts given with limited resources. Even M. Debussy had to offer his latest works at Saturday night performances of a rather intimate character. This saturated atmosphere had to be cleared. The case was almost hopeless until the War broke out. And then, under the auspices of M. Saint-Saëns, whose vehement anti-German articles published in the *Écho de Paris* exercised great influence on music-teachers and the popular mind, what in time of peace seemed an utter impossibility was turned into an accomplished fact. From that time onwards in France we have heard no German music whatever. Bach, Mozart, Beethoven, Wagner are rigorously excluded from all programmes. Is the fact justifiable? Should it be approved? These are questions not to be answered as yet. The point that highly interests our study is that much good and bad music rushed in to fill up the enormous gaps left by the wholesale elimination of the voluminous German musical literature. We had, therefore, the chance of coming into closer contact with the modern French school. We thus appreciated its intrinsic qualities and its evolutionary tendencies. Such an intimate communion of the French soul with its pure creations awakened in all minds the very simple notion that music is the joyful or sad, amorous or distressed cry of a nation, and through it of humanity at large. That, consequently, it springs up from the innermost recesses of man's soul. It therefore gushes forth in forms that originally responded to the outburst of popular feeling whether in dance, in mourning, or in prayer. In fact, all the various forms of our classic and modern musical language evolved from the motet or the madrigal. The real sources of sincere music thus clearly set before our eyes, all attempts that try to implant in a national structure musical tissues whose roots lie far away under different skies, are destined to fail or to flourish only temporarily. The recent history of music affords us a very conclusive example. A group of first-rate masters tried, more or less consciously, to acclimatize German music in Russia. Their effort failed utterly under the pressure of the genius of Moussorgsky and Borodin, whose music reflects the endless Steppes, the shores of the Volga, the naive gaiety and the deep religious feeling of the Russian people. Could any German musician offer to the melancholy and passionate Slav the wild Polovtsian Dances of 'Prince Igor'? This psychological truth, being of a universal character, can equally be applied to the case at hand. Could German music satisfy wholly and permanently the French soul? M. Debussy answers the question. In a short article in the *Intransigeant* entitled 'Finally alone!' he says:

We know that music will soon take up again her magnificent consoling task interrupted by this War. We think even that she will come out of this fire-ordeal purer, stronger, and brighter. The fortune of our arms must have its immediate echo in the next chapter of our history of art. We must finally understand that victory brings a necessary liberation to the French musical conscience.

For many a year I continually preached that for a century and a-half we have been faithless to the musical tradition of our race. It is true that people have often mystified the public by offering as pure French traditions any tendency in fashion that could claim no right to this beautiful title. By veiling and hampering the fine blossoms of our art's genealogical tree how many parasitic vegetations have misled the careless observer! Our indulgence for the naturalised has gone beyond limits.

In fact, since Rameau, we have no more a purely French tradition. His death broke Ariadne's thread that led us into the labyrinth of the past. We have since stopped cultivating our garden, and welcomed, on the contrary, the travelling-merchants of the whole world. We respectfully listened to their idle talk, and bought their cheap stuff. We felt ashamed of our most precious qualities as soon as they contrived to smile at them. We offered excuses to the universe to justify our liking of buoyant clarity, and raised anthems to profundity. We adopted writing processes that are most contrary to our spirit, excesses of language by no means compatible with our thought. We tolerated the overcharges of orchestra, the torture of forms, the uncouth luxury, and the shrill colours, and we were very nearly signing some more suspect naturalizations when the cannon claimed the word.

Let us learn how to understand its brutal eloquence. On the day that all the virtues of our race are exalted, victory must render to the artists the sense of the purity and the nobility of French blood. We have got to conquer a whole intellectual province. That is why, at the moment that destiny turns the page, music must be patient and meditative before she breaks the moving silence that will follow the explosion of the last shell.

We have here the apologia of one of the great masters of our day. M. Debussy confesses that French musicians have been faithless to their tradition. He furthermore urges them to turn to the French folklore and musical tradition, that eternal and true mother of inspiration. First of all, he and his school will sincerely try to shift the trend of their creative evolution into the proper line so neatly projected by himself. The task is evidently very hard after a secular deviation that offered to the world so many beautiful works. But a fair trial will doubtless set on the true and right track those of the rising artists who have not as yet found their way towards the realization of their creative selves. This effort will soon be seconded by others pushing on in the same direction. And the universal tendency will finally be in tune with the sound and true principles so vigorously ushered in by the artistic and didactic influence of M. Vincent d'Indy and his school. The best critics are not fighting this trend of French music. M. Pierre Lalo has for years been pointing out to musicians the error of their snobism. He has not missed the occasion to drive the point home again. Writing in the *Temps*, he says:

What will be in France, after the end of this war, the tendencies and the destinies of musical art? After such a formidable commotion that shall have embraced the whole nation down to the most intimate depths of its being, there will be in music, as everywhere else, a great transformation. Life and spirit will not be what they were formerly; we shall no more be what we have been; we are no more so already. In the face of the enemy,—his race, his culture, and his force organized against us for our ruin and reduction into servitude,—considering the unprecedented gravity of the day's events, there is none of us that has not felt more or less clearly the need and the duty to bring to life in himself the national sense in all its fullness; to understand and love better the ideas and the feelings that are purely of French essence; to free, to deliver them of strange manners of thinking and feeling as well as of those decadent affectations under which we had left them to die. There is none of us that has not already felt these dead fruits break off and fall away. What other fruits, bred on the best of our sap, shall to-morrow supplant the former? It is impossible not to think of it, not to be busy with it, and not to prepare the future. It is a kind of large test of conscience of the whole nation, a test out of which new France will spring. Music must also participate in it.

Developing his thesis M. Pierre Lalo dwells on the existence of French music, its clarity, its sobriety, its vividness, its sense of order, of measure and of proportion; its grandeur without emphasis, its sensibility, its precision of form. He traces the popular origin of this music, and follows its evolution through the centuries. He then examines the results of German influence, and ends by showing its gradual elimination.

It is very probable, indeed, that the period of Wagner-imitation, already drawing close to its end, will soon disappear, and that Wagner's influence will subsist in the general measure in which a man of genius has any bearing on the historical development of art. What interests us is the fact that, whether under the spur of patriotism or that of fatal evolution of art, or under both, musical France is conscious of her wanderings of the last years and of the right path to follow. This path,—as already indicated, and avowed unanimously by those who to-day create music and musicians in France,—leads to a close contact with pure French folk-lore and musical tradition, and thence to a great Music that shall reflect a splendid past and a glorious present.

III.—THE INFLUENCE OF RUSSIAN MUSIC.

The third factor of influence on French music is of foreign origin. Though working slowly for perhaps a score of years, the influence of the Russian school has become obvious during the last few years. It is therefore previous to the outbreak of the War. But curious to note, it coincides with the intimacy of political and social relations between Russia and France. Drawing from this intimacy the certainty of a preassured manifold success, the Russian ballets year after year flooded Paris programmes with their old and new musical and decorative exhibitions. The fantastic lines and the extravagant colour-combinations of decorative painters such as Leo Bakst and others had an immediate effect upon the corresponding art in France. 'High-life' fashion could by no means resist such an invasion. It yielded thoroughly, and we beheld toilets of unspeakable colour-blending, of amusing lines, and of ultra-Oriental loose swing. These Russian elements were easily perceivable in French life.

But the musical penetration of Russian influence is not so easily perceptible, and needs for its discovery close acquaintanceship with the latest French music. It has not as yet taken any form, but flickers like an *ignis fatuus*. We can, nevertheless, observe the Russian influence if we look where it is at work. Though in a veiled way, we see it in the flow and the rhythm of melodic line. The delicate French melody—slightly tending to half-conscious sentimentality—is tempered by the sober and monotonous note of Slav melancholy. On the other hand, the light and elegant orchestrating spirit of the French is considerably tinted by brilliant Rimsky-Korsakov-like tinkling infusions. The positively set out musical ideas and phrases that so faithfully reflect the rationalistic essence of French mind, absorb slowly the loose easy-going bent of Oriental imagination. Even the latest over-complicated tendencies of some living Russian masters found imitators and expounders in France.

Up to this point the Russian influence has been working in a positive way, but it is interesting to observe that it is also acting in a negative or destructive way. To understand this point, we must first settle another matter seemingly foreign to our subject but essentially homogeneous with it. Russians, in spite of their pretensions, have not been able to create a purely Russian architectural style. Most of the fundamental elements of their civilization, their architecture and their religious music at least, are of Byzantine or Greek origin. These extraneous elements, along with others purely local, were adapted into the organized whole that forms the Russian civilization of to-day. But Russia could not do more. Its music has been evolved in a rather haphazard way by masters of incontestable genius. Yet there is lacking in this music an architecture that would make it a living monument, reflecting an organized society, in the way German or French communities are reflected by their respective music. Instead of attempting to construct this monument Russian masters seem to prefer free and adventurous flights to Arabian or Chinese magic gardens, and to create works on fantastic subjects and intents that have nothing whatever to do with the Russian soul. We have thus, instead of a monument erected on the hearth of Russian tradition and feeling, numberless single stones, some of which, beautifully carved,—but in crooked lines,—lead us to Bagdad, China, and wherenot. Whither elsewhere will Russian music move? We do not know. But we clearly see one fact, that this diluting process is felt in France. The Russian free and incoherent style attracts many composers, because it demands from them no previous study of French tradition, of literary subjects, of history, or of native art-work that would bring them in tune with the genius of the race, and perhaps add one more beautiful marble to the already erected monument of French music. In this direction Russian music is exercising a negative influence on French musical tendencies. This War, excluding for a time German music and bringing in abundant Russian works, will surely strengthen the influence of the latter; but it may be hoped that the French, lovers as they are of system and proportion, will not be misled by the negative influence of the Russians, and that, profiting from what this young and vigorous school can give them, will go on cultivating their own garden.

IV.—ORIENTAL INFLUENCE.

The fourth factor of our study is of very recent origin, and stands almost isolated among other movements. It has not perhaps as yet the continuity necessary for any single fact to mark a tendency. It can however become one. I will therefore treat it under this suspensive condition. If classified, it may constitute one of the many radial deviations of French music. It consists in the fact that certain French masters choose an Oriental subject for their music, and desiring to be fair and true to this subject, they either live in the environment and collect the proper motives or they adapt to it their own more or less flexible inspiration. Many years ago, M. Saint-Saëns in his 'Samson and Delilah' had, quite successfully, tried this grafting experiment. Others have done so later. M. Rabaud gave us recently the latest example in the 'Marouf.' The work enjoyed a fair success, and is actually on the stage. It surely constitutes a characteristic fact and will have an after-effect. Some of the younger composers are also working on similar lines, and occasionally this tendency is decidedly marked. I cannot help associating this new phase of French music with the development of the African colonial policy of France. The contact of African elements is most clearly seen in contemporary French sculpture and still more in painting. Every year's Art Exposition offers us more and more works, inspired by the Oriental and especially by the North African world. Along with the other representatives of French civilization, investigating the various sides of the newly conquered colonies, the French artists try to feel these new landscapes, to observe human and animal structure and all that an artist's eye can catch. Similarly, M. Saint-Saëns has written his 'Algerian Suite' and M. Rabaud in his 'Marouf' dealt with Egyptian fairy-tale. There is taking place as in past epochs of history a general and mutual permeation between conqueror and conquered or, in modern terms, between civilizer and those being civilized. The French soldier conquers these new lands. Behind him the miner digs out the precious metal and the capitalist hastes to invest his money. The painter is taken by new colours and interesting lines. The sculptor is drawn by the bronzed bodies that freely move around or lie in neglectful pose. The composer retains melodies, rhythms and tones new to European ears, and, when at home, weaves them into harmonic tissue, and thus the main current of French music is constantly enriched by these side-streams. We have seen in the foregoing paragraphs that, until the War broke

out, French music, though strong and gushing, was itself a side-stream to the flood of Teutonic music.

In this article I have tried to show that the innumerable trenches dug out to stop the German invasion will also keep back the rush of the German musical flood, and to indicate in what direction the liberated French music may flow, and I have exposed the foreign elements of influence in their particular contact with French composition.

It may be the object of another article to study the universal eastward expansion of music: in other words, to treat what in recent terminology is called 'Orientalism in Music.'

Paris, July, 1915.

Occasional Notes.

War Time Economy.

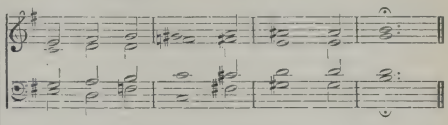
The withdrawal of the Treasury grants given for many years to the Royal Academy of Music (£500), the Royal College of Music (£500), and the Royal Irish Academy of Music (£300) has occasioned some commotion in the quarters concerned. Mr. Pat O'Brien, M.P., raised the question in the House of Commons on December 13, but all in vain. Sir Charles Stanford writes to *The Times* (December 18) a long and strong letter of protest. We are afraid, however, that the general public will not be roused to feel very strongly on the subject. The R.A.M. and the R.C.M. cannot claim to be dependent on this amount, which is small in relation to their whole income from scholarships and other sources. The case of the Irish Academy is different. This very deserving institution has been disastrously crippled. Let us hope that in peace times there will be a great revulsion of feeling in favour of liberal encouragement of the Art that helps to make life worth living, and which during war time is affording so much inspiration and solace to innumerable persons.

Strangle the German Yoke!

Mr. Havergal Brian, in writing of the terrible Teutonic tendencies of our text-books, exclaims: 'Surely it is time we threw off the German musical yoke!' But surely also we should let the Germans have shells galore. With a fine disregard of consistency of metaphor Mr. Brian asks the 'English [why not the Scottish, &c.?] musical profession to rise up and strangle it' (that is, of course, the yoke). An interesting operation.

Amateur Hymn-Tunes.

While there have been a few good clerical composers, they are hopelessly outnumbered by others who are untaught. A Lancashire paper recently published a hymn-tune written by a local vicar which bristles with grammatical errors of the most elementary description. Moreover, the melody is reminiscent in every bar,—and reminiscent, too, of the worst of models. The publication of the tune called forth a long letter of protest from a local musician, who dissected the poor bantling without ruth. A solitary champion entered the lists on behalf of the reverend composer, but as he began by admitting his ignorance of matters musical, the critic found him, like the tune, an easy prey. If clergymen choose to spend their leisure in composition, no one can complain. But a protest is called for when, as in this case, the results are thrust upon local congregations and choirs. Cobblers have on occasion been known to lay aside their last to good purpose; but, generally speaking, they are more useful when they stick to it. Here is a line from a Vesper hymn recently offered us by a clergyman:



The letter accompanying the copy of the 'music' said:

> The enclosed hymns with tunes have been used in our Church and *with some pleasure*. They are original compositions [we agree], and I am anxious to know if they could find a wider circulation. . . . Would you kindly let me know on what terms you would take them?

We suspected a practical joke, but inquiry proved the innocence of the ungifted composer.

Answers to Correspondents.

Occasionally there is a gleam of unconscious humour combined with colossal ignorance in the 'Answers to Correspondents' department of some of our journals. In a recent issue of a well-known Irish weekly magazine the editor, in reply to a query as to the spot-cash value of a copy of Ward's Cantos—the famous Roman Catholic controversial pamphlet, also known as 'England's Reformation,' written over two hundred years ago—thus unburthens himself:

> I do not know of Ward's Cantos, but, I fear, old music of this class would fetch little or nothing. Old music books are sold for a few pence at second-hand book shops in Dublin.

Evidently the Irish editor had a vague idea that Ward's Cantos was an old music book!

From the *Daily Telegraph* of December 18:

TOO MANY VARIATIONS.

> From an account of last Monday's Philharmonic concert: 'It remains only to notice César Franck's "Symphonic Variations," in which the solo part was cleverly played by Mr. "Symphonic Variations," in which the preciation of the music which its merits deserve.'

The *Telegraph* adds amiably:

> It remains only to congratulate both the unknown pianist and the unknown printer.

The following paragraph from the *Church Times* is an interesting contribution to the controversy on the use of folk-songs in churches:

> Our correspondents who have deprecated the singing of the hymn 'God that madest earth and heaven' to the old Welsh melody 'Ar Hyd y Nos' seem to be unaware that the words were actually written for the music. The story is that Heber was staying at a house on the borders of Flintshire where a harpist was kept, as in the Highlands a piper is kept by great families. The harpist was playing the melody in the hall one evening, and Heber retired to a corner and wrote the first stanza of the hymn to be sung to it. The second stanza is not, of course, Heber's, but was added by Archbishop Whately.

Musical News has a leading article entitled, 'Stop Nomenclature.' Why should we?

LA GUERRE DES BOUFFONS.

By JEFFREY PULVER.

There are many matters for which much space cannot be spared in our works of reference and of musical history, but which, nevertheless, are often instructive and sometimes entertaining. One of these subjects is the pamphlet-war that was waged in France at the middle of the 18th century,—a bloodless contest that may serve very well to illustrate the methods of argument and the manner of thought prevailing at the period,—and that shows us something new, too, in the characters of many otherwise well-known personages. In order to win a clear outlook over the facts connected with this squabble it will be well to make ourselves acquainted with a few preliminaries. The representatives of Rameau and Lully had been at loggerheads for some time. Lully had developed a style of composition quite in keeping with the demands of his time; it was not long before this style was looked upon by his adherents as the germ of a future school of composition, typically French because it was the outcome of French thought and satisfied French taste. Rameau, viewed from a disinterested point of view and at a distance, may be said to have reached the culmination of this tendency. But the good Lullistes were tremendously offended—or affected to be—at the innovations with which Rameau sought to express his musical thought, and to bring French music up-to-date. This petty war of the frogs and mice was to give two of the keenest pamphleteers of the time the opportunity for breaking a few spears in their own interests. And as great wars are often to be traced back to trivial affairs that had themselves no direct bearing upon the cause at issue, so can the Guerre des Bouffons be said to have commenced with what was perhaps an innocently-intended writing of Grimm's on a work of the Lully school. This was the 'Lettre de M. Grimm sur "Omphale," tragèdie lyrique reprise par l'Académie royale de musique le 14 janvier, 1752.' This opera of Destouches's, first performed in 1701, was now repeated for the fourth time, and it supplied Grimm with the excuse for a fulsome praising of the Italian music at the expense of the French. The encyclopædist had already made the acquaintance of the Italian opera in Germany, and his friendship with Rousseau in Paris could have had no other effect than to strengthen his predilections. At the same time he did full justice to Rameau's genius, and it is possible that the 'Omphale' pamphlet would have passed into oblivion had not others been all too ready to follow up the quest. As Pougin says, the 'Lettre' raised 'un bruit du diable,' and replies were immediately forthcoming. Grimm, nothing loth, answered in kind. But although, as I have said, Grimm admitted Rameau's genius, there was ever little love lost between the composer and the encyclopædists; and Rameau later on lost no opportunity to attack the musical articles in their ambitious work. Diderot, Grimm, and Rousseau formed the nucleus of the party that became gradually more embittered against the French music. Indeed, many years later, when Burney visited Diderot, he heard Mademoiselle Diderot play on the harpsichord, and 'though I had the pleasure of hearing her for several hours, not a single French composition was played by her the whole time, all was Italian or German; hence it will not be difficult to form a judgment of M. Diderot's taste in music.' There can be no doubt that the taste of both Grimm and Diderot was influenced very largely by that Don Quixote of music, Jean-Jacques Rousseau; and this knight-errant of Italian music, perhaps the most pathetically amusing character in musical history, suffered no greater penalty than the results of being taken seriously. While Grimm was defending himself against the attacks called forth by his first letter, Jean-Jacques mounted his musical Rosinante and hurled himself into the fray. His first action in the war was his 'Lettre à M. Grimm au sujet des Remarques ajoutées à sa lettre sur "Omphale"' (Paris, 1752, 29 pp., in octavo). Here we find Rousseau's first attacks on the French music, and it will not be difficult to find reasons for his hatred. His musical education was, to say the least of it, very poor and superficial; he disliked the Rameau harmonies simply because he could not fathom them; as soon as other parts were added to the melody he lost the melody; from the Rousseau point of view the French productions were too 'scientific.' Rameau was a physicist whose works poor Jean-Jacques tried hard to master; Rousseau was an ambitious dreamer as far as music was concerned, and failed utterly to assimilate the scientific basis of the art he loved so much. All these things combined to set him against a style that was obviously far above his head. He was reduced to the necessity of finding Rameau 'poor at invention,' with 'more facility than fecundity,' possessing 'plus de savoir que de gènie, ou du moins du gènie étouffé par trop de savoir,' and it was just this 'trop de savoir' that worried Jean-Jacques most. His letter goes on to vilify operatic and orchestral matters, his words sometimes dictated by blind hatred of the man, sometimes by sheer ignorance; and here and there we find remarks based upon great truths. How finely he warms up to his task!

> All these imitations, these *double dessins*, these *basses contraintes*, these *contrefugues*, are nothing but deformed monsters, monuments to bad taste which should be relegated to the cloisters to find there their last *asile*.

The directors of the French Opéra must have been amused or enraged when they read:

> Crescendo, diminuendo, &c., according to the demands of good taste; a grasping of the spirit of the accompaniment to allow the voices to sound and to support them, are all arts cultivated in every orchestra in the world except in that of our Opéra. . . . I say that M. Rameau has abused this orchestra . . . he has written his accompaniments so confused, so *chargés*, so frequent:

circumstances that help to 'make the orchestra, since it is always playing, miss its effect'; a finding that would sound well to the ears of any student of Italian music in the Monteverdian period. But it is when he speaks of technical effects that this fine knight fewtres his greatest spear:

> Concerning *contrefugues*, *doubles fugues*, *fugues renversées*, *basses contraintes*, and other difficult foolery that the ear cannot suffer and that reason cannot justify, these are evidently the remnants of barbarism and bad taste, *qui ne subsistent, comme les portails de nos églises gothiques, que pour la honte de ceux qui ont eu la patience de les faire.*

This was the sort of man who entered the lists at the head of the Italian party. Thus matters stood in the summer of 1752. But Lullistes and Rameau-ists both saw that a greater danger threatened them than the pamphlets of Grimm and Rousseau. These were but the forerunners, the skirmishers of the war. The arrival of an Italian party of singers quickly drove the rival factions in the French camp together for mutual support and protection, for they were soon to be called upon to defend themselves against a more formidable foe in a wider battlefield.

In 1752 Manelli and Anna Tonelli brought a company of light *intermède* singers—including Lazzari, Cosini, Guerrieri, and the Mesdames Lazzari and

Rossi—to Paris, and, obtaining the authorisation of the King, opened a season of *intermezzi* at the Opéra. These light, and for the most part comic, works soon obtained for them the name of 'Bouffonistes,' a name easily understood when we remember De Felice's definition of 'Bouffon' to be '*Comedien, farceur* . . . a performer of *plaisanteries* . . . quodlibets to raise a laugh.' This name clung to the comic opera of Paris for a very long time, and the Italian theatre there went by the nickname of 'Les Bouffes' until 1830 (Pougin, 'Dictionnaire du Théâtre,' 1885). The first appearance of this company was made on August 1, 1752, in 'La Serva Padrona' of Pergolesi. This was not the first performance of the intermezzo in Paris; it had been heard in 1746 (October 4) at the Hôtel de Bourgogne, when it achieved 'a mere *succès d'estime*' (E. J. Dent in 'Grove'), the *Mercure de France* reporting 'La musique en a été trouvée excellente; elle est d'un Auteur ultramontain, mort fort jeune.' But when the work was re-introduced by the Bouffons in 1752 its success was complete; indeed, the Italian party in the Opéra knew no bounds to their admiration. It was, as Mr. E. J. Dent says, 'regarded, for some reason, as the type of all Italian music,' and 'Pergolesi's reputation in later times depended almost entirely on "La Serva Padrona."' Burney tells us that the *intermède* was given between the Acts of Lully's 'Acis and Galatea,' and also that 'the performance made so many proselytes to Italian music that the friends of Rameau and the national opera took the alarm.' This was indeed the signal for open hostilities. Artistic Paris divided itself into two camps. Madame de Pompadour immediately espoused the French cause, and the King could do nothing but agree with her. Their faction gathered under and near the King's box in the Opéra, and became known as the 'Coin du Roi.' The Italian party, supported by the Queen, collected their forces under her box and were known as the 'Coin de la Reine,' a circumstance that caused the war to be called frequently 'La Guerre des Coins' (the War of the Corners: *i.e.*, 'King's Corner' and 'The Corner of the Queen'). The French were, as Rousseau says, 'most powerful, most numerous, composed of the great, the rich, and the ladies'; the Italians were 'more alert, prouder, more enthusiastic, recruited from the ranks of the talented, the true connoisseurs, and the men of genius.' And these two parties took the field as seriously and as determinedly as if the overthrow of a State were involved.

(To be continued.)

Church and Organ Music.

DR. ROOTHAM ON ANTHEMS.

The Anthem is one of England's few contributions to musical form. We may adapt Touchstone's remark, and say it is 'a small thing, but our own.' Appropriately, it owes its origin partly to our national love of compromise. 'Item,' says Elizabeth,* condescending for a few moments from high politics to religion and art, 'Because in divers collegiate and also some parish churches heretofore there have been livings appointed for the maintenance of men and children to use singing in the church, by means whereof the laudable science of music has been had in estimation, and preserved in knowledge; the Queen's majesty neither meaning . . . .' in brief, the Queen's majesty has no desire to interfere unduly with these choral foundations on the one hand, and on the other cannot allow the singers to overdo things so that the common prayer is unintelligible to the people; keep your choirs, then, but in the common prayer use only a modest and distinct song. Still, for the comforting of such as delight in music, you may, at the beginning or end of common prayer, sing a hymn or such like song, 'in the best sort of melody and music that may be conveniently devised.' Hence these anthems. Considering the huge store of works in this form, and the fact that this store contains some of the finest music of most of our great composers of the past, the literature of the subject is not large. Many less important musical matters are honoured with volumes, while the anthem has to be content chiefly with dictionary articles and lectures at Church and other congresses. For this reason, Dr. Rootham's pamphlet[*] on the subject is particularly welcome.

Its opening pages contain a good deal of valuable historical information, drawn from sources not easily accessible to the average church musician, and presented in an interesting manner. The greater part of the paper, however, is devoted to more practical considerations, such as the differences between good and bad anthems, and comments on some fine specimens of the older school.

The need for some critical winnowing process was never so great as it is to-day. The anthem has long since broken from the narrow bounds imposed by the rubric. Ordered to be used 'in quires and places where they sing,' it is now also a regular feature in places where—let us say, in other places. If the ambitions of these latter were in keeping with their limited resources, all might yet be well. But they are anxious to produce the maximum of effect with the minimum of trouble: the choir must be pleased and interested, and the leading members thereof provided with a nice little solo; while the music must be of the type to make an instant appeal to a not very exacting congregation. These requirements have been only too generously met, with the result that in the ears of many church musicians the word 'anthem' is in danger of becoming a synonym for 'shoddy' and 'meretricious.'

'Now can we formulate any test or tests that will differentiate the noblest type of anthem from that which is commonplace or bad?" asks Dr. Rootham, and then proceeds to answer:

> 'Most people who have thought about the matter are agreed that such differentiation is necessary. Let us apply the same reasoning which we use with regard to any other form of composition that has to do with the setting of words to music.
>
> 'The true composer, first of all, will choose words which have strength and meaning for us human beings; and in doing so he must feel that he has the necessary literary training and musical gifts which will enable him, in the first place, fully to grasp the spirit and rhythm of the words, and next, by means of his music, to intensify their meaning.'

No one will complain that this test is too severe, but even a casual inspection of the enormous output of to-day will show that many of the composers appear to have quite other things in their mind when they fall to work.

Dr. Rootham gives a long extract from Purcell's five-part 'Remember not, Lord, our offences' as

* Injunctions of 1559

[*] 'Anthems.' By Cyril Bradley Rootham, Church Music Society, Occasional Papers No. 7. Humphrey Milford, Amen Corner, E.C.

containing what most modern anthems do not,—melodic interest in all the voice-parts.

He might have gone on to point out that the organ is largely responsible for present-day deficiencies in this respect. Clever harmonists are cheap to-day. It is a fatally easy thing to take a series of straightforward phrases, throw them alternately to tenors and trebles, and altos and basses (in octaves), add a simple fugal exposition in order to show that you do not forget you are writing Church music, and serve up with a harmonically spicy and brilliantly-written organ part. Unfortunately, thanks to this organ part, such methods produce results far more effective than they deserve. It may be said that when this is so, the end justifies the means. It would if the composer called his work an organ solo, with voice parts *ad libitum*. But the anthem is a vocal form ; vocal music with the centre of interest elsewhere than in the voice parts is an anomaly.

An archiepiscopal edict that for twelve months no choir should sing any but unaccompanied anthems would be of enormous benefit to choirs, organists, and composers. The first would find themselves compelled to sing, the second would learn how blessed (and difficult) a thing it is to keep their fingers off the keys, and the third would begin to think voice parts instead of in orchestral or keyboard terms. Nor would the gain be confined to these active agents alone ; it would extend to the congregation, for as Dr. Rootham says : 'to be able to write real and not sham voice parts, and to be able to hear them when they are sung, implies education both in the composer and the listener.' If the man in the pew finds polyphony dull, it is because he has not been accustomed to listen to anything but music in which the interest is melodic or harmonic.

In his survey of notable anthems, Dr. Rootham naturally confines himself chiefly to the work of the 16th and early 17th century composers, not because there has been any lack of fine anthems of later date, but because in that period the climax of pure vocal music was reached. Age is no drawback to the best works of that time, since, as the author well says, 'a fine anthem, like any other piece of music which serves to intensify noble words, is never out of date.'

He utters a necessary warning in pointing out that the interpretation of this old polyphonic music needs special study. Especially important is it to remember that the works of Tallis, Byrd, and Gibbons were published without bars. To take a modern edition of this music, and regard the bars provided by the editors as meaning what they mean in modern music, is to run the risk of presenting a rhythmical travesty of the original. Some knowledge of the Modal system is also essential.

Dr. Rootham puts in a strong plea for more frequent hearing of Purcell's best anthems. How many did he write? The question would be far more useful for examination purposes than the frequent demand for the correct notation of the chromatic scale. It would almost certainly 'stump' most examinees. We can figure such an one, on his way home, asking himself, 'How many *did* he write? There are the Funeral Sentences, the Responses and Litany, the Bell Anthem (I don't know its other title) . . . . There *must* be several more. I expect he wrote a dozen or two, at least.' Arrived home, he takes down his Grove, and is surprised to find in round figures a list of seventy ! Granted that Purcell is generally at his best in secular work, and that not a few of his anthems are spoiled by the intrusion of some triviality—generally by way of interlude—there must surely remain a far greater number of worthy specimens than the handful known to our choirs.

An extract of forty-four bars from Battishill's 'O Lord, look down from Heaven' should draw attention to a very fine piece of vocal writing, strong and dramatic, with a most impressive close.

The author ends his survey with the early Victorian writers, and concludes by expressing a wish that 'all, and not merely a few, of the most earnest and best-equipped composers of our day would imitate their illustrious brothers of the 16th and 17th centuries, and enrich the churches as well as the concert-rooms of their own country with works of lasting merit.'

Dr. Rootham's admirable paper should be read by all who have to do with the choice and performance of anthems.

DR. FRERE ON CHURCH MUSIC.

On November 27, before a meeting of the Bradford and District Association of Organists and Choirmasters, Dr. W. H. Frere, of Mirfield, gave an address on 'A reconsideration of some of our habits.' He pleaded for a better balance between the musical and non-musical part of our services, and pointed out that while there were practical reasons for intoning rather than reading or speaking in cathedrals and other large buildings, these reasons did not exist in the ordinary parish church. There was need for greater simplicity in our church services, and at present we seemed unable to appreciate the value of an occasional silence, both from a devotional and an artistic point of view. There was a need, too, for a more frequent use of unaccompanied singing. He suggested that both choirs and congregations would benefit, and services gain as a whole, if the artistic side of the anthem were more developed, and a larger share of the service proper made congregational.

The vicar of Bradford said that after the War a large number of their fellow-churchmen would come home, and having while away been accustomed to simple services in which they could join, they would demand a greater share in their church services than they had been allowed hitherto. That demand must be met.

MR. W. MANN DYSON : FIFTY YEARS' SERVICE AT WORCESTER.

On November 22, Mr. W. Mann Dyson attained his jubilee as a lay-clerk (tenor) of Worcester Cathedral. Mr. Dyson came from Huddersfield, where he sang as a boy treble, and later as an alto and then as a tenor in the choir of the Church of St. John, during the time Dr. (now Sir Walter) Parratt was organist. Amongst his activities at Worcester he conducted the Worcester Musical Society. He also conducted for five years a Society at Moreton, and the Malvern Wells Glee Society. One of Sir Edward Elgar's most beautiful part-songs, 'The Fountain,' is inscribed to him. Mr. Dyson has two sons in the profession, Mr. W. H. Dyson, a violinist, and Mr. Edgar Dyson, who is an alto in Southwark Cathedral choir.

In the course of an interesting letter he sends us, Mr. Dyson, in allusion to his long service says :

> 'They have been fifty very happy years. Worcester has been a splendid friend to me for health,—indeed, though not a strong man when I came, I have not had a day's illness—except colds—since I came. For this I am very grateful.'

Mr. Dyson's grandfather was parish clerk at Huddersfield, and in his day was famous as an alto singer in Lancashire and Yorkshire. It was his custom after giving out the anthem from his place in the pulpit—a three-decker, in which he occupied the lower seat—to walk up to the choir gallery at the west end and sing the solo or take part in the anthem.

At the annual meeting of the Worcester Society for the Relief of Clergymen's Widows and Orphans the prospects of the Three Choirs Festival, so far as Worcester was concerned, were discussed. The Dean of Worcester expressed the opinion that there was no likelihood of the Festival being resumed in its usual form, because after the War a sufficient number of persons would not be in a position to advance the requisite amount of money to meet expenses. When the Festival was resumed it might be necessary to work it on a new scale.

ST. MARY ABBOT'S, KENSINGTON.

Mr. F. G. Shuttleworth, formerly organist at St. Nicholas Cole Abbey, and assistant-organist at St. Mary Abbot's, Kensington, for twenty-six years under the late Mr. Henry R. Bird, has now succeeded to the post of organist vacant through the death of Mr. Bird, and Mr. W. G. Ross has been appointed choirmaster and assistant-organist.

Two successful conferences on Church music were held at St. Mary's, Primrose Hill, on December 11 and 18. We hope to give an account in our next issue. Two more meetings will be held on January 22 and 29, the first at St. Mary's, and the second at St. Mark's, Marylebone Road.

Mr. Bertram Luard-Selby is leaving Rochester Cathedral, where he has been organist for over fifteen years, in order to take up the music mastership at Bradfield College. He remains at Rochester until March.

Mr. Harold C. Organ, organist and choirmaster of Crediton Parish Church, and music-master of the Grammar and High Schools, has enlisted in the 12th London Batt. 'The Rangers.'

Bach's 'Christmas' Oratorio (Parts 4, 5 and 6) will be sung, with full orchestra and organ, at St. Anne's, Soho, on Friday, January 7, at 8 p.m.

ORGAN RECITALS.

Mr. James H. Ledger, at Alloa Parish Church—Variations on a Russian Church melody, *Freyer.*

Mr. Percy Ramsey, at St. Barnabas, Tunbridge Wells—Sonata No. 2, *Mendelssohn;* Larghetto, *Wesley;* Marcia Festiva, *Bossi.*

Mr. F. Gostelow, at Penge Congregational Church—Toccata (Dorian), *Bach;* Sonata in A, *Borowski;* Scherzo Symphonique, *Guilmant.*

Mr. Herbert Hodge, at St. Mildred's, Bread Street—March in B flat, *Silas.* At St. Stephen's, Wallbrook—Prelude and Fugue in G, *Bach;* 'Finlandia,' *Sibelius.*

Dr. E. C. Bairstow, at Sheffield Cathedral—Prelude and Fugue in B minor, *Bach;* Légende and Scherzetto, *Vierne;* Prelude, Fugue, and Variation, *Franck;* Fantasy Prelude, *Macpherson;* Elegy and Scherzo, *Bairstow;* Choral Song and Fugue, *Wesley.*

Mr. Herbert Pierce, at Union Chapel, Highbury (four recitals)—Toccata and Fugue in D minor, *Bach;* Alla Marcia, *John Ireland;* Angelus, *Tomlinson;* Evening Song, *Bairstow.*

Mr. J. R. Buffell, at St. Jude's, Liverpool—Voluntary in D, *Wesley;* Madrigal, *Lemare;* Rêverie, *Sandiford Turner.*

Mr. A. M. Flack, at Holy Innocents', Hornsey—Canzona, *Wolstenholme;* Grand Chœur, No. 2, *Hollins.*

Mr. John Pullein, at Gwersyllt Parish Church—Prelude on Gibbons's 'Canterbury,' *Pullein;* 'Angelus,' *Ernest Farrar;* Meditation, *John E. West;* Rhapsody, *Gigout.* At Wrexham Parish Church—Postlude in G minor, *Stanford;* Lamentation, *Guilmant;* Rhapsody, *Harvey Grace;* Prelude on 'Carey,' *Charles Wood.*

Mr. Albert Orton, at Walton Parish Church, Liverpool—Sonata No. 2, *E. H. Thorne.*

Mr. W. W. Starmer, at St. Mark's, Woodcote—Air and Variations, and Pastorale ('L'Angelus'), *Starmer;* Concerto in D minor, *John Stanley.*

Mr. George Rathbone, at Holy Trinity, Casterton—Sonata No. 1, *Mendelssohn;* Choral Song and Fugue, *Wesley.* At Heversham Parish Church—Sonata No. 1, *Harwood.* At Carnforth Congregational Church—Intermezzo, *Hollins;* Marche Funèbre, *Tchaikovsky.*

Mr. James W. Preston, at St. George's, Gateshead—Rhapsody on Catalonian Melodies, *Gigout;* Choral Song and Fugue, *Wesley;* Etude de Concert, *Bonnet.*

Dr. A. J. Silver, at Birmingham Parish Church—Pæan, *Harwood;* Theme and Variations, *Hesse.*

Mr. Walter Wild, at Grange U.F. Church, Kilmarnock, (two recitals)—Air, Variations, and Finale, *Lyon;* Sonata in E minor, *Merkel;* Pastorale, *Rheinberger;* Violin Concerto, *Mendelssohn,* and Sonata in A, *Handel* (violin, Master Spence Malcolm).

Mr. C. E. Blyton Dobson, at Central Mission, Halifax (five recitals)—Prelude and Fugue in C, *Bach;* Benedictus, *Goss Custard;* Meditation, *Bairstow;* Concert Overture in C, *Hollins.*

Mr. Frederick C. Thomas, at Grace Church, Brantwood, Ontario—Marche Funèbre, *Guilmant;* Overture in C minor, *Mansfield.*

Mr. W. F. Jenkins, at North Finchley Baptist Church—Cantabile, *Jongen;* Allegretto in E flat, *Wolstenholme;* Marche de Fête, *Busser.*

Mr. W. Spencer Johnson, at St. John's Cathedral, Quincy, Illinois (four recitals)—Adagio and Toccata, *Widor;* Andantino, *Franck;* Choral and Minuet, *Boellmann;* Pastel No. 1, *Karg-Elert;* Prelude and Fugue on B. A. C. H., *Liszt;* Cantilène, *Pierné.*

Dr. Orlando Mansfield, at Wilson College, Chambersburg, Pa.—Sonata No. 5, *Mendelssohn;* Pastorale in B flat, *Best;* Solemn March, *Smart;* Con Moto moderato, *Mansfield.*

Mr. Allan Brown, at Central Hall, Tooting—Sonata in B minor (first movement), *Guilmant.* At Wesleyan Church, Dartford (two recitals)—Sonata No. 4, *Mendelssohn;* Caprice, *P. J. Mansfield.* At Hutton and Shenfield Union Church (three recitals)—Overture in C, *Hollins;* Fantasia in E minor, *Silas;* Grand Chœur in D, *Guilmant.*

Mr. Harold M. Dawber, at St. George's, Stockport (four recitals)—Allegretto Scherzando, *Archer;* Suite, 'Summer Sketches,' *Lemare;* Scherzo, *Bairstow;* Fantasia, *Bach;* Prelude on 'St. Mary,' *Wood;* Sonata No. 1, *Mendelssohn.*

Mr. R. S. Parker, at St. Saviour's, Oxton—Marche Triomphale, *Guilmant;* Allegro giocoso, *Callaerts.*

Mr. J. H. W. Nesbitt, at St. Columba, Oban—Marche Militaire, *Buck;* Suite Gothique, *Boellmann.*

Mr. C. J. R. Coleman, at St. Luke's, South Kensington (two recitals)—Prelude and Fugue in C minor, *Bach;* Spring Song, *Hollins;* Fantaisie Rustique, *Wolstenholme;* Solemn March, *Smart.*

APPOINTMENTS.

Mr. W. J. Comley, organist and choirmaster, Parish Church (All Saints') and Christ's Hospital, Hertford, Herts.

Mr. Carl Oliver, organist and choirmaster, St. John's Parish Church, Hanley.

Mr. George Pym-Browning, organist and choirmaster, All Saints' Church, Blackheath.

Reviews.

Carillons of Belgium and Holland. Tower Music in the Low Countries. By William Gorham Rice. With thirty-two illustrations. Demy 8vo, pp. 232.

[John Lane.]

Colonel Gorham Rice has written a book which will be heartily welcomed by all lovers of bells and bell music.

For the ordinary reader there is much of interest, and the work will prove extremely useful to all who admire the carillonneur's art. The book is well produced, and contains many excellent illustrations, the most important of which are those of the different bell-towers—over twenty in number. A study of these should be helpful to some of our architects. How frequently, when new churches are built, do we find that the tower is not large enough to contain anything but a ring of small bells, and if there should be room for larger ones, more often than not the tower walls are not strong enough to permit of the bells being rung.

The beautiful tower of Malines is undoubtedly the finest example of a campanile in existence for the purposes of carillon use.

In England, during the past fifteen years, a great deal has been written and said about carillons by Mr. W. W. Starmer, and Colonel Rice could have chosen no better authority on which to base his statements or from which to quote freely. Indebtedness to Mr. Starmer is acknowledged in the preface.

Of course in such a work much of the information is collated, consequently there are, as might be expected, many inaccuracies which can easily be corrected in a future edition,

e.g., the number of bells contained in the carillons of the following places is not correctly given: Bruges, Mons, Diest, Courtrai, Louvain, Arnhem, and Aberdeen.

The Arnhem carillon should most certainly have been included in the list of the best carillons in Holland on p. 53.

It is interesting to note that the three most recent carillons of Holland—Flushing (33 bells), Appingedam (25 bells), and Eindhoven (25 bells) are by the well-known firm of Messrs. Taylor, of Loughborough.

The notes of the bells at Malines seem to have got mixed. The largest bell is given as G flat and the one above it as C. The interval between these two bells is one tone and not an augmented fourth. The notes of all the bells in the carillon are given in the article on Carillons in the *Musical Times* of April last.

Amongst the carillons of Great Britain, there seems to be no reason why mention should be made of the one constructed by Van Aerschodt for Boston, in 1867, as thirty-six of the bells were melted down quite sixteen years ago.

It is with feelings of sadness that we read the particulars of Termonde, Dixmude, Louvain, Nieuport, Ypres, and Dinant, for they are all utterly destroyed. Malines, up to the present, has most fortunately escaped this terrible fate, for it can be stated on the highest authority that this is the case, in spite of numerous reports which have appeared to the contrary.

Some of the expressions used by Colonel Rice require explanation, as they will not be found in any books on bells in the English language, *e.g.*:

Bottom swell = Sound bow
Drum = Chime barrel
Bell master = Carillonneur; &c.

The term 'Bell master' conveys no idea to the reader of the proper functions of the word carillonneur. 'Bell player' would be a better translation if we must have a word to describe something that until recently had no existence in England. 'Bell player' certainly conveys a more correct idea than 'Bell master,' or the term 'Bell ringer' so often incorrectly applied by English writers to the player of the carillon.

Regarding bell-founding, Colonel Rice is not on very safe ground. His remarks are too general to be of value, and too vague to give a correct idea of the many conditions which govern the tone and pitch of bells.

To state that the pitch of bells is determined by the diameter is not half a truth—shape and thickness are equally important, and must be taken into consideration. Pitch (number of vibrations per second) in bells of the same material, shape, and proportional thickness varies inversely as the diameter.

Nowadays, no expert bell-founder would dream of 'filing' a bell to tune it. In this country, for many years past, the tuning has been done more satisfactorily and more accurately by a vertical lathe, which is capable of turning off the finest shaving from any part of the inside of the bell. Sharpening a bell is to be deprecated, even if at all possible.

At the present time, owing to the great improvements which have been made in constructing the 'mould' for the bell, the castings are so true and exact that little adjustment is required in the tuning machine. It is impossible to cast a series of bells perfectly 'in tune' in the strict meaning of the term, the chief cause of this being the variations which take place in the cooling of the metal.

Colonel Rice quotes M. Van Aerschodt, the well-known founder of Louvain, thus: 'I cast a dozen small bells for a particular pitch I desire, and choose the best one.' This is surely too empirical a method to be of any practical value, and such a proceeding should not be necessary. As a matter of fact, if the minutest care is taken it is not necessary. Small bells are and always have been troublesome to tune, and from a practical point of view present great difficulties both as to casting and tuning, but these difficulties have been entirely overcome, and at the present time they can be tuned with greater accuracy than ever before.

In Appendix E, Colonel Rice has done excellent service in printing an English translation of the judges' report of the International Carillon Competitions which took place at Malines in August, 1910.

This report is probably the most important contribution yet written on carillon-playing. It is signed by the members of the jury:

M. Jef. Denyn, carillonneur, Malines;
Mr. W. W. Starmer, Fellow of the Royal Academy of Music, London;
M. Van Dorslaer, carillon historian, Malines;
M. J. A. de Zwaan, carillonneur, Delft;
M. Cyr. Verelst, director of the Academy of Music, Malines;

names which at once give the highest authority to such a document. The following quotations from it will show what are the cardinal requirements of a good carillonneur:

1. 'It is the task of the carillonneur to make up for the shortcomings and to hide the defects of his instrument.'

2. 'He will use the finest bells and play his melodies in the keys which will show his instrument to the best advantage.'

3. 'The carillon is not a pianoforte, neither is it a band or orchestra, therefore pieces written for such playing will have to be in most cases altered and nearly always simplified.'

4. 'Manual skill is certainly an important element, but the artistic interpretation is the greatest, the best, and the most necessary feature.'

5. 'The selection of the music is of the greatest importance,' taking into consideration 'the place which the carillon must hold as a musical instrument.'

Colonel Rice writes delightfully and enthusiastically of the carillon concerts at Malines and of the wonderful playing of M. Jef. Denyn. Of these, much has been recorded in these columns, from time to time, and there is nothing further to add to what has already appeared.

It is to be hoped that Colonel Rice will see his way to issuing another edition of his most interesting book, making the necessary alterations to bring it up to date. A little re-arrangement of the subject-matter, an index, and if possible more illustrations of bell-towers, would add greatly to its usefulness and much enhance its value as an important contribution to bell literature.

Album de Salon. No. 1. Novello Edition, 523*a*.

[Novello & Co., Ltd.]

Here are fourteen pieces by Russian and Polish composers. In addition to such old friends as Chopin's Valse in D flat, Rubinstein's Melody in F and Nocturne in G, there are a delightful Prelude and Mazurka by Liadov, three interesting pieces on Russian melodies by Hofmann, and other excellent items by Arensky, Tchaikovsky, Schuloff, Cui, and Glinka—a very attractive collection. The degree of difficulty, of course, varies, but is nowhere too great to prevent the book from being useful to fairly advanced players.

The Book of Hymns with Tunes. Edited by Samuel Gregory Ould, O.S.B., and William Sewell, A.R.A.M.

[London: Cary & Co.]

This hymn-book, for use in Roman Catholic Churches, is admirably edited by Dom Ould, O.S.B., and Mr. W. Sewell. It contains two hundred and seventy-six hymns, particularly well chosen, and the list of authors contains such names as Dryden, Faber, Newman, Caswall, Caddell, Bridges, Furniss, Vaughan, Rawes, O'Connor, Henry, Lingard, de Montfort, and others, as well as St. Gregory, St. Bede, St. Bonaventure, St. Thomas, St. Paulinus, Rabanus, Savonarola, da Todi, Celano, Suso, St. Ambrose, Chateauroux, Fortunatus, Abelard, and Adam of St. Victor.

As to the tunes, the names of the composers are a sufficient guarantee, while many of the old-fashioned airs are retained, not merely for old times' sake, but for their genuine intrinsic worth. Thus we find melodies by Ett, Webbe, Père Hermann, Crookall, Hemy, Herbert, Richardson, Nanini, Mozart, Haydn, Palestrina, Tallis, Pergolesi, Pearsall, Phillips, Rhaw, Stevenson, Wesley, Mendelssohn, and Vincent Novello; and we are also given new tunes by Sir Hubert Parry, Hollins, Somervell, Smith, John E. West, Mohr, C. H. Lloyd, Gounod, Haigh, Barrett, Mocquereau, Pothier, Palmer, and by the Editors. Dom Ould is responsible for twenty-five tunes, and Mr. W. Sewell for eighteen.

In addition to the hymns, there is an excellent Modal setting of the Missa de Angelus. The index affords a clue

to the authors and composers, and in some cases much interesting information as to the hymns and tunes is given. It may, however, be well to point out that J. F. Wade was not the author of 'Adeste Fideles': he merely transcribed it. Dom Ould was fortunate to discover an early copy of it, dated 1750, in the Ewing Library, Glasgow. The format of the book is very handy, and the work is beautifully printed. We can strongly recommend it to Catholic choirs.

Twenty Short and Easy Pieces for the Organ. By various composers.

[Novello & Co., Ltd.]

The fact that the 'various composers' include G. J. Bennett, W. H. Bell, Percy E. Fletcher, C. H. Lloyd, Gustav Merkel, Charles Steggall, John E. West, and W. G. Wood, is a guarantee as to the quality of the contents of this volume, which should be very useful to organists of moderate technical attainments. Specially effective are West's Postlude, Lloyd's Minuet and Trio, Bell's 'Spring Song,' and pieces by Merkel.

Bach's Chorals. By Charles Sanford Terry. Part I. The Hymns and Hymn Melodies of the Passions and Oratorios.

[Cambridge: The University Press.]

Thanks to the popularity of Bach's 'Christmas' Oratorio and his settings of the 'Passion,' the chorals of which he makes such liberal use in those works have become almost as familiar to our congregations as English hymn-tunes. The origin of these old melodies has hitherto been little known, because the information concerning them has been buried in such ponderous tomes as Spitta's 'Bach.' It was a happy thought of Prof. Sanford Terry to collect and arrange such data. He deals with each of the chorals treated by Bach, gives us the origin of the words and melody, brief biographical details of the author and composer, and references to English translations of the text. German and English titles are used, the latter in the 'St. Matthew' Passion being those of the Atkins-Elgar edition (Novello). The tunes are given in their early forms, and Bach's method of use and orchestration are briefly described. A second part of this useful work of reference is promised, in which the author will treat of the chorals used in the Church cantatas and motets.

Chants de Carnaval Florentins (Canti Carnascialeschi) de l'époque de Laurent le Magnifique. Par Paul-Marie Masson, Chargé de Conférences d'Histoire de la Musique à la Faculté des Lettres de Grenoble (Institut Français de Florence).

[Paris: Maurice Senart & Cie.]

We have in the above valuable publication the musical text of the Florentine Carnival Songs of the epoch of Lorenzo the Magnificent, now issued for the first time, after the original manuscripts, with an accompaniment in short score. This work, of such importance to the musicologist, has been carefully done by M. Paul-Marie Masson, lecturer on the History of Music in the University of Grenoble, and is published in the Library of the French Institute of Florence. The text alone—music and words—is given in the present volume, but it will be followed by a second volume containing an Introduction and Notes.

There are twenty selections given in the present volume, in the old clefs, in four parts, but Prof. Masson has supplied a pianoforte setting in short score, which renders the study of each piece comparatively easy. Lorenzo de Medici is the author of the first two part-songs, 'Canto di poveri' and 'Canto delle rivenditore,' but the composer of both is unknown. Niccolò Machiavelli is responsible for the words of 'Canto de' diavoli'—composer unknown. The fourth item, 'Canto de' Giudei' (words by Battista dell' Ottonaio), is of exceptional interest, as it was composed by Alexander Coppinus, and in it is seen a glimmer of polyphonic writing. Probably the fifth piece is also by the same composer, though his name only appears as 'Maestro Alexander.' The fourteenth item, 'Trionfo de' diavoli,' is by Alexander Coppinus, and so is No. 19, 'Canto di lanzi cozzoni' (words by Guglielmo detto il Giuggiola), a dainty piece of writing in G minor.

A Treasury of Catholic Song. 'Comprising some two hundred hymns from Catholic sources old and new. Gathered, edited, and allotted to fitting tunes for congregational use.' By Sidney S. Hurlbut.

[New York: Fischer Bros.]

Although primarily intended for the parish of Hagerstown, Maryland (U.S.A.), the present admirable collection of two hundred and thirty-six hymns for congregational use may be recommended generally. 'Good verse and good music' has been the standard set up by the Rev. Sidney S. Hurlbut, and this he has achieved in a very laudable fashion. Roman Catholic sources alone have been drawn upon for the words of this collection, and the tunes are also taken 'from composers who have gloried in Catholic names.' Unless one interprets the term 'Catholic' in a very broad sense, the names of Henry Carey, O. Gibbons, B. Milgrove, J. Barnby, S. Wesley, H. Isaak, J. B. Dykes, T. W. Staniforth, R. Redhead, H. S. Irons, A. Somervell, and H. J. Gauntlett can scarcely be so classed. However, the great majority of the tunes are from Catholic sources, and the 'Arundel Hymns' figure largely, as many as thirty-five being included, by permission of the Duke of Norfolk and Mr. C. T. Gatty. The 'Westminster Hymnal' and the Scottish 'Book of Hymns' are also laid under contribution, while acknowledgments are made for some beautiful tunes to Messrs. Novello, Messrs. Cary & Co., and Messrs. J. Fischer Bros. Taken all round, the collection is representative, and displays much discrimination. We beg, however, to dissent from the view that the editor was justified in employing the 'editorial file' in some of his adaptations, and we doubt the wisdom of tinkering some of the verses; in fact, it seems more desirable not to alter words as written by the author.

Vox Ultima Crucis. An eight-part unaccompanied Chorus. By George Rathbone. (Novello's Part-Song Book, No. 1319.)

[Novello & Co., Ltd.]

This fine choral song is a setting of the following impressive words:

Tarry no longer.
Toward thine heritage haste on thy way, and be of right good cheer.
Go each day onward on thy pilgrimage,
Think! how short time thou shalt abide here.
Thy house is built above the clear sky,
No earthly palace wrought in stately wise.
Come on, my friend, my brother dear,
For thee I offered my blood in sacrifice.

John Lydgate (1370-1447).

Mr. Rathbone shows fluent skill in the management of choral effect. He evidently thinks in terms of voices. The use of eight parts enables him to secure some warm, effulgent harmony and a light and shade impossible to realise in four parts. The chorus opens in C minor, and an entrancing effect is gained at the words 'Thy house is built' by a gliding change to the tonic major. A superb climax is soon reached, and then the music sinks to *pp*. A brief glance at D flat major here is arresting. The writing is diatonic and quite easy.

BOOKS RECEIVED.

The Fellowship Song Book. Edited by H. Walford Davies. (Curwen, 2*s*.) A collection of songs for schools, the home, and camps, &c.

The Music and Musical Instruments of the Arab, with an Introduction on how to appreciate Arab music. By Francesca Salvador-Daniel. Edited by Henry George Farmer. (William Reeves, price 5*s*.) A remarkably interesting book. The ill-fated Salvador-Daniel, who was Director of the Paris Conservatoire under the Commune in 1871, and who was shot during that tragic period, made a close study of Arab music. Mr. Farmer contributes a well-written full account of Salvador-Daniel's life. Later on we hope to notice this well-produced book more fully.

Correspondence.

THE COUNTRY DANCE.

(See p. 732, December number.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—That the similarity between the words should have tempted writers of the last century—Croker, De Quincey, Dr. Busby, and others—to ascribe the derivation of *contre-danse* to *country-dance* is, perhaps, not altogether surprising. The fallacy is, however, easily exposed when we come to a consideration of dates. Apparently, the word contre-danse did not come into use until long after the country-dance had firmly established both itself and its name. Chappell ('Popular music of the olden time') pointed out that the contre-danse is not described by Arbeau nor by any of the earlier French writers on dancing; that the first French dictionary in which the word appears is that of P. Richelet, printed at Amsterdam in 1732, and that—a most significant point—it was omitted from the two earlier editions of 1680 and 1694. This last fact seems to show that the word was unknown to dancers prior to the latter years of the 17th century, which happens to synchronise with the introduction of the dance itself. On the other hand there is direct evidence that throughout the 18th century the country-dance was believed to be of English origin by those qualified to form an opinion. Essex, for example, in his 'Treatise on Chorography,' 1710, remarked that 'This which we call Country Dancing is originally the product of this nation,' a statement echoed two years later by Weaver in his 'History of Dancing'; while many years later, 1791, M. Framery in his 'Encyclopédie Méthodique: Musique,' defined contre-danse in the following words: 'Ce mot paroît venir de l'Anglois, *country-danse*, danse de campagne.' These statements were, I believe, received without dispute by their contemporaries and were one and all made, it should be remembered, after the contre-danse had become popular.

The very interesting 'Contrapasso' (of which I had not previously heard) cited by Mrs. Arnold Dolmetsch is particularly interesting to me because it is obviously a close variant of a well-known English traditional singing-game, 'Push the business on,' and also because of the 'reverence' made by the dancers after advancing toward the centre of the ring. Although not an Italian scholar, I feel very inclined, however, to question Mrs. Dolmetsch's interpretation of the meaning of 'Contrapasso' in this connection. The meaning of *contre-danse* is clear enough, for the performers in that dance invariably stand in couples *opposite* or *over against* one another. But this is precisely what they do not do in a ring dance; and I believe I am right in saying that whenever Playford uses the expression 'contrary partner' in a Round he refers not to the partner opposite—that would be ambiguous—but to the partner on the man's left or on the woman's right. I suggest, therefore, that the dance derived its name 'Contrapasso' from the progressive movements of the dancers round the ring as described by Mrs. Dolmetsch.

Nor do I think that the existence of this dance in Italy in 1581 vitiates, or affects in any way, the English claim to the country-dance as a national creation. That claim does not, I take it, imply that the English invented the dance *ab initio*, but, rather, that they took a primitive ritual dance and out of it conjured one which, in its later developments, came to bear but little resemblance to that from which it had originated. The germ of the country-dance was, I believe, the Round, which was danced, hand in hand, around the tree, sacred grove, menhir, holy well, *i.e.*, at the halting places made in the course of the ceremonial processions on May Day. As a matter of fact, the country-dance still forms an integral part of the May Day processions at Helston and Grampound in Cornwall; while a wood-cut on the cover of a Chap-book proves that Sellenger's Round was at one time actually used as a Maypole dance.

What precisely was the nature of the religious or magical significance of the Round it is impossible, perhaps, to speak with any certainty, but it may perhaps with some safety be assumed that amongst its objects were the veneration or worship of, and desire to have personal contact with, the sacred object around which the dance was performed. Now, most of the earlier Rounds contain movements which can only be interpreted in the light of one or other of these assumptions. For instance, in 'Gathering Peascods' the men and women advance alternately to the centre and clap their hands; while a similar movement, with the omission of the clapping, occurs in 'Mage on a Cree,' 'Sellenger's Round,' 'The Fine Companion,' and other Rounds described by Playford. I have always regarded the clapping as a latter-day substitution for the original reverence or touching of the Maypole; and in the adaptation of 'Gathering Peascods,' made for the dance round Titania's mound in Mr. Granville Barker's production of 'A Midsummer Night's dream,' I deliberately introduced the ceremonial bow. The Contrapasso therefore, in which the reverence has actually survived, greatly strengthens my previous conviction. There are other movements in the Playford Rounds which provide further evidence of the same nature, into which, however, considerations of space preclude me from entering. Irrefutable proof in a matter of this kind is, of course, impossible, but I think it is fairly safe provisionally at any rate to assume that the Country-dance Round, as described in the earlier editions of Playford, is a genuine traditional survival of a primitive ritual dance, altered (*e.g.*, by the interpolation of certain movements of courtesy, such as Siding, Arming, Setting, &c.) when the original meaning of the dance had gradually faded from memory, and changed conditions, fresh environments, had created new requirements, and, if this be so, it would fully account for a dance of the type of the Contrapasso being found in Italy and other European countries. For the ceremonial dance had, of course, like the Morris and Sword dance, a very wide distribution, springing, as it did, from a race rather than a nation.

The Playford country-dance is a highly elaborated instrument of artistic expression and, if my theory is sound, it has certainly travelled a long way from the humble dance of its origin. Some of the milestones may easily be discerned. I would suggest that the first stage in the development of the dance was brought about by the limitation of the number of the performers to eight—the earlier dances, *e.g.*, 'Sellenger's Round,' and 'Gathering Peascods,' were for 'as many as will'—and that this eventually led to the invention of dances of the type of 'Newcastle,' or 'Oranges and Lemons,' which, although still labelled Rounds, belong in reality to the type known as the 'Square-eight'—the prototype of the contre-danse and of our Quadrille and Lancers. The next step was to dispense with one pair of couples of the Square-eight, in order, probably, to obtain a more continuous movement by getting rid of the pauses caused by the successive repetitions of each figure by the 'tops' and the 'sides.' The longways dance for three or four couples, and finally for 'as many as will,' and the scientific development of the progressive principle (foreshadowed in the Round, *cf.* the Contrapasso) followed naturally enough, though the longways-for-six may have been independently influenced by the Morris dance.

If this theory of development be correct, it will be seen that the term contre-danse could not have been applied to the country-dance in its earlier form, the Round, where the couples are not opposite one another, but only later on when the first stage of development had been reached with the invention of the Square-eight.—Yours truly,

CECIL J. SHARP.

27, Church Row, Hampstead, N.W.
November 15, 1915.

[We submitted Mr. Sharp's letter to Mrs. Dolmetsch, and have the pleasure of printing her reply.—ED., *M.T.*]

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Cecil Sharp's reply to my letter (which appeared in December) respecting the origin of the 'country dance,' while containing a mass of interesting detail, shows that, in my attempt to be terse, I have not made my point clear, namely, that the English 'country dance' is derived from the Italian 'contra-passo,' and that the word 'contra' or 'counter' applies to the contrary motions of the partners, alike characteristic of the Italian 'contra-passo' and the English 'country dance.' Mr. Sharp doubts my interpretation of 'contra-passo,' and ascribes the derivation of the name to 'the successive movements of the dancers round the ring.' I do not quite follow him here; however, the 'contra passo' was not always a ring dance. The second and older of the

two 'contra-passi' given by Caroso was for two dancers, consequently there was no ring, and the counter-passing of the partners was produced by first taking one another by the right hand as when one shakes hands, and passing each to his left, then turning back, changing hands and passing each to his right. This contra-passo is described as a 'ballo d'incerto,' the origin being unknown. The other is called 'contra-passo nuova' (new contrapasso). When a similar counterpassing movement of the partners occurs in some other dance, as in the Coranto described by Cesare Negri (1604), the word 'contrapassando' is applied in explanation. In the 'contra-passo nuova' the dancers instead of retracing their steps, pass on round the ring, the women one way and the men the other, but at every third partner they stop to do some sideways steps, in contrary motion, like 'setting to partners.'

As regards the reverence at the beginning of the 'contra-passo nuova,' all the Italian dances of this epoch begin and end with a formal reverence which forms part of the dance. If the partners are facing one another as in the 'cascarda' they make it towards one another; if standing in a circle they make it towards the centre of the circle; if side by side, and facing the spectators, then towards the spectators.—Yours faithfully,

MABEL DOLMETSCH.

4, Tanza Road, Hampstead.
December 6, 1915.

THE INTERPRETATION OF OLD MUSIC.

(See p. 724, December number.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The article on my book, in the current issue of the *Musical Times*, brings out very felicitously a point that I might have made myself, had I thought of it, for there was an old flute player in my native town in France who embroidered his pieces in the 18th century manner. He used to say that the written text was only a canvas for the performer to decorate. That style of playing died with his generation, and no tradition of it could have survived, for we young students and our up-to-date teachers derided him. The very idea of imitating him would have seemed to us quite ludicrous. I had forgotten this old man; the article brought his memory back to me. But, in this excellent article there are two points of fundamental importance which I hope I may be allowed to put in their true light.

The first concerns Diruta's shakes. If the reader will look at page 156 of my book, he will see that Diruta did *not* begin his shakes with the principal. It is true that at page 197 the examples seem to show that he did; but, in this case the ornaments are not shakes. They are Tremoli and Tremoletti. In Sections II. and III., Chapter iv., I have tried to explain the differences between the shake and the tremolo, and the confusion brought about by loosely calling these ornaments, and many others, shakes, trills, &c., &c. I need not repeat this here; I must refer the reader to my book, asking him to give sufficient study to this point, which is too intricate to be mastered after a mere reading.

The second point concerns Dannreuther's assertion that J. S. Bach's shakes should, in some cases, begin on the principal. The article says: 'probably on good authority.' My answer is that I know of no such authority, and that Dannreuther does not allude to any. He headed his chapter on J. S. Bach's Ornamentation by a set of rules of his own. A careful analysis of the whole chapter will reveal how far these rules repose on contemporary evidence, and that there is no foundation for the one which advocates the beginning of shakes on the principal, in certain cases. Dannreuther, in compiling materials for his 'Ornamentation,' stumbled continually on evidence which went against his own carefully studied and set practice. He tried to reconcile the two; hence the contradictions and obscurities which deprive his book of the authority it would otherwise have possessed.

ARNOLD DOLMETSCH.

4, Tanza Road, Hampstead.
December, 1915.

ORIGIN OF THE TUNE 'MONKLAND' ('HYMNS A. & M.', 1904, No. 513).

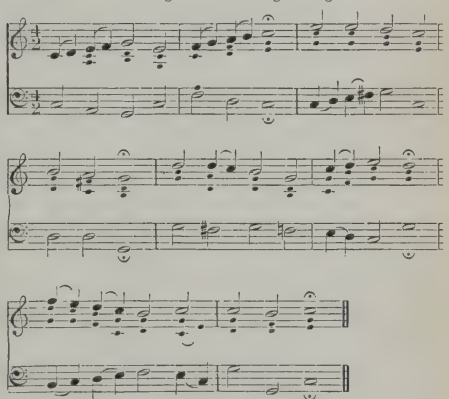
TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—The editors of tune-books do not, as far as is known to me, appear to have been able to trace 'Monkland' to any earlier source than the first edition of 'Hymns Ancient and Modern,' 1861. The tune is to be found, however, in 'Hymn-tunes . . . . of the United Brethren' [Moravians], published in 1824, and edited by John Lees. There the tune appears in the form given below, the alto and tenor parts being printed on separate staves, and for the convenience of those who cannot play from score, the inner parts are indicated by small crotchets without tails. The arrangement, which is a simplification of the original, is stated in the 1868 edition of 'Hymns A. & M.' to be by J. Wilkes, who was organist of Sir H. W. Baker's church at Monkland; hence the name. At Leominster, a few miles from Monkland, there is a Moravian Chapel, where Lees's book may have been in use. As to the composer, or earlier source, if such there be, one is still in the dark. Lees composed a little himself, but nowhere in his book is any information given either as to composers or sources of the tunes. As nearly all the tunes given by Lees are German chorales, it is not unreasonable to assign to 'Monkland' some German origin. But, so far, I have failed to find any mention of the tune in Zahn's standard collection of German Chorales. Lees's book is not to be found in the British Museum Library.—I am, Yours sincerely,

J. H. BARLOW,
Secretary to Moravian Tune Book Committee.

Brockweir, Chepstow,
November 12, 1915.

Tune 11c. 'What good news the Angels bring.'



Obituary.

We regret to record the following deaths:

(In our last issue we recorded briefly the death of Mr. Henry R. Bird, and of Theodor Leschetizky. We now give some details of the lives of these well-known musicians.)

HENRY RICHARD BIRD, who died on November 21 of heart failure. He was born at Walthamstow, Essex, in November, 1842, and was thus seventy-three years of age. He was a pupil of Turle for the organ, but his special talent for accompanying on the pianoforte soon found vent. In 1891 he was appointed permanent accompanist at the Monday and Saturday Popular Classical Concerts held in St. James's Hall. In this capacity he co-operated with Joachim and many other artists. As an accompanist he was unique, and his services were greatly in demand. He

held many organ appointments in the course of his career, but the most notable was that at the Parish Church, St. Mary Abbot's, Kensington, in 1872, a post he retained with distinction until his death. He was a professor at the Royal College of Music and at Trinity College of Music. Modesty, amiability, and a suave gentlemanly manner were his endearing personal characteristics. Many living musicians will confess gratefully how much they owe to his calm, sage advice. An account of his career and a portrait were given in our May, 1910, issue.

THEODOR LESCHETIZKY, who died in November. A distinguished pianist, he was even more famous as a teacher. He was born at Lavent, in Austrian Poland, on June 22, 1830. He became a professor at the Petrograd Conservatoire, a post he resigned in 1878 in order to live at Vienna, where he remained until his death. He first played in London in 1864. Amongst the most eminent of his many pupils are Paderewski and Mark Hambourg. He first married a singer, Anna von Friedenburg, who previously had been engaged to Anton Rubinstein. After fourteen years they agreed to part, and in 1880 Leschetizky married Annette Essipoff, from whom he parted twelve years later. Next, in 1893, he married a Polish pupil, Eugènie von Benislawsky, and lastly, only a few years ago, he married Marie Gabriele von Rosbona, another Polish lady, who is still living.

DAVID JENKINS, on December 10. Professor of Music of University College, Aberystwith, and editor of the Welsh monthly musical journal, *Cerddor*, he was mostly a self-taught musician, and all his life resided at the Welsh town of whose University he became the professor. He passed the Mus. Bac. Cambridge degree in 1878, and was an industrious composer, mainly in the field of oratorio. Generally he was more successful in choral writing than for the orchestra. His chief compositions are 'The Ark of the Covenant,' 'David and Goliath,' 'The legend of St. David,' 'David and Saul,' 'The Storm,' 'Job,' and 'Scenes in the life of Moses,' which is perhaps his most important work. His music has many Welsh characteristics in its idiom and emotional appeal, but there is also in it an obvious endeavour to assimilate other than national influences. He was a regular attendant at the great musical festivals. His works have been performed frequently in Wales, but have never secured much vogue elsewhere. He was born in 1848.

RICHARD EVERARD VISCOUNT ALVERSTONE, on December 15, at Cranleigh, Surrey, aged seventy-two, Lord Chief Justice of England, 1900-13. From his boyhood he was fond of music, and notwithstanding the claims of his exalted position and his onerous legal duties, he always contrived to keep in touch with musical life in the Metropolis, especially in its choral manifestations. He became a member of the Madrigal Society (London) in 1898, and, in succession to Sir Arthur Sullivan, was elected its President in 1901. In our issue for June, 1904, there is a full account of his musical doings, and a portrait.

THOMAS BRAMELD, conductor of the Rotherham Choral Society, South Yorkshire. He was a talented and hard-working musician. His work as conductor of choral and orchestral Societies in Rotherham, Doncaster, and Ecclesfield was fruitful in artistic results, and his driving enthusiasm and high ideals will be long remembered in those places.

J. L. GREGORY, Mus. Bac., F.R.C.O., organist of Hertford Church on October 13. His end was tragic and sudden. He was a highly capable musician, and a man of genial manners. He leaves a wife and a young family of six children, the eldest of whom is only nine years old, practically unprovided for. A committee under the Rev. T. Landulph-Smith (Hertford) has been formed to raise a memorial fund.

RICHARD CUMMINGS, on December 6, suddenly, at Cork, whilst on an examination tour, aged fifty-eight. He was a highly esteemed teacher of singing, and was a professor at the Royal Academy of Music, of which institution he was a Fellow. The deceased musician was a nephew of the late Dr. Cummings.

ROBERT TAYLOR, on December 7, at Brighton. He was prominently associated with musical affairs at Brighton for about fifty years. As a boy he was a chorister in Worcester Cathedral, and he came to Brighton in 1860. He was conductor of the Brighton Sacred Harmonic Society and a director of the local School of Music.

CHARLES EDWARDS, at Nottingham, on December 3. He was a well-known pianoforte teacher, and an organist of long standing. He was closely identified with Trinity College of Music, and as one of its examiners visited Australia, New Zealand, and South Africa.

REV. JOHN CAPEL HANBURY, on November 11, at the age of eighty-two. For a short time he was a pupil of Sterndale Bennett. He preceded Stainer as organist at Tenbury, and was secretary of the Philharmonic Society.

'LONDON'S VOICES': A MUSICAL PLAYLET.

On December 7, a special entertainment organized by the Committee of the Royal Naval Division Comforts Fund in aid of the Naval Prisoners of War in Germany was given at His Majesty's Theatre. Many stars of the dramatic and musical profession contributed attractive items, and 'society' was well in evidence, especially amongst the programme sellers. Every seat in the theatre was sold. A notable and worthy feature of the programme was the liberal use made of British traditional vocal music. The Somersetshire folk-song 'Mowing the Barley' was charmingly sung in costume by Miss Elizabeth Hyde, and it was illustrated by players grouped by Mr. Alfred Parsons, R.A. 'Widdicombe Fair' was similarly and much more elaborately treated. Every one of the very rustic characters—Bill Brewer, Jan Stewer, Peter Gurney, Peter Davy, Dan'l Whiddon, Harry Hawk, Old Uncle Tom Cobleigh 'and all,' whose evidence is so frequently and amusingly invoked, were realistically represented and acted. 'Come, lasses and lads' was also elaborately staged and dramatised, and performed by quite a large company of singers and dancers—all in appropriate costume. But the chief musical event was a new playlet entitled 'London's Voices,' arranged by Sir Francis Piggott. Here, with much skill and ingenuity, a number of rounds, catches, and street cries, and some well-known old songs were woven into a sort of revue. A large company of ladies, gentlemen, and children, suitably attired, gave a realistic performance of extraordinary interest. The stage management was excellent, and the animation of the action and the brilliancy of the dresses and the scenery provided a constant feast to the eye. Amongst the numerous catches brought in was a particularly 'bluggy' one that had been unearthed by Mr. W. Barclay Squire in the British Museum. It was published in 1775, and written by 'A Gentleman,' although the words do not suggest this respectable origin. They are as follows:

'A full true and pur-ticulur account,
Purticulur account
Of that horrid brutal 'orrible barb'rous and inhuman murder
Which was committed on Wensday last by Mary Jenkins
On the body of her new-born infant
With her ex-amination before the Justice
And her commitment to Newgate.'

This thrilling announcement was sung by three 'Vendors of News-sheets,' who it would seem had been successfully taking lessons in voice-production from some of our 'extry speshul' boys. An expressive performance of 'Caller Herrin'' by Signorina Emilia Chatrian was an outstanding feature. Altogether the novel entertainment was a thing to remember. The only pity of it was that all this enormous trouble on the part of Sir Francis Piggott and his merry players should have been concentrated on only one performance. No doubt it would be practically impossible to get such a company of 'society' folk and professionals together again for the purpose. On this occasion the nexus was the fervent desire to send a message of cheer to our imprisoned sailors. If those good fellows could only have heard this joyous entertainment! It was very gratifying to hear that about £800 net was raised by the performance. Mention should be made of the assistance rendered by the orchestra under the direction of Mr. Percy Fletcher, who very daintily and piquantly orchestrated the accompaniments to the playlet and many other items.

PURCELL'S 'FANTAZIAS AND SONNATAS.'

A lecture was given by Sir Frederick Bridge at the Musical Association meeting on November 2, his subject being Purcell's 'Fantazias and Sonnatas of III Parts.' Before composing sonatas, Purcell followed the usual custom of trying his hand at writing Fancies first. These Fancies are in a book in the composer's handwriting in the British Museum. It would seem as if Purcell, for some time at least, kept this volume open on his table, happily placing upon its pages the magnificent ideas that were constantly occurring to his fertile imagination. There were his annotations recording the various dates of composition, &c.

In 1683 Purcell brought out his first publication, the 'Sonnatas of III Parts' for first and second violins, bass, and basso continuo. In his address to the reader, Purcell says that the compositions are an imitation of Italian models, but what these were had not been easy to decide hitherto. The lecturer, however, gave good grounds for the conclusion that they were to be found in the works of Nicola Matteis, a very highly esteemed violinist of that day. No doubt the presence and performance of this remarkable man had an immense effect upon Purcell.

Each of the 'Sonnatas' is on the same plan; each begins with an Adagio movement, then follows a sort of Fugue or Canzone, then a slow movement, and last of all an Air. This venture seems to have been a success, as Purcell composed another set of ten sonatas, one of which, the 'Golden Sonata,' is well known.

The Purcell Society's edition was not very correct, unfortunately, and the accompaniment was too heavy; in the lecturer's opinion, only a light filling-in of the figured bass was required. Sir Frederick Bridge said that he had had the good fortune to come across a set of parts which had been corrected as regards the figured bass, and in a few cases the times of movements indicated by some contemporary hand, he could not but think by the composer's own. (This opinion was subsequently confirmed by Sir Hubert Parry, who was in the chair.) There were in some cases very many of these corrections, which often explained the harmony that would otherwise be doubtful.

The illustrations, which formed an agreeable feature of the lecture, included a Fantasia of four parts, and Nos. 1, 4 and 6 of the first Set of 'Sonnatas of III Parts.' These were excellently played by Mr. Pecskai, Miss Ethel Izard, Miss C. E. Martin, and Mr. W. E. Whitehouse, with Sir Frederick Bridge at the pianoforte.

MECHANICAL PIANO-PLAYERS.

At the December meeting of the Musical Association, Mr. G. C. Ashton Jonson read a paper on 'Mechanical Piano-players,' in which he not only dealt with the capabilities of these instruments, but discussed their value in teaching. He pointed out that it was through the medium of the pianoforte that we had the opportunity of becoming familiar with music in general, but that the most accomplished head of the musical staff in school or college could not possibly devote the time necessary to play an enormous range of new or difficult music in order that a wide and comprehensive knowledge of musical literature should be the privilege of all their pupils, and this was where the pianola came in.

The word 'pianola' was really the trade name of a particular make, but the public had adopted it as a generic name. The pianola was not so much a mechanism as a new instrument. The early models had considerable limitations, but these had been gradually eliminated. The lecturer then described the various devices by means of which the performer is able to control the instrument and to observe expression marks, &c. It must be admitted that a highly trained sensitive pianist could procure qualities and finesse of tone and touch by hand that the most skilful performer on the pianola could not equal. Some of the prejudice that existed against it was due to the absurd claims put forward by enthusiastic amateurs, who dwelt too much on its possibilities in producing artistic results and not enough on its overwhelming value to the cause of musical education.

The pianola had a technique of its own, and to get a really artistic and musicianly performance of a piece one had to be a trained musician and to have mastered the technique of the instrument. It was a curious thing, but the easier a piece was to play on the pianoforte, the more difficult it was to play it on the pianola, and the greater the technical difficulty of the piece on the pianoforte, the easier was its effective performance on the pianola. It was easier for example to play the colossally difficult Paganini Variations of Brahms than the first movement of Beethoven's 'Moonlight' Sonata. A glance at the catalogue of the music available showed that the whole range of music that was now opened up for use on the pianola was so immense and all-embracing that practically one might say that all the finest pianoforte, orchestral, and chamber music and opera was at our service.

Notwithstanding all these advantages opposition to the pianola still lingered in the minds of some musicians, largely on account of ignorance of its possibilities and because of the fear that the more perfect it became the greater rival it would be to the great artists and incidentally to the teacher. These fears were groundless. So far from being a rival the pianola was an invaluable aid to and a firm ally of the intelligent teacher. In his own experience, Mr. Jonson said he had found that it widened his own knowledge and appreciation of musical literature, and that many of his friends discovered that with the possibility of constant repetition there came a liking and indeed a preference for the best music.

It facilitated the learning of music, for it was undoubtedly much easier to learn a piece when one knew how it should sound; this was especially marked in much modern music. One result of the pianola as regarded proper appreciation of the great pianists, was that one soon began to despise mere technical dexterity when it was obviously displayed as an end in itself and not subdued to its proper place as a means whereby an artistic reading could be obtained. Looking at the matter broadly, how could the proved increase of interest and delight in music caused by the intelligent use of the pianola be anything but a benefit to the teaching profession? It stimulated an increased wish to learn to play by hand, and the time was not far distant when there would be a separate and distinct branch of teaching opened out, and people would want to be taught not only how to play the pianola, but how to play the music that they love to the best and most artistic advantage on the pianola. It was difficult for professional musicians to understand the intense keenness of the amateur lover of music who had never learned to play an instrument, and to whom music was almost a sealed book, till the invention of the pianola placed in his grasp an instrument on which he could become proficient in a week, and proceed to concentrate his thoughts upon expression.

INDIAN MUSIC: RATAN DEVI'S RECITAL.

By F. A. HADLAND.

The recital of Indian Songs given at Æolian Hall by Ratan Devi on November 26, which will be followed, it is hoped, by another during January, reminds us of the existence of a wonderful Art based on a tone-system as far removed from European ideas as it is possible to conceive. In the space which can now be allotted it is impossible to do more than touch on one part of the subject of Indian music; but if the writer should succeed in arousing more interest his purpose will have been accomplished.

Several able treatises on Indian music have been written in English, notably by Sourindro Mohun Tagore and Mr. Fox-Strangways, and many papers and short articles have appeared at various times in India and in England; but the subject has not received the general attention which it deserves.

It may be admitted that it is very difficult for Europeans to enter into the spirit of Eastern song. This is doubtless due to several causes, chiefly, perhaps, that two of the main constituents of music in a modern European sense, harmony and counterpoint, are absent, and the composer, being thus unfettered, is free to elaborate and make use of any intervals which can have melodic value. Hence the Srutis, or thirds or quarters of tones, are constantly employed, together with a liberal use of portamento, and possibilities of effect are available which are absolutely foreign to the ears of those who have never heard any music except that based on the scale of equal temperament,

and who cannot therefore at once recognize its æsthetic importance.

One of the first things to direct our attention to in studying the subject is the system of Rāgas and Rāginīs. The word Rāga signifies literally a melody mould, or musical pattern. It is not a scale, but is constructed of from five to seven notes from the Indian scale of twenty-two notes. It forms, in fact, an outline or pattern in which only certain notes are used, and it is not a Key in the ordinary acceptation of the term. The Rāginīs are closely allied to the Rāgas, and may be regarded in some degree as variants of them. The Eastern imagination has invested the subject with a cloud of myths, one legend being that the Rāginīs are the wives of the Rāgas, and that their offspring is represented by a class of songs still further differentiated from them. This is a specimen of the mythology of Hindustan, and of the ever-present tendency to trace the source of things to miraculous causes. But some less imaginative minds ascribe their origin to the practice, specially Oriental, of using the names of familiar objects to assist the memory, and to establish a nomenclature for practical purposes. The names of Constellations and the signs of the Zodiac may be cited as examples.

The term Alāp is the name given to a song to no definite words, employed as a prelude to settle the mind of the listeners to recognize the tonal centres of the song which is to follow, and as a help to the performer to keep within the limits of the Rāg in which he is about to sing. Much of the enjoyment of Ratan Devi's recital was afforded by the exquisite pianissimo effects obtained in one or two of the alāps. As sung by her beautiful and well-trained voice, they were delightful, and in fact the entire performance was characterized by its extremely artistic presentation, a matter which, strangely enough, is said to be often neglected by native performers, although they can and do occasionally exhibit very high capabilities of breath control.

It is reckoned of great importance among native performers to sing only such rāgas as are proper to the season, and in Indian circles it would be considered worse than bad taste to ask a minstrel to break this rule. Mythical stories are told of sudden death or severe punishment inflicted by the gods for its non-observance.

The interpretation of Indian songs by an English lady is invested with unusual interest, and the accomplishment may be regarded as remarkable. After a course of study in London with Madame Alexia Bassian, Miss Ethel Richardson, on her marriage to Dr. Ananda Coomaraswamy, became the pupil of Abdul Rahīm, Kalānt of Kapurthala, for a time in India, and she has thus had the advantages of study under an experienced European artist, and also with a native musician of remarkable attainments, completely versed in the traditions of his art.

With the large number of musical instruments employed in India it is of course impossible to deal except in a work entirely devoted to the subject. Suffice it to observe that both instruments and music itself vary considerably in different parts of the country. The songs with which this article is concerned are accompanied on a tambura, an instrument which rather suggests the idea of a lute. It is made of two-thirds of the dry shell of a gourd, the top covered with a thin board. It generally has three or four wires, one of brass and the rest steel. The wires are stretched over two bridges, and the instrument is without finger-board or frets. In accompanying a song the strings are incessantly plucked by the fingers of the right hand, and the same chord—dominant, octave, tonic,—being sounded, the effect is of the nature of a drone, a very slight background to the voice, and the tinkling sound is far from unpleasant. All elaboration is in the melody, and the subdued monotony of the accompaniment merely sets it off in some degree, as we hang a picture against a plain surface and not on a showy wall-paper. The tambura is known throughout the East, and its form and the manner of holding it vary greatly. The left hand, being free, is employed in gestures which to the initiated doubtless convey much.

Dr. Coomaraswamy states that Abdul Rahīm has never sung to any other accompaniment than that of the tambura or drums. He is one of an ever-lessening number in India whose musical capacity has not been injured by reliance upon a harmonium.

More frequent opportunities of hearing Indian music would be advantageous. As things are, most people, including many musicians, know nothing about the Oriental Art, and travellers have occasionally brought home accounts which have only mystified us. Such works as Captain Day's book on 'The Instruments of Southern India and the Deccan' are all the more valuable because they are the product of knowledge and practical experience.

A special charm in listening to Indian music lies in the fact that we are getting in touch with the art of a high civilisation of past ages, which has so far resisted extraneous influences. We obtain, in fact, something quite unique, for modern European folk-song can hardly be said to be in the same sense melody pure and simple. Harmony has in the Western world exerted its influence on the form of melody for so long a time that there can be but little vocal music extant conceived quite independently of it.

As recently as the end of the 16th century a species of Orpheus legend took its rise in India, for wonderful tales are related of a certain Mia Tonsine, in the reign of the Emperor Akbar. The power of his music was such that when he sang a night Rāg at mid-day it instantly became night, and the darkness extended in a circle round the palace as far as the sound of his voice could be heard! Another Rāg had the singular property of occasioning the death by fire of any person who attempted to sing it. Akbar is said to have commanded one of his musicians to sing it, and he, obliged to obey, plunged himself in the River Jumna up to the neck. But when he began to sing the fire seized him, and, in spite of the hostile element, destroyed him. Another Rāg was employed to produce rain, and thereby the rice crop was saved by a young singing girl, and famine averted. W. C. Stafford remarks that in his time when a traveller inquired for these minstrels in the west of India, he was told that they were to be found in Bengal, and in Bengal he was referred to the West.

After much elucidation has been applied, Indian music remains very much of a mystery, involved as it is with the religions and philosophies peculiar to its home; and it is for this reason the more remarkable that a European artist should have achieved so much success in a phase of art so different from that of Western countries, and should find in it a perfectly congenial medium of expression.

SIDELIGHTS ON GERMAN COMMERCIALISM: THE CECILIAN MOVEMENT IN IRELAND.

By W. H. Grattan Flood.

The great interest evoked by Dr. Terry's trenchant articles in the August and December, 1915, *Musical Times* induces me to submit some account of my knowledge of the grand imposture of the 'Cecilian' movement in Ireland.

In 1880, the Cæcilienverien was adopted by a committee of priests, under the presidency of the Most Rev. Dr. Donnelly, Lord Bishop of Canea, who had translated into English Dr. Haberl's 'Magister Choralis.' In order to stimulate the movement, a monthly magazine, called the *Lyra Ecclesiastica*, was issued in 1883, and a list of approved music was published. On June 26, 1888, a young Bavarian priest, Rev. Heinrich Bewerunge, who had been a junior chanter in Cologne Cathedral, was appointed, on the recommendation of Dr. Haberl, to the position of Professor of Music in Maynooth College, the largest ecclesiastical seminary in Ireland. Then began a carefully-planned campaign of commercialism in music and musicians which lasted till June, 1914, a period of twenty-six years.

My views on the present subject are not influenced by this dreadful world-war now raging. I have lectured and written on the 'fourth-rate' German Masses and Motets which were foisted on the country since 1888, and have denounced time and again the importation of German organists into Ireland. Seven years ago I wrote a special article on 'Church Music in Ireland, from 1878 to 1908,' which was published in *Church Music* (March, 1909), and from which I make the following extracts.

'Unfortunately, in many cases, the discarding of the long-established popular Masses and Motets in favour of "Cecilian" productions by indifferent composers broke up the voluntary choirs and created a less artistic model. Naturally, the "star" quartets (the majority of choirs in Ireland consisted of paid quartets and voluntary amateurs) disappeared, but their replacement by mediocre choristers

was not a universal blessing. There was no scope in the "Cecilian" Masses for vocal culture such as could be displayed in the Masses of Mozart, or Haydn, or Gounod; and those accustomed to the long tradition of the operatic or concert-stage school in city churches were avowed opponents of the new order of things. As might be expected, the enforcing of the diocesan law of 1880 was more or less sporadic, and at the end of ten years very little real progress had been made. . . . In a number of cases over-zealous Cecilians did more harm than good to the movement. This harm was considerably aggravated by the arrival of dozens of foreign (German, Swiss, Austrian, French, and Dutch) organists.

'But while decadence and vulgarization has obsessed the grand old Gregorian chant, and while the debased Ratisbon version has been steadily corrupting the old traditions, a movement had been inaugurated at Solesmes, in 1880, by the publication of "Les Mélodies Gregoriennes," by Dom Pothier, O.S.B., which received a tremendous impetus by the new edition of the "Liber Gradualis" following on the lines of the Rheims-Cambrai version, and by editions of the "Liber Antiphonarius," the Processional, the Responsorial, and other liturgical works. Then came that wonderful archæological undertaking, the "Paléographie Musicale," planned by Dom Mocquereau. But, above all, the fame of the practical work done by the Solesmes Benedictine monks, and their magnificent rendering of the glorious Gregorian chants, showed beyond any manner of doubt that it was necessary to have the Gregorian melodies restored to their pristine purity.'

From 1888 to 1914, the Rev. Prof. Heinrich Bewerunge utilised his position at Maynooth College to recommend and push the sale of German Masses, German Motets, and German-printed liturgical music-books. Even when the Vatican books came out, he had the hardihood to write a series of articles in the *Irish Ecclesiastical Record* adversely criticising them, and had these articles re-published in Germany in the German language.

Fortunately, his sophistries and crude theoretical knowledge of plain-chant were exposed by the Rev. T. Anselm Burge, O.S.B., in the *Irish Ecclesiastical Record*, but it is not wide of the mark to state that during twenty-five years the recommendations of Prof. Bewerunge resulted in the sale in Ireland of many thousand pounds worth of German Church music.

Not alone Church music but German organs were imported, and much business was thereby lost to Irish organ-builders. Many of these German organs are now sadly defective, and were certainly never up to the standards of Irish or English organ-builders.

But the worst feature in the German commercialism of Prof. Bewerunge was, as stated above, his importation of German organists into Ireland. It is safe to say that within twenty-five years about fifty of these 'cultured' musicians were given appointments. Many of them were grossly incompetent, and were sent home again. Several informed me that they were 'amateurs,' and that their object was merely to learn English so that they could return and get a double salary as English correspondents. All of them pushed German music, and thus acted practically as commercial travellers for German houses.

The artistic damage wrought through commercialism has been pointed out by Dr. Terry. Maynooth students from 1889 to 1914 are only too painfully acquainted with Prof. Bewerunge's 'arrangements' of polyphonic music. Dr. Terry well says of the second item in a collection of polyphonic music published by Schwann, of Düsseldorf, that it is a 'caricature of Palestrina.' Yet this caricature was drilled into the ears of the select College choir, as the production of Palestrina! *Verb. sap.*

SHAFTESBURY OPERA.

Although this excellent series of opera in English was designed to cover only four weeks, it was found possible to extend the period, and at the close of the season no fewer than seventy-six performances had been given. A new season will have been begun at Christmas time. This remarkable enterprise of Messrs. Courtneidge and Beecham has given fresh hope for the future of English opera viâ opera in English.

ROYAL ACADEMY OF MUSIC.

Shakespeare's Comedy 'The Two Gentlemen of Verona' was performed by members of the Dramatic Class at the Royal Academy of Music, under the direction of Mr. Acton Bond, on December 8 and 9. The characters were on the whole well sustained, chiefly by ladies (the inevitable consequence of the War), and special mention may be made of the representatives of Valentine and Proteus, Launce and Speed, Julia and Sylvia. There was a different cast for the second performance. The play was excellently staged and costumed, and a small orchestra, under the direction of Mr. J. Ainslie Murray (a student) assisted. Schubert's setting of 'Who is Sylvia?' was charmingly sung by Miss Nora Boulter on the first occasion, and on the following evening a setting by Eric Coates was sung by Miss Winifred Burnand.

TRINITY COLLEGE OF MUSIC.

A most commendable enterprise of this College was the arrangement of a lecture by Sir Frederick Bridge on Milton's 'Masque of Comus,' which was given at Steinway Hall on November 23. In treating of such a subject Sir Frederick was in his element, and was therefore able to keep his audience deeply interested in the history of the Masque. Lawes's charming music was admirably performed by students of the College. Now that it is available in a cheap and handy edition (published by Novello), it may be hoped that it will receive the attention such national music deserves.

The orchestral concert given at Queen's Hall on December 17 further exemplified the excellence of the work of this institution. The programme included Schumann's Symphony in C major, three of Elgar's Bavarian Dances, Spanish dances by Moszkowski, and a new Suite composed by a young student, Richard Ball Johnson, who, to use the conventional phrase, displays promise. The orchestra, under the baton of Mr. W. Sachse, played quite admirably. Many of the students sang or played solos.

ROYAL PHILHARMONIC SOCIETY.

QUEEN'S HALL.

On November 29 Handel's Concerto in F major for strings 'and two cymbali' was expressively played. Vincent d'Indy's 'Jour d'été à la Montagne' was heard with deep attention. Its poetic basis is impressive, and the composer's significant expression of it often arresting. Sometimes the use of discord was trying, and made one doubt its æsthetic value. The performance was in many respects a wonderful one. Stravinsky's 'L'Oiseau de Feu' was another extraordinary performance. But with all its glitter and colour it does not make a wholly successful concert piece. Mr. Arthur Rubinstein played the solo part in the Pianoforte Concerto in G minor of Saint-Saëns. Mr. Beecham conducted the whole concert with outstanding ability.

On December 13 nothing in the programme was so alluring as Mozart's 'Prague' Symphony. The Andante was played with great charm. Franck's Symphonic Variations for pianoforte and orchestra were played with fine grip and rhythmic decision by Sapellnikov, who joined Dr. Rumschisky in Rachmaninov's not very interesting second Suite (Op. 17) for two pianofortes. Ravel's Suite, 'Daphnis and Chloe,' had its first concert-performance in London. Its picturesque orchestration and originality of idiom were striking, and it was admirably performed. Liszt's Symphonic-poem 'Tasso' concluded the concert Mr. Beecham conducted.

ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY.

Turned out of 'house and home' by the demands of the War Office, this leading Society is still determined to be up and doing. On December 11 it performed 'Hiawatha' at the Northern Polytechnic, and showed no lack of enthusiasm and ability. Miss Edith Evans was the soprano, and she sang very dramatically; Mr. Frank Webster, the tenor, was brave enough to risk his reputation, although he had a cold, which did not, however, hinder excellent interpretation, and Mr. Montague Borwell (bass) sang movingly. Mr. Allen Gill conducted as usual. The Society announces a performance of 'The Dream of Gerontius' in March.

HENRY R. BIRD MEMORIAL.

We have received the following circular for publication :

We the undersigned think that there are many friends and pupils of the late Mr. Henry Bird who, remembering his devotion to his Art and his long years of service as organist of St. Mary Abbot's since 1872, permanent Accompanyist of the Popular Concerts at St. James's Hall from 1891, and Teacher and Examiner in the Colleges of Music, would like to contribute to some memorial of him.

Long illness in his family, great generosity to the struggling members of his profession, stood in the way of his saving money. Then came the war, with the special distress which it has brought upon the professional classes.

The result is that there is but a slender provision for his widow and daughters, only one of whom has health sufficient to enable her to be a breadwinner; and she, owing to the war, has lost most of her musical pupils.

We should propose therefore that after providing for a tablet to his memory in St. Mary Abbot's, the memorial should take the form of an endowment sufficient to enable his widow and daughters to live on till better times return.

Those willing to help us are requested to send their contributions to Mrs. Vaughan Williams, 1, Upper Phillimore Gardens, W., who is ready to act as honorary treasurer.

Cheques should be drawn to her order and crossed 'London City and Midland Bank, Kensington Branch, account Henry Bird Memorial Fund.' Yours faithfully,

Alverstone,*
E. C. Petriburg
(Bishop of Peterborough),
S. E. Pennefather,
Walter G. F. Phillimore,
C. Hubert H. Parry,
J. Frederick Bridge,
Charles V. Stanford,
C. W. Pearce,
H. A. Harding.

December, 1915.

First List of Subscribers.

Lord Alverstone ...	...	...	£100
Mrs. Scharlieb ...	...	...	100
Sir Walter Phillimore	...	...	100
Mr. and Mrs. Edwin Waterhouse		...	50
Mrs. Mudie-Cooke	...	...	50
The Bishop of Peterborough ...		...	25
Miss E. Underdown	...	...	10
Miss F. E. Wilson	...	...	5
Sir Hubert Parry ...	...	...	5
Mrs. Hutchinson ...	...	...	5

London Concerts.

THE LONDON SYMPHONY ORCHESTRA, QUEEN'S HALL.

The concert given on November 22 was devoted to Beethoven, and drew a satisfactory audience. The 'Egmont' Overture and the Symphonies No. 8 and No. 7 (played in that order) were sanely interpreted by M. Emil Mlynarski. Miss Carrie Tubb sang 'Ah! Perfido' with grand effect, but she was not so happy in 'Thou monstrous fiend.'

On December 6, Haydn's Symphony in G (letter V), and the Bach 'Brandenburg' Concerto No. 2, in F, were the first items. Chopin's Concerto in F minor, in which Mr. Arthur de Greef played the solo with great effect, and Beethoven's C minor Symphony completed the programme. Under M. Wassili Safonoff the readings were all distinguished. The Symphony, particularly, was played with much significance of emphasis and point.

* Since this circular was drawn up, Lord Alverstone has died. See Obituary notice, p. 26.

QUEEN'S HALL ORCHESTRA.

At the Symphony Concert given on November 27, the programme consisted of well-known pieces, including the 'Egmont' Overture, the 'Eroica' Symphony, and Tchaikovsky's Pianoforte Concerto in B flat minor, the solo part in which was splendidly played by M. Sapellnikov. Elgar's 'Carillon,' with Madame Tita Brand-Cammaerts as reciter, was another item that was impressively performed.

On December 12 Mr. Robert Newman took his well-deserved Benefit Concert. The programme presented much popular attraction, as it included Bach's 'Brandenburg' Concerto in G for strings, the 'Leonora' No. 3 Overture, the 'Emperor' Concerto, with Mr. Moiseivitsch at the pianoforte, the 'Pathetic' Symphony, and an extract from 'Götterdämmerung.'

ROYAL CHORAL SOCIETY.

It was a bold bid that this Society made in announcing the 'Creation' for its concert on December 4. Haydn's melodious and naive work is supposed to be rather on the shelf, but the event proved that there is still a large public who can enjoy its beautiful airs and straightforward choruses. Besides, it affords much scope for the solo singers. On this occasion the choir sang fluently, and the soloists, Miss Agnes Nicholls, Lieut. John Coates (who sang in khaki uniform), and Mr. Bertram Mills made the most of their opportunities. Elgar's 'Carillon,' recited by Madame Tita Brand-Cammaerts and conducted by the composer, and a Lament for strings and organ, founded on the Scottish air, 'The Flowers of the Forest,' by Sir Frederick Bridge, completed the programme. There was a large attendance, and Sir Frederick Bridge conducted. A report of the Carol Concert given on December 18 is held over.

CHAMBER CONCERTS.

The Classical Concert Society, on November 24, brought forward 'An Irish Idyll,' a vocal cycle of six songs by Sir Charles Stanford, which were sung by Mr. Plunket Greene. Mr. William Murdoch played with much subtlety a group of five Preludes by Debussy, and he co-operated with Mr. Charles Draper in Brahms's Sonata in F minor. In Mozart's Trio for pianoforte, clarinet, and viola, Miss Rebecca Clarke joined the above-named players.——On December 1, Haydn's Quartet in F (Op. 71) and Dvorák's Pianoforte Quintet were given. Mr. Leonard Borwick's fine playing of Ravel's Tone-poem for pianoforte, 'Gaspard de la Nuit,' was the great feature of the programme.——At the concert given on December 8, the English String Quartet played, and was assisted by Mr. Alfred Hobday and Mr. Felix Salmond. Frank Bridge's Sextet in E flat was a source of interest, but although the work presents sections that hold the attention, it does not on the whole avoid monotony. Beethoven's A major Quartet, Op. 18, No. 5, and Mozart's Quintet in C major were welcome items.

The London String Quartet, on November 25, played Beethoven's great Quartet in F minor superbly. Mr. J. B. McEwen's 'Biscay' Quartet, which is now recognised as a worthy addition to British chamber music, was also well played. Schumann's Pianoforte Quintet, with Miss Irene Scharrer at the pianoforte, made up a successful programme.——On December 2, the programme included Debussy's Quartet in G minor, Glazounov's Quartet in G, and Stanford's Quintet in D minor (with Mr. Hamilton Harty at the pianoforte). The latter work is one of the most agreeable compositions of this composer, even if it does represent his native style.——On December 9, Frank Bridge's Cobbett Prize Quartet in G was an interesting item.——On December 16, two items by Joseph Speaight, a movement in F minor and the 'Puck' Fantasy, were performed. Beethoven's Septet and Schubert's Octet were also played.

The Philharmonic String Quartet, on November 22, played Beethoven's Op. 18, No. 3, and Cyril Rootham's Quartet in C (the second performance by this quartet party), and notably Florent Schmitt's Quintet for pianoforte and strings, in which Mr. Herbert Sharpe played the pianoforte. Dr. Rootham's work grows on acquaintance, especially as regards its slow movement. The Quintet calls for more familiarity before we can judge it fairly, but it is obviously the work of an able

and serious composer.——On December 10 a new String Quartet by Eugene Goossens was the attraction. The new work is very modern and intellectual. One realises that the composer is feeling his way to a distinctive style, and that he has considerable power of self-expression.

The third of the Leighton House concerts took place on December 10. Beethoven's Pianoforte Trio in B flat, No. 11, and Tchaikovsky's Trio in A minor were performed. Miss Daisy Kennedy, Mr. Warwick Evans, and M. Moiseivitsch were the executants.

GUILDHALL SCHOOL OF MUSIC.

An interesting miscellaneous programme was well performed on December 8, when Miss Ivor Fox, Miss Adeline M. Haigh, Miss Dorothy Auliff, and Mr. Bernard Manning sang, and instrumental solos were contributed by Miss Ella Collings, Miss Elsie Cohen, Miss Muriel Hay, and Miss Annie Stone. Miss Erica Scott-Bremner recited, and Miss Ellen Rice, Mrs. Guy Chetwynd, and Mr. John Rorke performed a dramatic sketch.

ROYAL COLLEGE OF MUSIC.

The students' orchestra gave an excellent concert at the College Hall on December 13, when it played Mozart's Symphony in E flat, Arthur Benjamin's 'Dance Scherzo' (a promising work by a student, who conducted—in khaki), and Rachmaninov's Pianoforte Concerto in D minor, in which Mr. George T. Ball displayed high qualities at the key-board. This last was a particularly good performance. Songs were sung by Miss Gertrude Higgs and Mr. Daniel Jones. Sir Charles Stanford conducted.

ROYAL ACADEMY OF MUSIC.

At the students' chamber concert on November 24 a movement from a String Quartet by Herbert Brine displayed considerable promise. Mr. Hockley sang three well-written songs from Housman's 'Shropshire lad' by Willie B. Manson.

At the orchestral concert given at Queen's Hall on December 14 the usual ample evidence of good work was forthcoming. The chief items were a couple of movements from Beethoven's Pianoforte Concerto in G (Miss Kathleen Levi), Mackenzie's 'Pibroch' Suite for violin (Mr. Wolfe Wolfinsohn), and Saint-Saëns's 'Africa' Rhapsody (Mr. Rae Robinson), other solo items being contributed by Miss Mary Mackie, Miss Elma Godfrey, Miss Marjorie Perkins, Mr. David Harry, Mr. Robert Pitt, and Mr. Gilbert Robinson. A clever new song, 'England,' by Miss Morfydd Owen, was the only novelty. Sir Alexander Mackenzie conducted.

ÆOLIAN HALL.

Mr. Percy Snowden, who gave a vocal recital on November 22, proved himself to be an accomplished singer. He has a baritone voice of pleasant quality. The excellent programme submitted was almost entirely by British composers, including Elgar, Walford Davies, Maud Valérie White, Arthur Somervell (whose Cycle 'A Shropshire lad' was welcome), Stanford, Cyril Scott, and others. 'Danny Deever,' by Walter Damrosch, was the sole non-native song. Mr. Snowden enunciates clearly, and has a wide range of expression.

Mr. Ralph Lawton gave a pianoforte recital on November 23. He relied upon the classics, and showed technical mastery.

The London Trio (Madame Goodwin, Mr. Pecskai, and Mr. Whitehouse) gave one of its excellent recitals on November 29. Miss Lucy Nuttall sang.

Mr. Austen Carnegie, who possesses a light baritone voice, gave a recital on December 2. He sang in French and English. Although there was much to commend in his performance, it seemed that at present at least his interpretative powers need development. Miss Irene Scharrer played pianoforte solos with her usual charm and style.

Mr. Vivian Langrish displayed fine ability as a pianist at his recital on December 7.

Madame Alys Bateman's Russian concert, on December 7, was a notable one. M. Moiseivitsch was the pianist, and he played most brilliantly, and with Miss Lena Kontorovitch (violin) he played a Sonata by Akimenko. M. Bornov sang with much expression songs by Slonov and Koeneman, and Madame Aimée Nikitina (soprano) also performed.

Wormser's 'L'Enfant Prodigue,' the wordless play by Michel Carré, which in 1891 created great interest in London, was revived at the Duke of York's Theatre on November 20. It has run successfully for a few weeks, and is we understand to be added to the Shaftesbury répertoire. The following was the cast on the opening night: Pierrot (junior), M. Andrée Mielly; Madame Pierrot (his mother), Mlle. Eugénie Nau; Phrynette, Mlle. Yvonne Arnaud; Pierrot (senior), M. Gilbert Dalleu; The Baron, M. Louis Gouget; The Servant, Mr. George Welch. Mr. Henry Gibson conducted the orchestra, and on this occasion Mr. Landon Ronald played the pianoforte part, as he did twenty-four years ago.

The Saturday night concerts at the commodious Wesleyan Central Hall, Westminster, flourish satisfactorily. On December 4, a song-cycle entitled 'The Philosopher and the Lady' was performed, the words of which are by Miss Helen Taylor and the music by Mr. Easthope Martin. The idea is worked out in a grave and gay style, and the composer shows that he can write piquantly, and always with a melodious appeal.

Mr. Hugh Marlein sang twenty-five songs at his recital on December 7 at Steinway Hall. He has unusual ability in adapting his style to many moods, and in maintaining interest. He is one of the most acceptable lieder singers before the musical public.

M. Pachmann, M. Ysäye, and Madame Stralia collaborated to give a concert at Queen's Hall on December 4. It was a notable event, because all the performances were so splendid. The hall was crammed.

Mr. Isidore de Lara at Steinway Hall on December 16 stated that the concert then given was the three-hundredth of the War Emergency series. During this series seventy-five new works by British composers have been performed.

Madame Blanche Marchesi gave a vocal recital on December 16. Her programme was much varied. Her style tends to be broad and dramatic, and her voice, fine as it is, does not exhibit much variety of colour. A setting of the 'Pilgrimage to Kevlaar,' by Stanford, was a feature.

Suburban Concerts.

The Pinner Choral Society gave a miscellaneous concert on December 8. The choral programme included many choice madrigals and part-songs, and a Fantasia on Christmas carols by Dr. R. Vaughan-Williams. The soloists were Mr. Samuel Mann (vocalist), Mr. Harold Yorke (pianoforte), who also conducted the concert, and Miss Margaret Hooper (violin).

The Hither Green Choral and Orchestral Society gave a concert at the Central Hall, Greenwich, on December 11, when an excellent programme, which included Stanford's 'The Revenge,' Coleridge-Taylor's 'Bon-bon Suite,' and Mozart's G minor Symphony, was performed. Mr. Graham Smart was the soloist, and Mr. Ernest Dumayne conducted.

A vacation conference on Musical Education, under the auspices of the Music Teachers' Association, the Home Music Study Union, the Girls' School Music Union, and the Union of Directors of Music in Secondary Schools, will be held in St. Paul's Girls' School, Brook Green, Hammersmith, London, W., on January 3 to 8 inclusive. The lecturers include Mr. Ernest Read, Mr. Frederick Moore, Dr. W. A. Aikin, Mr. Field Hyde, Prof. John Adams, and Mr. Gustav von Holst. Other speakers are to introduce a number of topics for discussion. Full particulars can be obtained from Mr. Arthur J. Hadrill, hon. secretary, 10, Gladsmuir Road, Whitehall Park, London, N.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society's second concert of the season was given on November 19, with a programme of pleasant variety. 'From grave to gay' was the order of its progress. The first part comprised Beethoven's Overture to 'Egmont' and Bach's Cantata, 'Sleepers, wake.' The solo parts were sung by Miss Mary Leighton, Mr. Ben Morgan, and Mr. Harold Morrow (the last a member of the Society). Miss Winifred Burnett played the violin obbligato most artistically. The difficult choir work was admirably performed under the Society's conductor, Mr. E. Godfrey Brown. In the second part violoncello solos were played by M. Emile de Vlieger, the distinguished Belgian now in our hospitable country. The concert concluded with Coleridge-Taylor's 'Hiawatha's Wedding-feast.' The usual annual performances of 'Messiah' took place very successfully on December 17 and 18. Miss Ada Forrest, Miss Dorothy Webster, Mr. John Harrison, and Mr. Norman Allin were the soloists.

BIRMINGHAM.

The Midland Musical Society's second concert of the season was given at the Town Hall on November 22. It was quite of a classical character, but failed to draw a large popular audience, which was a pity, especially as the whole concert was one of the best the Society has given in recent years. The chief choral work of the evening was Bach's Motet for double choir, 'Be not afraid' (unaccompanied), which received an excellent interpretation, admirable in technique, precision, and attack. Villiers Stanford's graphic 'Songs of the Sea,' for solo baritone and male choir, accompanied by the orchestra, constituted an item of special interest, the solo part being delivered by Mr. Frank Macnamara in a telling manner, and in a voice that had the true baritone timbre, rich in volume and tone-quality. The orchestra played Schubert's 'Unfinished' Symphony in B minor, Mozart's dainty and always welcome Serenade, 'Ein kleine Nachtmusik' (strings only), and Haydn's Symphony in G, No. 3. Mr. A. J. Cotton conducted. Miss Eva Rich sang in bravura manner Mozart's great aria, 'L'Amero,' from the opera 'Il Re pastore,' also three of the 'Songs of the Hebrides,' arranged by Marjory Kennedy-Fraser, accompanied by the orchestra.

The Birmingham Festival Choral Society inaugurated its series of concerts at the Town Hall on November 25, the proceeds of which will go to the Lady Mayoress's fund for the relief of British prisoners of war and providing comforts for wounded soldiers. The principal choral work was Brahms's 'Requiem,' Op. 45. Dr. Sinclair conducted, and the principals were Madame Gleeson-White and Mr. Robert Radford. Magnificently sung was Sir Hubert Parry's 'Blest pair of Sirens,' a work in which our premier choral Society has always scored a great success in the past, but one is inclined to place this performance in the first rank and above all others. The novelty of the evening was Villiers Stanford's 'Last Post.' Mr. C. W. Perkins rendered, as usual, most valuable support at the organ.

The twenty-seventh Scottish Concert, in connection with the Birmingham and Midland Scottish Society, was held in the Town Hall on November 27, attracting as usual an assembly always enthusiastic, and insistent upon encores after every item. The proceeds of this Concert, which will probably reach the handsome sum of £50, are to be given to the British Red Cross Society (Scottish Branch). The Glasgow Orpheus Choir, numbering twenty-eight voices, conducted by Mr. Hugh S. Roberton, was the leading feature. Perfect unanimity, excellent phrasing, and wonderful gradation of light and shade characterized its singing of part-songs, and members of the Choir were also heard to advantage in many well-known Scottish songs. Mr. C. W. Perkins gave organ solos.

The Lady Mayoress of Birmingham (Mrs. Neville Chamberlain) gave an invitation concert at the Edgbaston Assembly Rooms on November 30, specially arranged by Madame Minadieu (a local vocalist and teacher of singing), after which a collection was made in aid of the Birmingham Prisoners of War Fund, which realised £277 17s. The artists were Madame Minadieu and Mr. Simmonds, vocalists, Mr. Max Mossel, violin, and Miss Florence Smith, pianoforte. Mr. G. H. Manton accompanied. The chief feature of the concert was the fine performance of Grieg's Sonata in G, Op. 13, No. 2, by Miss Smith and Mr. Mossel.

The second Harrison Concert of the current series of four took place in the Town Hall on November 22, the artistic personnel being the Maori Princess Iwa, Madame Ada Crossley, Mr. Ben Davies, and Mr. William Samuell, vocalists, Miss Fanny Davies, solo pianoforte, Miss May Harrison, solo violin, and Mr. F. B. Kiddle, accompanist. One of the features of attraction was the Maori song 'Waiata Poi,' sung by Princess Iwa, attired in picturesque Maori costume. The Birmingham Chamber Concerts Society's second chamber concert of the season was of special excellence, the programme consisting of Beethoven's String Quintet in E flat, Op. 4, a new String Quartet in F minor by John Gerrard, and Mozart's exquisite Quintet in G minor, the executive again being the Catterall combination, assisted in the two Quintets by Miss L. Dunlop (second viola). The Quartet by Gerrard was played from manuscript, the composer being present, its splendid interpretation being received with enthusiasm. The concert was given in the Exhibition Room of the Royal Society of Artists on November 23.

Mr. Leonard Rayner gave a pianoforte recital in the large lecture theatre of the Midland Institute on December 1, his programme consisting of Bach's English Suite No. 5, in E minor, Schubert's Fantasia on the 'Wanderer,' six Chopin Studies, Op. 25, Nos. 3, 11, 4, 10, 5 and 12, and Liszt's tenth 'Hungarian' Rhapsody. Mr. Rayner is an earnest and scholarly performer.

Mr. Max Mossel's second Drawing Room Concert, given at the Grosvenor Room, Grand Hotel, on December 2, proved a pleasing musical function, the novelty introduced being a Sonata for violin and pianoforte in D minor, Op. 32, by the Russian composer Akimenko, an attractive and melodious work played to perfection by Mr. Benno Moiseivitsch and Miss Daisy Kennedy. The rest of the programme consisted of pianoforte and violin solos by the same artists, and a number of songs were also given by Miss Edith Clegg.

The Birmingham Choral Union gave its second concert of the season at the Town Hall on December 4, under Mr. Richard Wassell's conductorship. The occasion was well worthy of better support, but Bach does not seem to appeal to the popular Saturday night audiences, and in this case the chief work given was Bach's 'Christmas' Oratorio. Only Parts 1 and 2 were given, of course including the Orchestral Prelude to Part 2. The narration fell to Mr. Sam Hempsall, who represented the Evangelist, and Miss Annie Watson sang the aria 'Slumber, beloved' in an expressive manner. Miss Annie Waldron sang the two recitatives in a clear and telling voice, and was afterwards heard to greater advantage in a well-chosen song. The baritone was Mr. Harry Downing, who rendered excellent service in the 'Christmas' Oratorio, proving himself to be a conscientious artist. The orchestra played Schubert's 'Unfinished' Symphony in B minor, also Mozart's 'Magic flute' Overture. The organist was Mr. C. W. Perkins.

Our Town Hall was crowded to overflowing on December 8, presenting an ideal Birmingham Musical Festival night, the occasion being a concert given in aid of the St. John Ambulance Brigade. The magnificent sum realised by this concert, including donations, reached upwards of £1,000. The artists, who had all generously given their services, were Miss Dorothy Silk, Miss Muriel Foster, Miss Irene Scharrer, Mr. Frank Mullings, Mr. Max Mossel, Mr. C. W. Perkins, Mr. G. H. Manton, and Mr. O'Connor Morris. The great attraction was the reappearance of Miss Muriel Foster, who was in splendid voice, and who met with an enthusiastic reception.

Through the instrumentality of Messrs. Dale & Forty, the famous Hallé Orchestra gave the first of two orchestral

(*Continued on page 41.*)

Composed for use in commemoration of the Bicentenary of Handel's residence at Canons, Middlesex.

I was glad when they said unto me.

ANTHEM.

Psalms cxxii. 1; lxi. 4; cxvi. 16; xlviii. 8. Composed by EDWARD CUTLER.

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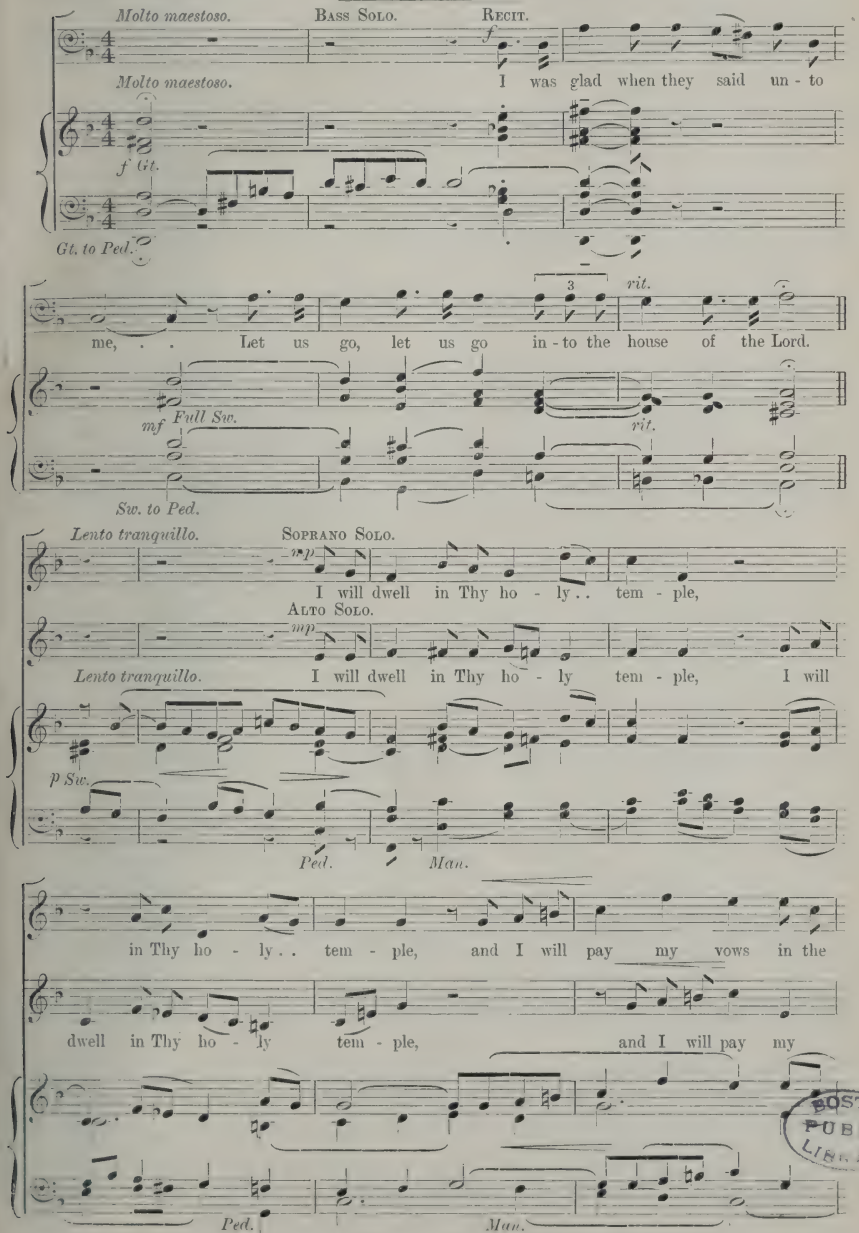
Molto maestoso.
Bass Solo.
Recit.
f
Molto maestoso.
I was glad when they said un - to
f Gt.
Gt. to Ped.
3
rit.
me, . . Let us go, let us go in - to the house of the Lord.
mf Full Sw.
rit.
Sw. to Ped.
Lento tranquillo.
Soprano Solo.
mp
I will dwell in Thy ho - ly . . tem - ple,
Alto Solo.
mp
Lento tranquillo.
I will dwell in Thy ho - ly tem - ple, I will
p Sw.
Ped.
Man.
in Thy ho - ly . . tem - ple, and I will pay my vows in the
dwell in Thy ho - ly tem - ple, and I will pay my
Ped.
Man.

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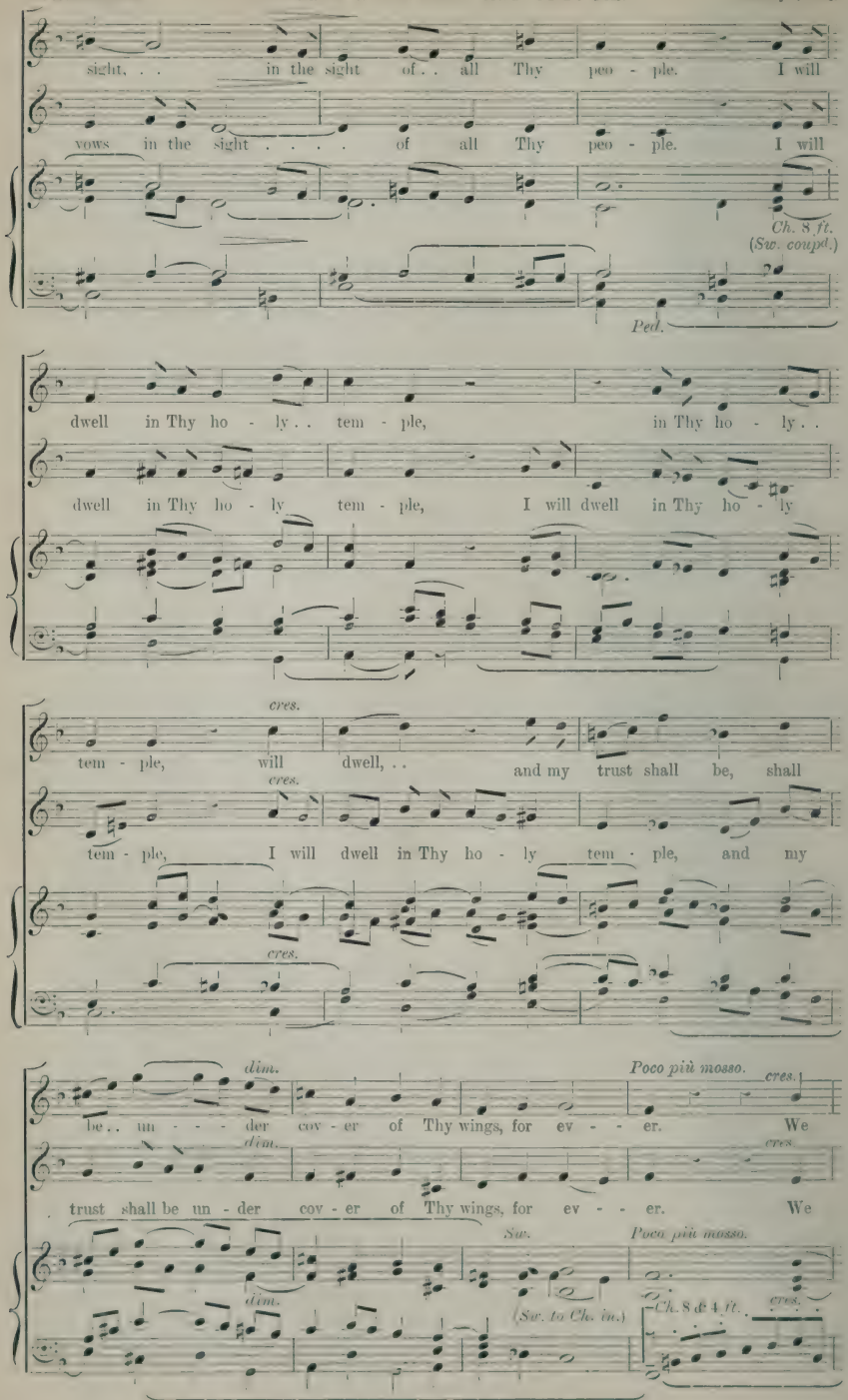
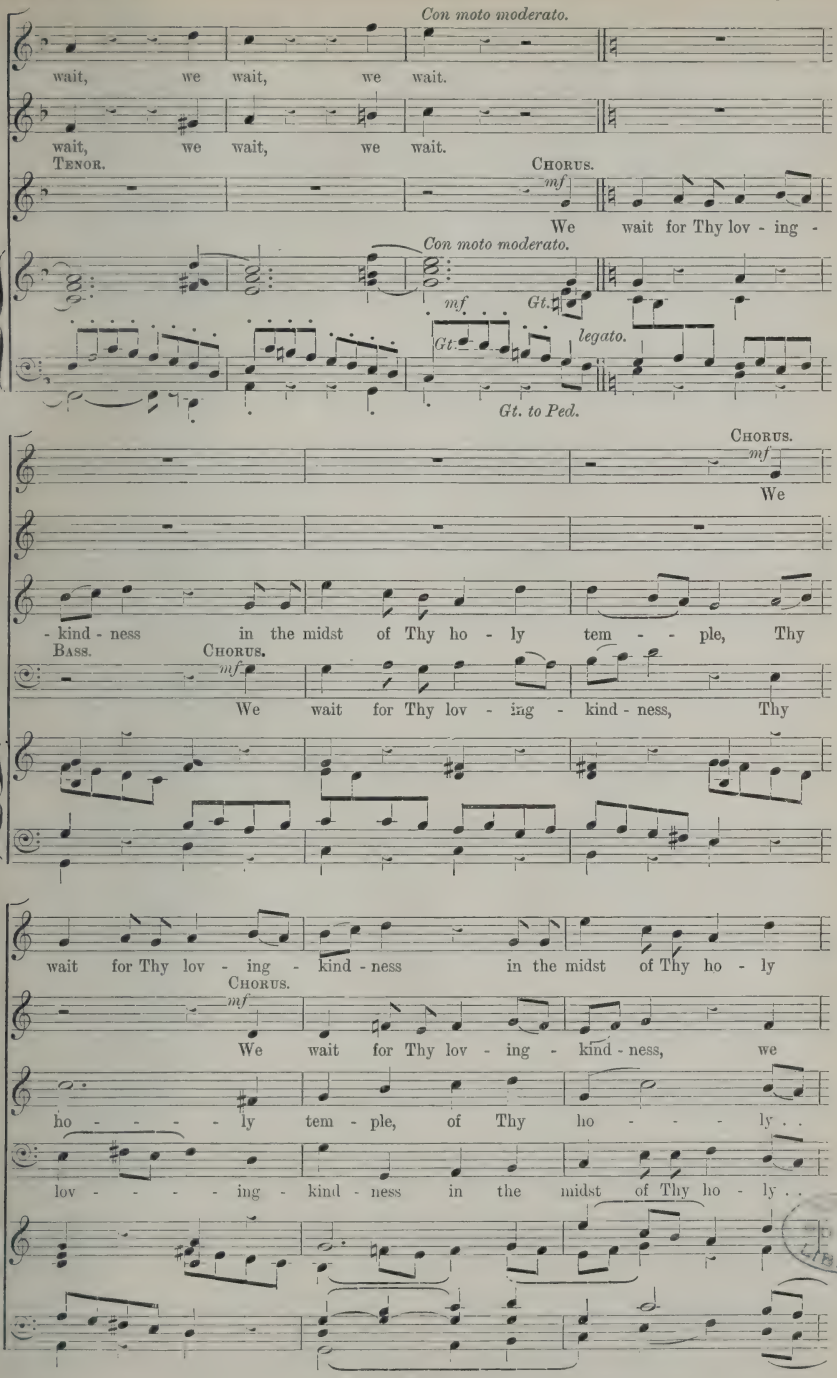

sight, . . in the sight of . . all Thy peo - ple. I will
vows in the sight . . . . of all Thy peo - ple. I will
Ch. 8 ft.
(Sw. coupd.)
Ped.
dwell in Thy ho - ly . . tem - ple, in Thy ho - ly . .
dwell in Thy ho - ly tem - ple, I will dwell in Thy ho - ly
cres.
tem - ple, will dwell, . . and my trust shall be, shall
cres.
tem - ple, I will dwell in Thy ho - ly tem - ple, and my
cres.
dim.
Poco più mosso.
cres.
be . . un - - - der cov - er of Thy wings, for ev - - er. We
dim.
cres.
trust shall be un - der cov - er of Thy wings, for ev - - er. We
Sw.
Poco più mosso.
dim.
(Sw. to Ch. in.)
Ch. 8 & 4 ft.
cres.

Con moto moderato.
wait, we wait, we wait.
wait, we wait, we wait.
Tenor.
Chorus.
mf
We wait for Thy lov - ing -
Con moto moderato.
mf
Gt.
Gt.
legato.
Gt. to Ped.
Chorus.
mf
We
- kind - ness in the midst of Thy ho - ly tem - - ple, Thy
Bass.
Chorus.
mf
We wait for Thy lov - ing - kind - ness, Thy
wait for Thy lov - ing - kind - ness in the midst of Thy ho - ly
Chorus.
mf
We wait for Thy lov - ing - kind - ness, we
ho - - - - ly tem - ple, of Thy ho - - - - ly . .
lov - - - - - ing - kind - ness in the midst of Thy ho - ly . .

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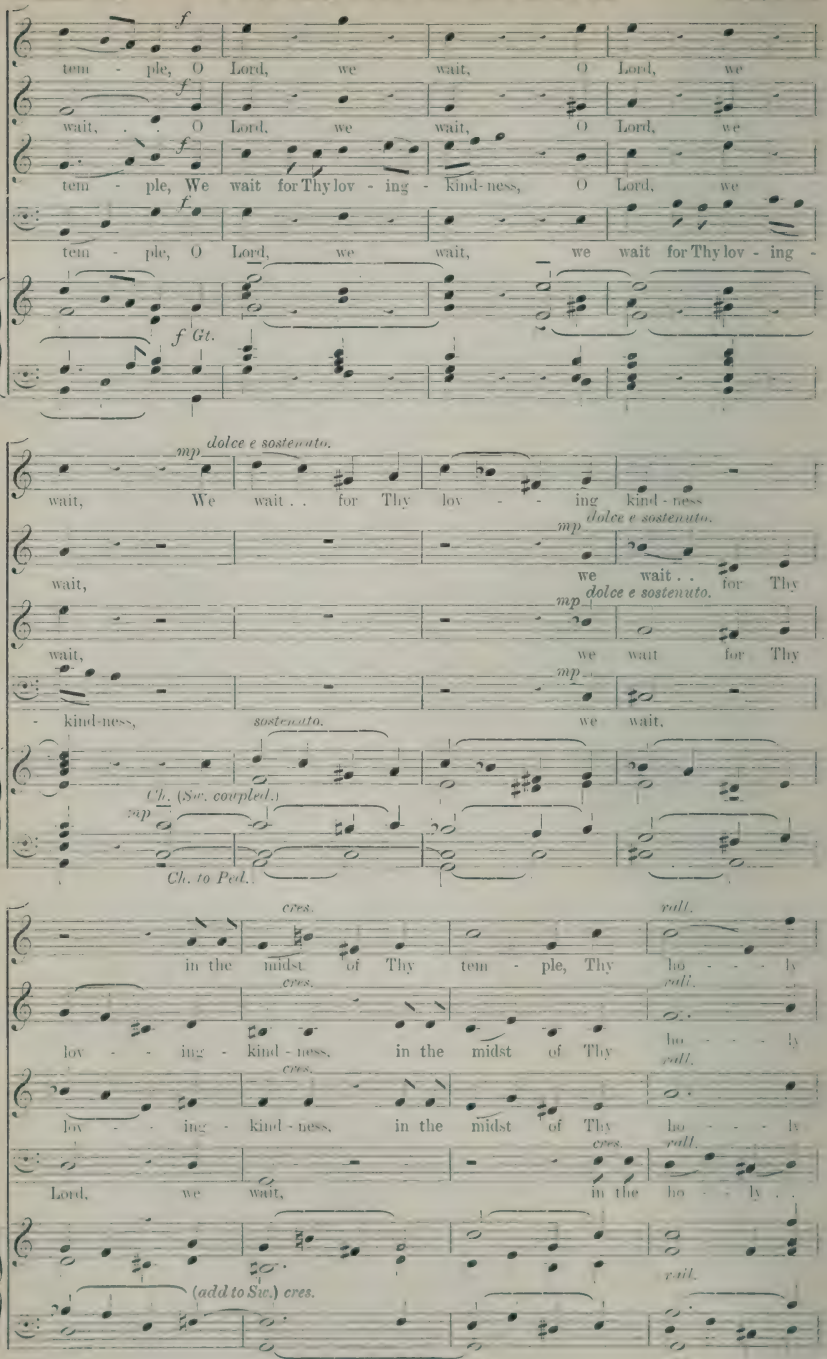
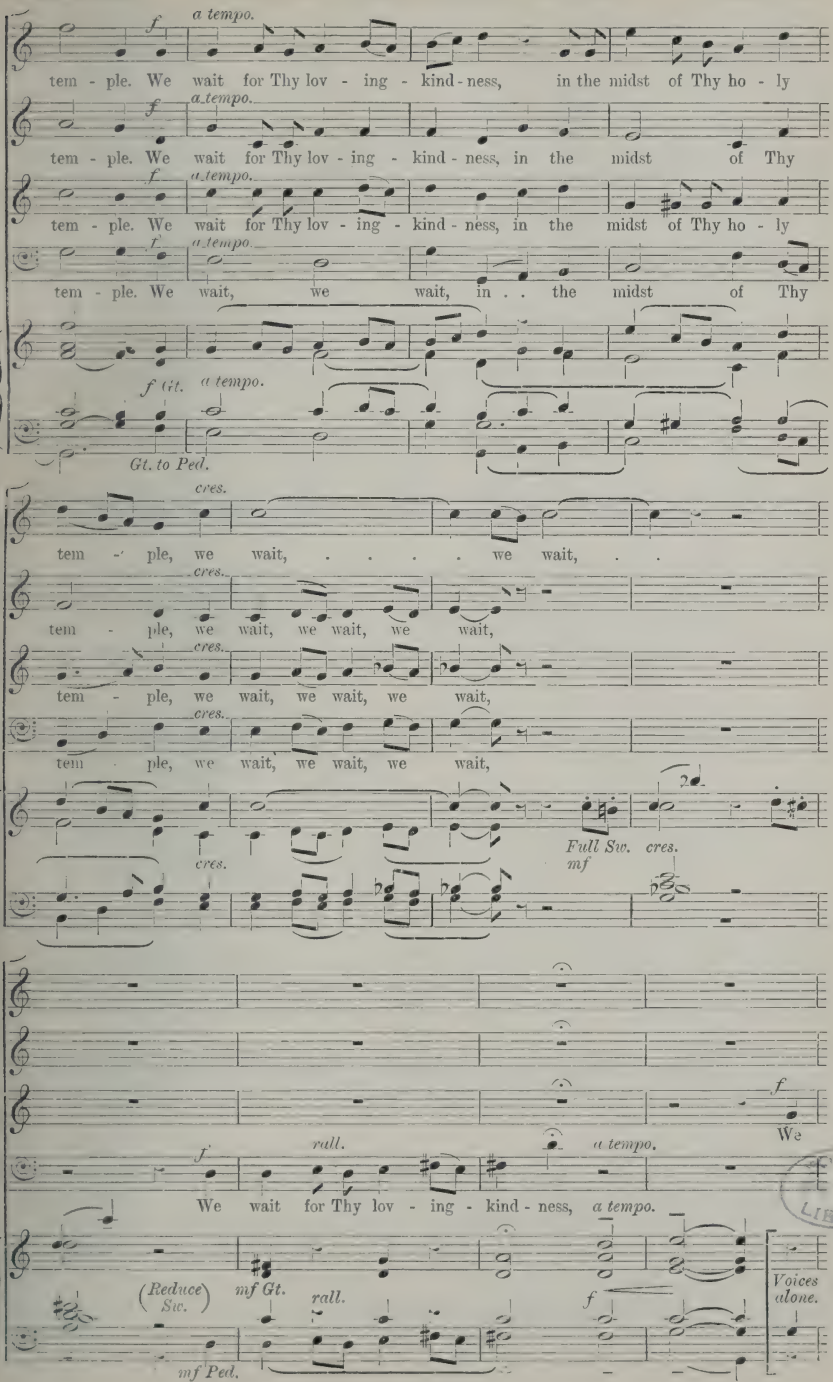

f
tem - ple, O Lord, we wait, O Lord, we
f
wait, . . O Lord, we wait, O Lord, we
f
tem - ple, We wait for Thy lov - ing - kind - ness, O Lord, we
f
tem - ple, O Lord, we wait, we wait for Thy lov - ing -
f Gt.
mp dolce e sostenuto.
wait, We wait . . for Thy lov - - ing kind - ness
mp dolce e sostenuto.
wait, we wait . . for Thy
mp dolce e sostenuto.
wait, we wait for Thy
mp
- kind-ness, sostenuto. we wait,
Ch. (Sw. coupled.)
mp
Ch. to Ped.
cres. rall.
in the midst of Thy tem - ple, Thy ho - - - ly
cres. rall.
lov - - ing - kind - ness, in the midst of Thy ho - - - ly
cres. rall.
lov - - ing - kind - ness, in the midst of Thy ho - - - ly
cres. rall.
Lord, we wait, in the ho - - ly . .
rall.
(add to Sw.) cres.


f
a tempo.
tem - ple. We wait for Thy lov - ing - kind - ness, in the midst of Thy ho - ly
tem - ple. We wait for Thy lov - ing - kind - ness, in the midst of Thy
tem - ple. We wait for Thy lov - ing - kind - ness, in the midst of Thy ho - ly
tem - ple. We wait, we wait, in . . the midst of Thy
f Gt.
Gt. to Ped.
cres.
tem - ple, we wait, ... we wait, . .
tem - ple, we wait, we wait, we wait,
tem - ple, we wait, we wait, we wait,
tem - ple, we wait, we wait, we wait,
Full Sw. cres.
mf
f
We
rall.
We wait for Thy lov - ing - kind - ness, a tempo.
(Reduce Sw.)
mf Gt.
mf Ped.
Voices alone.

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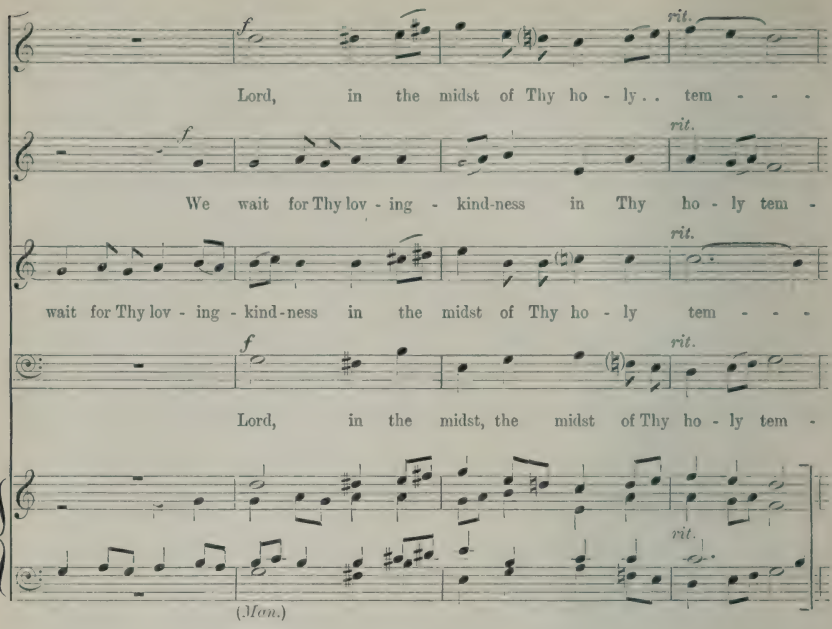
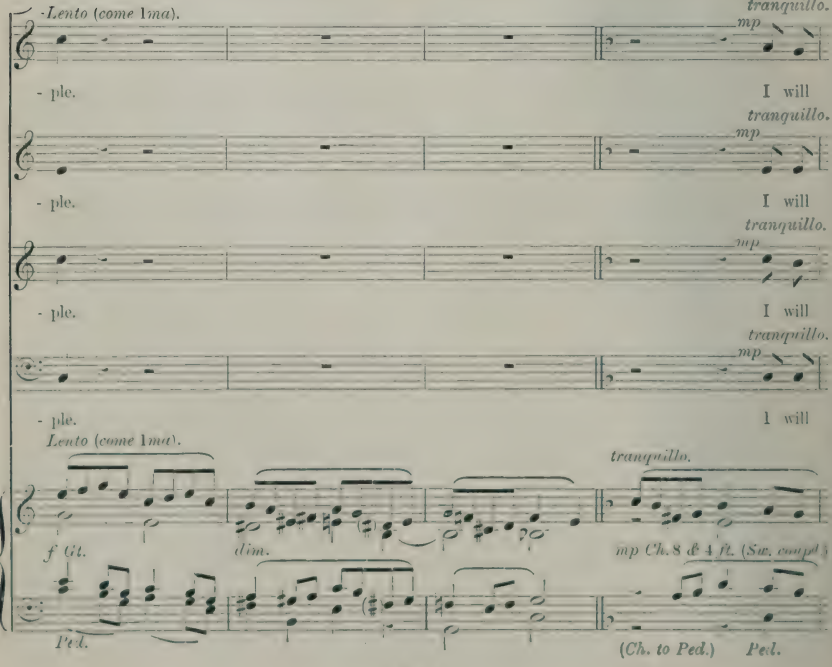
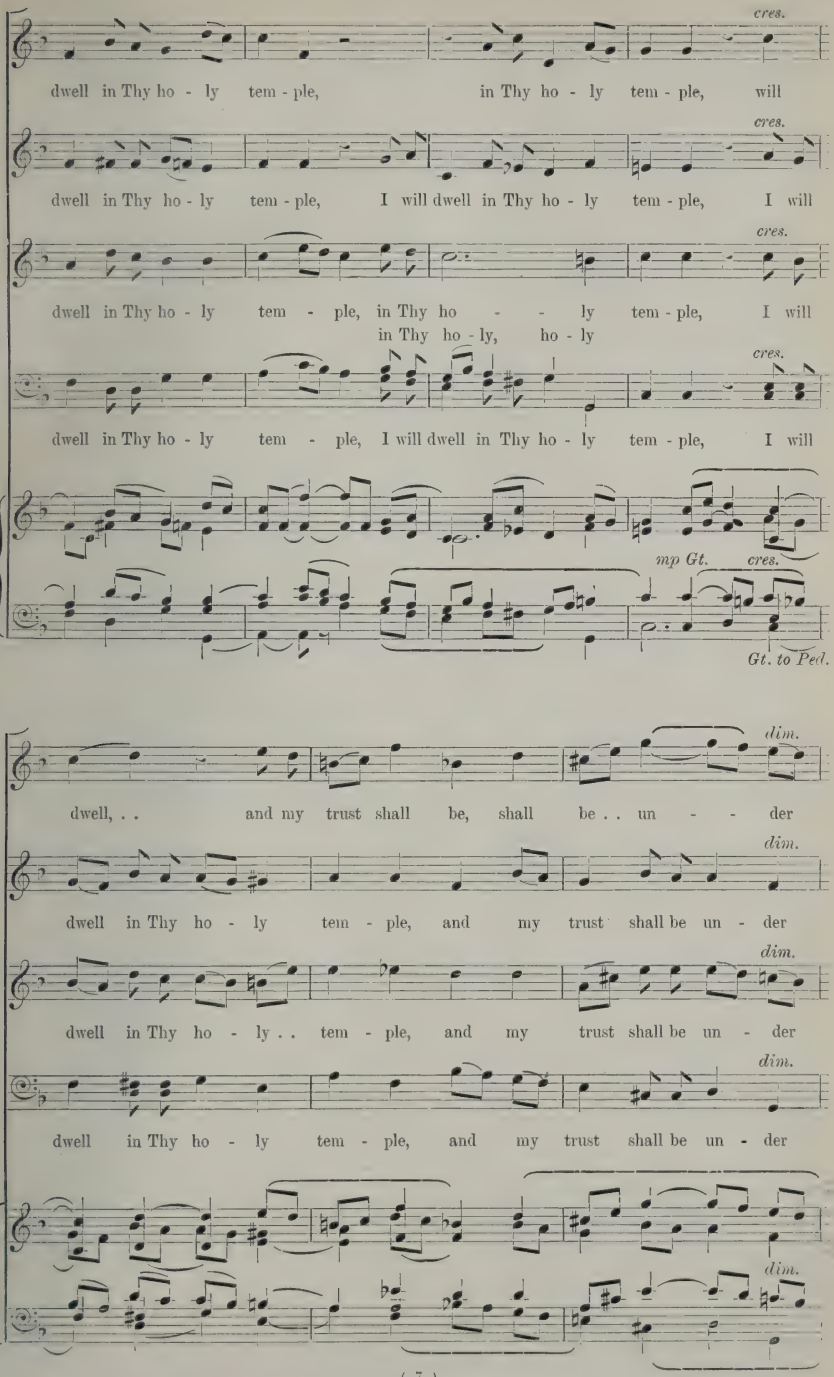
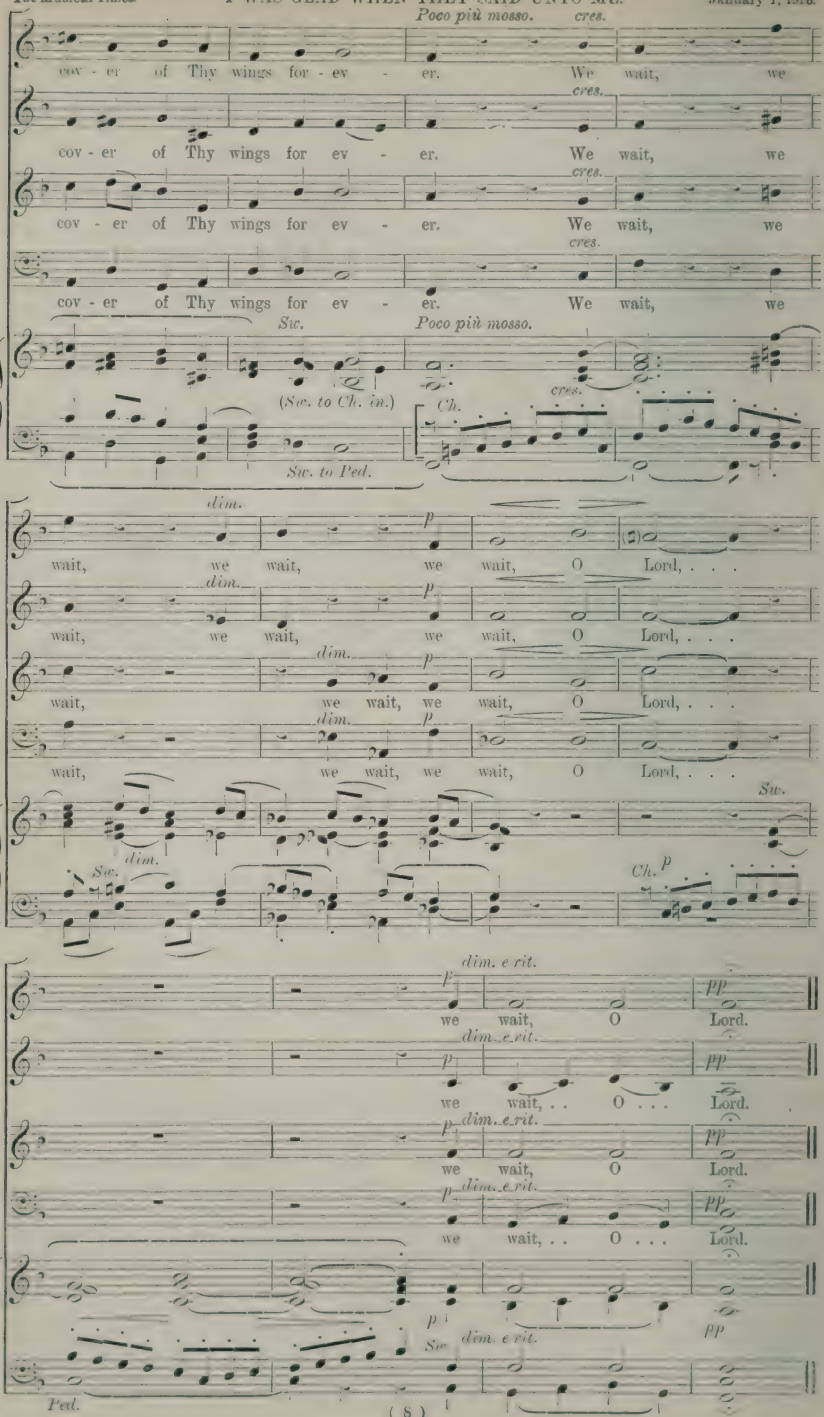

f
rit.
Lord, in the midst of Thy ho - ly . . tem - - -
We wait for Thy lov - ing - kind-ness in Thy ho - ly tem -
wait for Thy lov - ing - kind-ness in the midst of Thy ho - ly tem - - -
Lord, in the midst, the midst of Thy ho - ly tem -
(Man.)


Lento (come 1ma).
tranquillo.
mp
- ple. I will
Lento (come 1ma).
f Gt.
dim.
mp Ch. 8 & 4 ft. (Sw. coupd.)
Ped.
(Ch. to Ped.) Ped.


cres.
dwell in Thy ho - ly tem - ple, in Thy ho - ly tem - ple, will
cres.
dwell in Thy ho - ly tem - ple, I will dwell in Thy ho - ly tem - ple, I will
cres.
dwell in Thy ho - ly tem - ple, in Thy ho - ly tem - ple, I will
in Thy ho - ly, ho - ly
cres.
dwell in Thy ho - ly tem - ple, I will dwell in Thy ho - ly tem - ple, I will
mp Gt.
cres.
Gt. to Ped.
dim.
dwell, . . and my trust shall be, shall be . . un - der
dim.
dwell in Thy ho - ly tem - ple, and my trust shall be un - der
dim.
dwell in Thy ho - ly . . tem - ple, and my trust shall be un - der
dim.
dwell in Thy ho - ly tem - ple, and my trust shall be un - der
dim.

Poco più mosso.
cres.
cov - er of Thy wings for - ev - er. We wait, we
cov - er of Thy wings for ev - er. We wait, we
cov - er of Thy wings for ev - er. We wait, we
cov - er of Thy wings for ev - er. We wait, we
Sw.
Poco più mosso.
(Sw. to Ch. in.)
Ch.
Sw. to Ped.
dim.
p
wait, we wait, we wait, O Lord, . . .
wait, we wait, we wait, O Lord, . . .
wait, we wait, we wait, O Lord, . . .
wait, we wait, we wait, O Lord, . . .
dim. e rit.
pp
we wait, O Lord.
we wait, . . O . . . Lord.
we wait, O Lord.
we wait, . . O . . . Lord.
Ped.

(*Continued from page 32.*)

concerts in the Town Hall on December 7, and probably will give a third in March. Mr. Thomas Beecham conducted. The programme included Beethoven's 'Leonore' Overture No. 3, Delius's 'A Village Romeo and Juliet' (Scene 5), Rimsky-Korsakov's Symphonic Suite, 'Scheherazade,' Elgar's 'Carillon' (reciter, Mr. Carlo Liton), 'Danses Polovtsiennes' from Borodin's 'Prince Igor,' Dr. Ethel Smyth's Overture 'The Boatswain's Mate,' Grieg's Symphonic Dance in A major, a charming Menuet by Lully, 'Le bourgeois gentilhomme,' and Smetana's sparkling Overture 'The Bartered Bride.' Mr. Beecham secured a complete success with his splendid rank and file,—indeed the whole concert was one of the highest possible order.

The Birmingham Choral and Orchestral Association gave 'An all-British Night' on December 11 in the Town Hall, the novelty of the evening being the first performance here of Coleridge-Taylor's Rhapsody, 'Kubla Khan,' for contralto solo, chorus and orchestra, the words by Coleridge. It is a work typical of the composer of 'Hiawatha,' and is based on themes that haunt the memory, developed in the composer's well-known manner. Choir and orchestra seemed to be in entire sympathy with the work. Mr. Joseph H. Adams conducted, the solo part being sung by Miss Alice Mandeville. Stanford's Choral Ballad, 'The Revenge,' Fletcher's Choral Rhapsody on Welsh Airs, and Mackenzie's Overture, 'Britannia,' were other items in a programme of great variety.

The orchestral classes of the Midland Institute School of Music gave a concert in the large lecture theatre on December 13, under the conductorship of Prof. Granville Bantock. The programme consisted of only three items, Arensky's Overture 'A Dream on the Volga,' Sibelius's 'Valse Triste,' and Rubinstein's lengthy Symphony, 'Ocean,' No. 2, Op. 42. The orchestra has never played with greater tone-colour and intelligence. The principal of the School is to be congratulated on the progress the students have made.

BOURNEMOUTH.

The prevailing adverse conditions as affecting musical efforts are being combated by Mr. Dan Godfrey with a persistence that calls forth whole-hearted admiration. One feels, indeed, that if the Winter Gardens management failed to 'carry on' at this crisis, then would the cause of Municipal music suffer such a serious blow that both English music and music in England—two totally distinct considerations—would feel the effect far beyond the actual boundaries of Bournemouth itself. In this sense Mr. Godfrey is fighting for a common cause throughout the country, for it is only by consistent advocacy in our different centres that the art of music can survive those conditions which a European war superimposes. We should be grateful, therefore, to those who are keeping the flag of music flying in those citadels where its maintenance has been up to the present secure.

Again it is our congenial task to show, by means of the succeeding chronicle of events, that no deterioration has been apparent in either the programmes or the performances in connection with the Symphony Concerts. The exigencies of space do not allow of detailed criticism anent the various features of interest, but for the purposes of record we cannot omit to catalogue the following works as samples of the many attractive compositions brought forward during the last month: Prelude and Close, 'Tristan and Isolde' (Wagner); Airs de Ballet from 'Rosamunde' (Schubert); Overture, 'Benvenuto Cellini' (Berlioz); Glazounov's Symphony No. 4, in E flat; Joseph Jongen's Fantasia on two popular Walloon Christmas Carols (first performance here); Weber's 'Der Freischütz' Overture; Brahms's C minor Symphony; Beethoven's Symphony in the same key; and 'L'Apprenti Sorcier' Scherzo (Dukas). Among other features of the concert on November 9, Dr. Ethel Smyth was present in order to conduct her Overture to 'The Boatswain's Mate' (first time here), and her charming 'Cliffs of Cornwall' Prelude to Act 2 of 'The Wreckers.' Most of the works enumerated above were splendidly played, the only exception to this satisfactory rule being, perhaps, the 'Rosamunde' music, which was much too heavy-handed. The performances of the soloists have been rather less uniformly successful: Mr. Frank Tapp revealed an ample technique in Liszt's E flat Pianoforte Concerto, his interpretation of the work being also of an entirely commendable nature; Miss Jacoba Wolters, an always welcome Bournemouth instrumentalist, was heard to advantage in Gabriel Pierné's Concertstück for harp and orchestra; Balakirev's Pianoforte Concerto did not prove a very good medium for the display of Miss Adela Hamaton's attainments, the music losing much of its virile flavour under the pianist's subdued methods; Miss Edith Abraham may be accounted a performer of considerable promise, notwithstanding evidences of present immaturity, her playing in Arensky's Violin Concerto (first performance at Bournemouth) being very musical as a whole.

Poor attendances have been registered at the series called 'The Monday Specials,' although nothing in the programmes has justified this neglect: *mirabile dictu*—O ye traducers of standard German music!—it has only been when Wagner has figured largely in the scheme that the audience has approached normal dimensions! The Wagner items have included the Prelude to 'Lohengrin' and the Introduction to Act 3 from the same opera (lately disapproved of in the columns of the *Daily Mail*), and the Introduction to Act 3, with Dance of the Apprentices, Procession of the Masters, and Homage to Hans Sachs, from 'The Mastersingers.' Intermingled with these excerpts we have had such enjoyable compositions as Edward German's 'Welsh Rhapsody,' Rimsky-Korsakov's Sinfonietta on Russian Themes (first time here); Overture, 'Youth,' by Arthur Hervey; Smetana's Symphonic-poems, 'Vysehrad' and 'Vltava'; and Saint-Saëns's 'Suite Algérienne.' The concert on December 7 was devoted to Italian composers, the subjoined being the instructive scheme: Overture, 'Medea' (Cherubini); Overture, 'William Tell' (Rossini); 'Dance of the Hours,' from 'Gioconda' (Ponchielli); Sinigaglia's 'Piemontese Dances'; ballet music from 'The Sicilian Vespers' (Verdi); the first performance of a Tone-poem, 'Satan's Dream,' by Venanzi; and the 'Caro nome' aria from 'Rigoletto' (Verdi), extremely well sung by Miss Hilda Nelson, the possessor of a charming voice. The tenth concert of the series, on December 13, was given up to the works of Grieg, the programme including for its principal items his four Symphonic Dances; the Suite (No. 1), 'Peer Gynt'; the two Melodies for Strings; and the Pianoforte Concerto. The performance of the latter by Miss Marjorie Sotham was marred by some unfortunate slips, but otherwise her playing was fairly satisfactory.

At these concerts, too, have also appeared Mr. Ewart Cook, who sang Gounod's hackneyed recitative and aria 'She alone charmeth my sadness' with moderate success, and Messrs. Whitaker, Solomon, Riviere, and Wolters (members of the Orchestra), who played in pleasant fashion the 'Death and the Maiden' Variations from Schubert's D minor Quartet.

Several distinguished artists have visited us recently. Miss Marie Hall, who played in conjunction with the Municipal Orchestra, is the first name on our list; the well-known violinist is a frequent visitor here. But Mr. Mark Hambourg fulfils return engagements with even greater rapidity; at his Chopin recital on November 20 the Polish composer was 'Hambourgised' (if we may use the term) to such an extent that the performances resulted in a sequence of surprises. Wonderfully virile though most of his readings were, we infinitely preferred the pianist in the more subdued pieces, where his playing was often very beautiful. Madame Clara Butt drew an immense house, and was enthusiastically acclaimed, but the popular contralto was not really at her best on this occasion. A very pleasing violin and pianoforte recital was given by Melsa and Shapiro on December 4, at which a capital exposition of the lovely César Franck Sonata was the pick of the programme. The concerts of MM. Ysäye and Pachmann and Madame Stralia have already been so fully reported in other centres that there is hardly any need to refer to the Bournemouth engagement; our personal view, however, finds some points for criticism which have met with considerable support. Firstly, the arrangement of the programme was an ill-advised one; secondly, by the omission of a violin and pianoforte Sonata a magnificent opportunity was lost; lastly, a mistake was made by the great violinist in repeating so many pieces which he had already played at his two former visits. On December 11, Mr. Graham Peel, the well-known

song-writer and a resident at Bournemouth, was instrumental in securing the services of Miss Fanny Davies and Mr. Gervase Elwes for a War Funds concert: artistic singers and artistic songs are all too rare at the Winter Gardens, so that the advent of Mr. Elwes with a sheaf of fine songs was keenly welcomed by the starved song-lovers of Bournemouth. Miss Davies has always impressed us as being one of the cleverest of our pianists, and she easily maintained her reputation at this particular concert.

Lastly, mention must be made of the first concert this season of the combined Municipal Choir and Orchestra. Sir Frederick Bridge's 'Flag of England' (conducted by the composer) and Sir Edward Elgar's 'The Banner of St. George' (conducted by Mr. Godfrey) were the most important works performed, with Miss Carrie Tubb as soloist. Some unaccompanied choral music—a welcome innovation here—consisting of the Earl of Mornington's 'It fell upon a day,' Eaton Faning's 'Moonlight,' Barnby's 'Sweet and low,' and 'In the merry Spring,' by Ravenscroft—was sung under the direction of the chorus-master, Mr. Thomas J. Crawford. Mr. Godfrey led a performance of the National Anthems of the Allies. The interpretations were all very spirited, and plainly met with the approval of the audience.

BRISTOL AND DISTRICT.

On November 22 a large congregation assembled in the Church of St. Mary Redcliff to hear combined performances by Mr. R. T. Morgan (the organist of the church), Mr. Hubert W. Hunt, violin, and Mr. R. Le Duc Bucknall, violoncello. Rheinberger's Suite, Op. 149, and a Romance and Duet by Schumann, Op. 88, for violin and violoncello, were welcome items.

Concerts were given on November 24 and 25 by Madame Clara Butt and party at the Victoria Rooms. The celebrated contralto when she appears publicly at Bristol considers herself at home. There her childhood was passed. When a mere girl she sang solos in the old Colston Hall, and in the Cathedral her marriage with Mr. Kennerley Rumford was celebrated. On the present occasion she and her sisters Pauline and Ethel Hook, and Hazel Gray, gave Liza Lehmann's 'The birth of the flowers.' Mr. Whitney Mockridge and Mr. Walter Hyde also sang. Others who took part were Misses Molly Blower and Elsie Faulkner, violins, and Mr. W. H. Squire, violoncello. Mr. Harold Craxton (pianoforte) and Mr. P. Mavon Ibbs (organ) were the accompanists. During the interval at the first concert the Lord Mayor (Dr. Barclay Baron) thanked Madame Clara Butt for her noble efforts for the Red Cross Society and other War relief agencies.

At a recital in the Victoria Rooms, on December 2, the artists were Miss Kathleen Carruthers, pianoforte, Mr. Percival Hodgson, violin, and Madame Nicholas Evans, vocalist. Considerable interest was manifested in the interpretation of a Suite for violin and pianoforte by York Bowen, which had not been heard at Bristol. Other features of the programme were also well received, and the songs by Madame Nicholas Evans were accompanied by Mr. W. E. Fowler.

The chamber concerts by the Clifton Quintet during its fourteenth season are to be devoted to music of which the selection betokens patriotism and the support of our Allies. On December 6 the first concert was given at the Victoria Rooms. The players were Messrs. Herbert Parsons, pianoforte, Maurice Alexander and Edgar Hawke, violins, Alfred Best, viola, and Percy Lewis, violoncello. Three String Quartets were played, viz., C. Villiers Stanford's No. 5 in B flat (Op. 104), H. Waldo Warner's Phantasy No. 2, in D (Op. 15), and Percy Grainger's folk-music setting, 'Molly on the shore.' These were excellently played. Mr. Parsons gave B. J. Dale's Sonata in D minor, and the long production was warmly applauded.

A varied programme was presented by the Bristol New Philharmonic Society (conductor, Mr. Arnold Barter) at the Victoria Rooms on December 8. Part 2 of 'Elijah' was given, the soloists being Miss Mabel Manson, Miss Mildred Jones, Mr. Frank Webster, and Mr. Campbell McInnes. The miscellaneous part comprised four old Flemish folk-songs transcribed for the orchestra by Arthur de Greef, 'Fantasia on Christmas Carols' by R. Vaughan Williams, and 'Carnival Overture,' by Alexandre Glazounov. There was a competent orchestra.

On December 9, at Knightstone Pavilion, Weston-super-Mare, the Philharmonic Society gave a performance of 'Messiah,' and despite inclement weather there was a large audience. The principal vocalists were Miss Mabel Manson, Miss Gertrude Winchester, Mr. John Booth, and Mr. Robert Radford. The orchestra was led by Mr. Frank Gardner. Mr. Edward Cook directed.

DEVON AND CORNWALL.

DEVON.

The progress of the season is witnessing war-fund concerts almost exclusively, and though these do not in all cases mark definite artistic aim, in other cases local Societies have seized the opportunity to give the public music of high standard which has required serious preparation. At two concerts given at Plymouth on November 11, to raise money to defray expenses of camp and hut concerts under the Y.M.C.A. régime, there was no local talent, the performers comprising a concert-party sent out by Miss Lena Ashwell for the purpose. It included Madame Gleeson-White, Miss Lily Fairney, Miss Helen Mott, and Messrs. Charles Saunders, Frederick Hudson, and Harrison Hill.

The singing by ladies' voices in well-blended parts formed the chief feature of a concert at Plymouth on December 1, the choir being that of the Mutley Y.M.C.A., conducted by Mr. Douglas Durston. The most important pieces were Elgar's 'The Snow' and Hamish MacCunn's 'Oh, my love leave me not.'

Nearly £90 was raised for 'Christmas comforts for the Wounded' by the R.G.A. Band, Plymouth Division, on December 8. The jubilee birthday of Sibelius was honoured by delightful readings of 'Finlandia' and the 'Valse triste.' The complete responsiveness of the band to Mr R. G. Evans's musicianly direction was evidenced in Elgar's 'Crown of India' March and in music by Wagner, Jarnefeldt, Wolf-Ferrari, and Tchaikovsky. Lieut. B. Heinze, R.G.A., displayed high artistic gifts as a violinist in Wieniawski's 'Légende' and in a Hungarian Dance by Brahms, the difficult art of orchestral accompaniment being sympathetically performed by the band in these pieces, and in songs sung by Miss Eileen Buck and Musician Davies (a member of the band).

Each Thursday the Misses Smith have provided chamber music for visitors, and on November 25 the string players of the Extempore Chamber Music Club (Messrs. Ball, Coombe, Fouracre, and Pike) played Glazounov's Op. 26, and Mr. Pike and Miss Florence Smith were associated in Dohnányi's Sonata for violoncello and pianoforte.

The tour of small towns in Devon and Cornwall by the Butt-Rumford concert-party was so excellently managed by Mr. Charles Saunders that the sum of £300 was forthcoming for Red Cross work.

At its annual meeting the Exeter Diocesan Choral Association resolved that work should be in abeyance for the duration of the War, and a sub-committee was appointed to decide when activities might usefully be revived. Mr. J. Roylands-Smith is choirmaster, and the Rev. R. C. E. Llewellyn hon. secretary.

Inadvertently an interesting event in Church music was overlooked last month. This was a lecture given on Church music on October 16 at Torquay, by Archdeacon Sims, which gave occasion for performance of the following interesting programme: Prelude and Fugue in C minor for organ (Bach), Mr. Twinning; Largo from Concerto for two violins (Bach), Messrs. Le Marchant, Goss, and Rhodes; Intermezzo from Schumann's Pianoforte Concerto, Messrs. Rhodes, Le Marchant, Goss, and Kinch; Légende for violin (Wieniawski), Mr. Le Marchant; three movements from an Organ Concerto by Handel, Messrs. Twinning, Le Marchant, Goss, and Kinch.

Members of the Torquay and District Organists' Association, at their meeting on December 11, were treated to a pianoforte recital by Dr. H. J. Edwards, who gave poetic and sympathetic readings of pieces by Mendelssohn, Beethoven, Chopin, Debussy, and himself. A paper on 'Early English Church music,' read by

Mr. H. H. Kinch, was illustrated by a vocal quartet with pieces by Tye, Tallis, Farrant, and Byrd.

Torquay Municipal Pavilion has been well provided during the last month. Russian ballet music created excitement when represented by the Municipal Orchestra (Mr. Basil Cameron), and Russian dancers, under the direction of M. Serge Morosov, during the week prior to November 18. At the miscellaneous concerts orchestral music by Beethoven, Dvorák, Auber, Chabrier, Fall, Fletcher, Landon Ronald, Berlioz, Moussorgski, &c., has been presented; and the Symphony Concerts have included works by Tchaikovsky, César Franck, Borodin, Beethoven, Moskowski, Glazounov, and Wagner. Concertos by Saint-Saëns were played respectively by Mr. Arthur Beckwith (violin, B minor) and Dr. Rumschisky (pianoforte, No. 4, C minor), on November 18 and 25. On December 2, Miss Gertrude Peppercorn collaborated with the orchestra in Liszt's Pianoforte Concerto in E flat. A programme of 18th century music was played on December 13.

The Nonconformist choirs of Torquay united to perform Sullivan's 'The Prodigal Son' on December 1, and with orchestra numbered two hundred performers. Mr. E. W. Goss conducted.

Gounod's 'Faust' was given in concert form by Holsworthy Philharmonic Society on December 9, conducted by Mr. F. G. Sluman.

At the Maynard School at Exeter, on November 24, a concert given under the auspices of the Committee for Music in War Time included César Franck's Sonata and Handel's Sonata in A for violin and pianoforte, played by Mlle. Kinney Guillain and Miss Ruby Holland, both of whom also contributed solos.

Duets and solo vocal music were sung by Messrs. Dean Trotter and Walter Belgrove, at a concert at Exeter, also on November 24, when two Songs of Rumania, by Hermann Löhr, sung by Mrs. W. Gordon, were interesting items. Miss Kathleen Angel's violin solos were accompanied by her ladies' orchestra, and along with them she played also at a Hospital Fund concert on December 4.

Ivybridge Congregational Choir gave a sacred concert at Ugborough on November 17; Mr. Watts-Smyrk's orchestra played at Ilfracombe on December 1; Miss Benson's string band and Miss Emily Lerwill (pianoforte) gave a concert at Combemartin on December 1. Also, on that date, chamber music was played at Yelverton by Mrs. and Miss Woolland, Miss Rowed, Messrs. H. R. V. Ball and G. Tacker. A ladies' band, directed by Miss Prior, contributed to a concert at Iddlesleigh on December 2.

After renovation, Tavistock church organ was re-opened on December 13 by a recital by Mr. W. Clatworthy, the organist, and the choir sang anthems.

Exeter Oratorio Society met the conditions of the times by reducing its usual Festival Day to one concert on December 15. The choir, numbering two hundred and fifty, showed that its members had been loyal to their work in spite of difficulties, and successfully performed Mendelssohn's 'Hear my Prayer' and 'Judge me, O God,' and Parry's 'Blest pair of Sirens.' The conductors were Dr. H. J. Edwards and Dr. D. J. Wood, and the principal artists were Miss Doris Montrave and Mr. Powell Edwards, vocalists, and Mr. S. W. A. Moyle, 'cellist.

The Exeter Male-Voice Choir (Mr. W. J. Cotton) has given a series of concerts to the wounded at the V.A.O. Hospital at Exeter, and to soldiers quartered in the City. The repertory of the Choir includes works by Cooke, Webbe, Mackenzie, Sullivan, Brahms, Barnby, de Rillé, &c., and the concerts have been much enjoyed by all concerned. The Choir's activities fully justify its continuance in war time.

CORNWALL.

Mabe male choir, conducted by Mr. E. Spargo, sang choruses and quartets at Mabe on November 12, several spirited numbers including 'Haul away,' 'Row, boatman, row,' 'The Soldier's farewell,' and the 'Hallelujah' chorus. Porkellis male choir sang at Trenoweth on November 27, and at Porkellis on the following day, Mr. E. Whiteside conducting. Camborne Women's Choir, a very useful class trained by Mr. F. Everson Luke, sang part-songs remarkably well on December 2, several of the members contributing solos and duets.

At a sacred concert at Ponsanooth on November 13, the Wesleyan choir sang several anthems, and quartets and duets were performed by members. Mr. Thomas Webber conducted. Mr. Matthew Clemens obtained a very good performance of the 'Hymn of Praise,' on December 2, from Redruth Festival Chorus and Orchestra, numbering a hundred and forty performers. Mr. H. V. Pearce led the band, and Madame Maria Yelland was the chief attraction among the soloists. Newquay's Russian Day, on December 2, closed with a concert conducted by Mr. Crosley Smith, the chief performers being the Newquay Orchestral Society and a choir of seventy voices. The music was chiefly of a patriotic order. Bodmin Wesleyan choirs, on December 5, were conducted by Mr. M. H. Bowes in a performance of the Cantata, 'The great Light'; and on the same date, at Camborne, the Centenary Choir sang selections from 'Messiah,' 'Elijah,' 'Hymn of Praise,' and 'The Creation,' under the direction of Mr. F. Everson Luke. 'The Banner of St. George' received an excellent performance from St. Austell Glee and Madrigal Society on December 9, Mr. C. L. Forrester being responsible, and Mr. Matthew Clemens (organ), Mrs. M. Richards (pianoforte), Madame Maria Yelland and Miss Ada Thomas (vocalists), and Mr. R. Debever (violoncello) giving assistance.

The presence of regimental bands is much appreciated in the districts of Cornwall, and concerts given respectively at St. Anthony on November 30 by the 4th West Yorks band (bandmaster J. E. Cormack) and at St. Ives on December 2 by the Royal Garrison Artillery band from Falmouth, were largely attended.

DUBLIN.

The Joseph O'Mara Opera Company paid a two weeks' visit to the Gaiety Theatre during November, playing 'Madame Butterfly' (with Madame Jean Brola in the cast), 'Carmen,' Marchetti's 'Ruy Blas' (for the first time at Dublin), 'Lucia di Lammermoor,' 'Il Trovatore,' 'Lily of Killarney,' 'Maritana,' and 'Faust.' The Company includes many good operatic vocalists, and its performances attracted very large audiences. During the visit an afternoon concert, at which all the principal members appeared, was given in aid of a 'Comforts Fund' for Soldiers, and £80 was taken at the doors.

During the week of December 6, the Rathmines and Rathgar Musical Society performed 'Iolanthe' and 'The Yeomen of the Guard' at the Gaiety, under the direction of Mr. J. C. O'Brien and Mr. C. P. FitzGerald. The principal parts were taken by the following local artists: Miss Kathleen Gahan, Miss May Doyle, Miss Florence Howley, Miss Joan Burke, Mr. Arthur Lucas, Mr. T. W. Hall, Mr. Knox, Mr. Irvine Lynch, Mr. Wilson Kelly, &c.

On December 9, Dr. George Hewson and the members of the Zion Choral Society gave a performance of Mrs. J. Robinson's Cantata, 'God is Love,' and Gounod's 'By Babylon's wave,' in Zion Church. Solos were sung by Miss Lilian Whittaker, Miss Clarke, Miss Stokes, Mr. R. Scott, and Mr. A. Yoakley.

At the Royal Dublin Society, chamber music recitals have been given by the following artists: Dr. Esposito, pianoforte recital; on November 29 (Beethoven's Op. 111; Chopin's Fantasie Polonaise, Mazurkas Op. 41, and fourth Ballade; besides pieces by Alessandro and Domenico Scarlatti and Leonardo Leo); the London String Quartet, on December 6 (Brahms's Op. 51, No. 2; Beethoven's Op. 18, No. 4; and Schumann's Op. 31); Miss Irene Scharrer (her first appearance at Dublin) and Mr. Max Mossel, on December 13 (Sonata, César Franck; 'Kreutzer' Sonata, Beethoven; and solos for each artist).

During the month the usual Christmas performances of 'Messiah' have been given at the Centenary Church, Stephen's Green, conducted by Mr. A. S. Deale; at Rathmines Parish Church, conducted by Mr. Raymond Revelle; and at Christ Church Cathedral, conducted by Dr. Kitson. A special performance (with string accompaniment) of Bach's 'Sleepers, wake,' was given at Christ Church Cathedral on Advent Sunday, at the afternoon service.

On December 10 and 11, in the Antient Concert Room, Miss Jean Nolan and Mr. H. Plunket Greene gave vocal recitals accompanied by Rev. R. A. Oulton and assisted by

Mr. Clyde Twelvetrees, solo 'cello, and Miss Madalene Mooney, solo violin. The programmes included French and English songs, and Stanford's song-cycle 'A fire of turf.'

Mr. Nabarro's Sunday Orchestral Concerts have been continued, and the programmes have comprised light selections, with a movement from a Symphony as the most serious item.

EDINBURGH.

Mention was made of Prof. Tovey's activities last month, and we have now to record his appearance twice as an orchestral conductor. On November 21 he conducted the Edinburgh Musicians' Concert in the Empire Theatre, the programme including Beethoven's C minor Symphony, and Dvorák's Scherzo Capriccioso, Op. 66. Paul della Torre was solo pianist. At the first Historical Concert, on December 1, the Scottish Orchestra, under the Professor's baton, gave Mozart's Symphony in G minor, Wagner's 'Siegfried Idyll,' and Beethoven's 'Sinfonia Eroica' to illustrate 'the use of the small orchestra in large designs.' On the previous evening, November 30, Prof. Tovey lectured to the Edinburgh Organists' Society on 'Counterpoint as a means of Expression,' and delighted everyone with his pianoforte illustrations, and on December 4 he again performed at a young people's educational concert. On December 13 he was solo pianist at the Beethoven concert of Paterson's series. On that occasion he played the fourth Concerto. Enthusiastically recalled, he played the Fantasia in G minor. The other numbers selected for this concert deserve mention, as they are not the general favourites: an Adagio from the 'Prometheus' music, the posthumous Rondino for wind instruments, and the eighth Symphony.

A unique combination of artists gave a recital in the Usher Hall on November 20: Ysäye, Madame Stralia, Pachmann. A Sonata for violin by Veracini, 'Bel raggio lusinghier' (Rossini's masterpiece for soprano), and familiar pieces by Chopin, gave each of the artists unlimited scope. Mr. Beecham conducted the orchestral concert on November 22. Examples of Stravinsky's, Delius's, and Borodin's outlook upon art were given, the most outstanding item of this group being Stravinsky's 'L'Oiseau de Feu.' Miss Flora Woodman was hailed, on her first appearance at Edinburgh, as a great soprano at the fourth Orchestral Concert on November 29. The Symphony on this evening was Brahms's No. 2, in D. On December 6, Madame Suggia's introduction as a solo 'cellist was an event of more than usual importance. Saint-Säens's Concerto and Bach's Suite in C major for 'cello gave her ample scope to display her extraordinary gifts. Debussy's 'Iberia' Suite was given for the first time at Edinburgh. Mr. Mlynarski conducted. The sixth concert, on December 13, has already been referred to.

The second Harrison Concert was held on November 27, Madame Ada Crossley, Miss Fanny Davies, Mr. Ben Davies, and Princess Iwa being the chief artists. Sir Walter Parratt gave an organ recital of works by Bach, Buxtehude, &c., on December 8, at the second Historical Concert. Miss Denne Parker's vocal recital on December 3 deserves mention as one of the musical events of the month. Her interpretation of Dr. Arthur Somervell's song-cycle 'James Lee's wife,' and of a group of French songs by Chausson, Hahn, Koechlin, and Le Grand mark out Miss Parker as an artist whose name may yet pass out far beyond Edinburgh.

GLASGOW.

The first choral concert of the season was given on November 23, when Mr. Mlynarski conducted the Choral Union and the Scottish Orchestra in an admirable performance of Berlioz's 'Faust.' The singing of the Union gave evidence of careful rehearsal under Mr. Clemens, and an even better result would have been secured had the numbers been reduced so as to have assembled all four sections of the choir on the platform. The orchestral part benefited much by Mr. Mlynarski's expert handling. Of the soloists—Miss Esta D'Argo, Messrs. Frank Mullings, Joseph Lycett, and Robert Burnett—the last-named and Mr. Mullings excelled. The Saturday Popular Orchestral Concert on November 27 was notable chiefly for the unusually successful début of Miss Flora Woodman, who possesses gifts of voice and temperament which should bring her into the front rank of vocalists. At the fourth concert, on November 30, Mr. Benno Moiseiwitsch was the soloist in Beethoven's fifth Pianoforte Concerto in E flat, and in Saint-Saëns's second Pianoforte Concerto in G minor, a programme sufficient to tax the executive powers of any pianist. In the last two movements of the Saint-Saëns Concerto especially, Mr. Moiseiwitsch's performance was marvellous. At this concert Balakirev's Symphonic-poem 'Tamara' proved a very acceptable novelty. Madame Guilhermina Suggia made her first appearance here at the fifth concert on December 7, playing excellently in the solo part in Saint-Saëns's Violoncello Concerto and in Boellmann's Symphonic Variations for violoncello and orchestra. The programme included a first performance here of an excerpt from Debussy's Orchestral Suite 'Iberia,' an Entr'acte from Moussorgsky's 'Khovantchina,' and a Gopak by the same composer, in all of which Mr. Mlynarski got the best out of the band. The last concert which can come under review this month is that of December 14, when Beethoven's Choral Symphony and a selection from 'Israel in Egypt' were given, the latter under Handelian conditions as regards orchestra, viz., strings, oboes, bassoons, trumpets, and drums, with the pianoforte accompanying the recitatives, and the organ (effectively played by Mr. W. Forbes Forsyth) added in the choruses.

In 'Israel,' Mr. Warren T. Clemens made his initial appearance as conductor, and received a warm welcome. Mr. Clemens has not yet had time to effect much change in the singing of the Choral Union as, up to the present, the works rehearsed have all been more or less familiar to the choir, but his treatment of the big double choruses showed the grip of the experienced choirmaster, and when he brings forward a perfectly new choral programme in January, his distinctive qualities as conductor will be made manifest. In the taxing choral part of the Symphony the choristers acquitted themselves most creditably. The solo vocalists were Miss C. Hatchard, Miss Dorothy Webster, Mr. H. Brearley, and Mr. W. Hayle.

Apart from the Choral and Orchestral Union's operations, only two other events have to be recorded, viz., Mr. A. M. Henderson's lecture on Russian Church Music on December 8, and the concert of the Orpheus Choir on December 9. Mr. Henderson, who is organist to the University, has made special study of Russian Church music, and has edited and published a large number of hitherto unknown pieces. His lecture was full of interesting matter, and his musical illustrations were beautifully sung (unaccompanied) by the combined choirs of Westbourne Church and the University.

The singing of the Orpheus Choir was as usual exceedingly fine, but one cannot unreservedly admire the programme, which was almost wholly composed of modern choral arrangements of Scottish melodies. How far it is justifiable to treat these old tunes in the modern—often ultra-modern—method is open to question, and certainly an entire programme of bizarre harmonizations is somewhat trying to a sensitive ear. Lieut. John Coates gave some vocal solos, accompanied on the pianoforte by Mr. Wilfrid Senior.

LIVERPOOL.

Music by French composers bulked largely in the programme of the fifth Philharmonic Concert on November 30, which was conducted by M. Camille Chevillard, chief of the famous Lamoureux Orchestra at Paris. This post he has occupied since 1899, in succession to his late father-in-law, M. Lamoureux, and a pleasant incident of M. Chevillard's visit to Liverpool was the telegram he received during the concert from the Lamoureux and Colonne Orchestras at Paris, signed on their behalf by M. Gabriel Pierné. To this telegram the Liverpool Orchestra despatched a cordial reply. It is not the first occasion on which M. Chevillard has visited Liverpool, for some years ago he conducted one of the Sunday Concerts established by Prof. Granville Bantock at the New Brighton Tower. M. Chevillard's 'Ballade Symphonique,' which was then heard, was announced to be played at the Philharmonic Society's concert, but unfortunately the parts did not arrive in time from Paris, and Vincent d'Indy's 'Max and Thekla,' the second part of 'Wallenstein,' was played instead. Other representative modern French music included Lalo's Symphony in G minor, a work of considerable

if not compelling interest, and Gabriel Fauré's Suite, 'Pelléas and Melisande,' written as incidental theatre-music to Maeterlinck's play. The three movements played—Prelude, Andantino, and Funeral March—in their suggestive beauty excited a strong desire to hear more of M. Fauré's orchestral music. The Overture 'Benvenuto Cellini' (Berlioz) and Symphonic-poem 'La Jeunesse d'Hercule' (Saint-Saëns) are better-known but not deeper examples of French art. Under the able direction of M. Chevillard, they were sympathetically played. Miss Mignon Nevada, to whom executive difficulties do not appear to exist, gave two brilliant vocal performances in David's 'Chanson du Mysoli' and Bellini's 'Casta Diva.' On this evening the choir had a holiday.

Sir Frederick Bridge conducted an impressive performance of 'Messiah' at the sixth Philharmonic Concert on December 14. Chorally it surpassed expectations, for at the present time there is a shortage of tenors and basses, but with some assistance from the Church Choir Association and others a fine, steady volume of tone was forthcoming from all departments of the excellent choir. Instrumentally the performance was exceptionally good, and Sir Frederick's insistence on the long Handel trumpets produced some fine effects unusual here. His adherence to the original scoring of the Pastoral Symphony in preference to Mozart's arrangement was another interesting feature. The best vocal principals available were secured in Miss Agnes Nicholls and Mr. Robert Radford. In the tenor music Mr. Alfred Heather sang well, but Miss Phyllis Archibald was less satisfactory in the contralto airs, having yet to gain experience as a singer in oratorio.

The Lord Roberts Memorial Fund for Disabled Soldiers and Sailors benefited by a sum of over £400, as the proceeds of a concert and collection in the Philharmonic Hall on December 3, at which Miss Mary Anderson (Madame de Navarro) re-appeared in Liverpool after an interval of twenty years. With the famous actress of former days was associated a strong array of well-known singers, which included Miss Muriel Foster, Mr. Gervase Elwes, Mr. Plunket Greene, Mr. Roland Jackson, and two new-comers to the concert-platform, Miss Ida Kiddier (soprano), and Mr. S. Mann (baritone), both of whom were favourably received in songs composed by Miss Maude Valérie White, who herself accompanied the singers with helpful art, as did Mr. S. Liddle in other numbers. The instrumental feature of the programme was Miss Gertrude Peppercorn's spirited playing of Chopin's A flat Polonaise. Miss Mary Anderson, upon whom the hand of time has but lightly descended, recited the Balcony Scene from 'Romeo and Juliet' with delightful charm, and later thrilled us with a recitation in English (without Elgar's music) of Cammaerts's poem 'Carillon.' It is worthy of note that all the artists gave their services without fee or reward, as did the local concert-agents, Messrs. Rushworth & Dreaper.

At the third of Mr. Vasco Akeroyd's Symphony Orchestra Concerts, on November 23, Goldmark's Overture 'Sakuntala' proved agreeable upon a re-hearing after a long interval. From the 'Sakuntala' to the 'Zampa' Overture, which was also brightly played, is a far cry. In Tchaikovsky's Violin Concerto, Dr. Adolf Brodsky (to whom the composer finally inscribed his work) played with all the facility and mastery associated with his name, but he was really more congenially employed in the classic serenity of Beethoven's Violin Romance in G. Another great artist in another direction, Mr. Plunket Greene, sang—as he alone can sing—Stanford's group of 'Songs of the Sea,' in which the male-voice choir in the background did its best to re-echo its leader's irresistible spirit. A singular deviation from the printed programme was made by the unannounced substitution of Mozart's Symphony in D in place of Schumann's Symphony No. 4. At least two responsible pressmen who had been obliged to leave early were thereby rather badly let down, and that by no fault of their own.

A remarkable feature of Mr. Percy Harrison's second Concert on November 24 was that the artists were 'All British,' in some cases from far-distant regions of the King's dominions—Madame Ada Crossley (Australia), Miss May Harrison (India), Miss Fanny Davies (Guernsey), and the Maori Princess Iwa. To these were added Mr. Ben Davies and Mr. William Samuell, the latter of whom made the vocal hit of the evening by his brilliant singing of Rossini's 'Largo al factotum.' Instrumentally the violin solos by Miss May Harrison found similar favour, for her playing combines deep musical feeling with great technical mastery.

Mr. Adrian Boult is to be congratulated on his appointment as conductor of the eighth Philharmonic Concert on January 25, an opportunity which he has fairly earned. At his concerts in the David Lewis Club Theatre, the orchestra of thirty picked players has proved an excellent medium for a Symphony by C. Ph. E. Bach, as well as for ultra-modern music like Von Holst's 'Songs without words'; also for Mozart's Violin Concerto in A, in which the solo part was deftly played by Mr. John Davies. Mr. Boult's range of selection and versatility in presentment were shown in a new Suite 'Alice in Wonderland' by a local composer, Mr. Frederick Nicholls, as well as in Wolf's 'Italian Serenade' and Holbrooke's delightful 'Miniature Suite' for five wood-wind instruments. The soloists have included Mr. Van Damme, in Haydn's Violoncello Concerto, Miss Mildred Walker, vocalist, and Mr. Arthur Steurbaut, an expressive baritone from the Royal Opera, Antwerp. The chief event of Mr. Boult's sixth concert on December 15 was the remarkably clever playing of Miss Una Truman in MacDowell's second Pianoforte Concerto in D minor. It was not only a brilliant performance, but also a musicianly exposition of the varying moods of the music.

The Walton Philharmonic Society, which Mr. Albert Orton has been able not only to keep together, but also to expand, gave proofs of its choral vitality in Handel's 'Acis and Galatea' and Cowen's 'He giveth His beloved sleep,' at its concert on December 15. The vocal soloists were Miss Margaret Hadfield, Miss Dorothy Ledsome, Mr. Maltby, and Mr. Charles Leeds, with Mr. Matthews as leader of the small orchestra, and Dr. Stanley Dale as pianist. An important feature of the programme was Mr. Orton's playing of the solo part in Schumann's Pianoforte Concerto, in which he displayed technical and interpretative gifts of a high order.

The interest taken by the public in the work of the Post Office Choral Society has been shown by a crowded audience in the Philharmonic Hall on December 28, when Harford Lloyd's Cantata 'Hero and Leander' was performed. Conducted by Mr. Arthur Davies, the choir made the most of the choral opportunities of the work, which are subordinate in interest to the vocal solos. These were well sustained by Miss Gladys Moger and Mr. Charles Keywood. The orchestra was led by Mr. F. Brown.

Mr. York Bowen appeared as solo pianist at Messrs. Rushworth & Dreaper's Saturday Musical Evening in the Picton Hall on November 27, and his lucid, flexible playing was greatly appreciated in items by Chopin and Liszt, as was the artistic singing of Madame Sylvia York Bowen in songs by Cyril Scott and by her gifted husband.

M. Zacharevitsch, who appeared in Russian military uniform, and the Liverpool Village Choir, conducted by Mr. T. J. O. Jones, divided the honours of the ninth concert on December 4, and the pre-Christmas season terminated on December 11, when the Victorian Court Orchestra and Æolian Vocal Quartet were agreeably heard in selections from light opera.

An interesting lecture on Bach's 'Goldberg Variations' was given to the local section of the I.S.M. on December 4 in the Royal Institution by Mr. Frederick Dawson, who also played this monumental example of Bach's ingenuity and versatility with masterly skill. His evident enjoyment of a difficult task was fully shared by his audience.

The second concert of the Rodewald Club, on December 13, was sustained by the Arthur Catterall Quartet, which played Mozart's Quartet in D minor, K. 421, Debussy's Quartet in G minor, and a Quartet in F minor (MS.) by John Gerrard.

The Carl Rosa Opera Company occupied the Royal Court Theatre for the week commencing November 29, and performed 'Tales of Hoffmann,' 'Aida,' 'Faust,' 'Mignon,' and 'Maritana.' In these familiar favourites the company was on safe ground, and generally speaking sustained its high reputation under the direction of Mr. Eugene Goossens and Mr. Van Noorden. A week later, on December 6, the O'Mara Opera Company commenced a six nights' engagement in the Metropole Theatre, Bootle, and played 'Cavalleria Rusticana,' 'Pagliacci,' 'Il Trovatore,' 'Lily of Killarney,' 'Bohemian Girl,' 'Carmen,' and 'Lucia di Lammermoor.' The fresh-voiced chorus is an especial asset

of this well-managed company. A third opportunity will be given to local opera-lovers in the projected visit of the Moody-Manners Opera Company, which will open a short season in Kelly's Theatre on December 27.

The building of the great Liverpool Cathedral is being seriously interfered with owing to the numbers of workmen called up for Army Service. It is found impossible to complete the Choir and adjoining double Transept within the projected time, and the idea now is to concentrate all possible efforts on the completion of the roof and walls. It will therefore be some time before the new organ, the 'largest in the world,' will be heard in its appointed place. Its 167 speaking stops are to include enclosed and unenclosed 'families' of flues, reeds, and violes, besides a family of trombas, on 20-inch wind, and a 'Tuba Magna' on 50-inch wind. No wonder we are anxiously looking forward to the completion of this mighty instrument, which is planned not only to produce a tremendous volume of sound but also to represent every legitimate class of tone.

The annual 'Messiah' performance by the Welsh Choral Union was given in the Philharmonic Hall on December 18, and was successfully conducted by Mr. Hopkin Evans, of Neath. The principals were Madame Emily Breare, Miss Phyllis Archibald, Mr. Webster Millar, and Mr. Herbert Brown, with Mr. Benton as organist.

MANCHESTER.

We regret that our Manchester notes are unavoidably held over.

NEWCASTLE AND DISTRICT.

In order to fill the gap caused by the suspension of so many musical activities in the town, Mr. W. G. Whittaker has organized a series of three Bach Concerts, the first of which was given at the High School on Saturday, November 27, at 3 p.m. The programme included three Church Cantatas: 'Ah, God, in mercy,' 'God so loved the world,' and 'Sleepers, wake,' all of which were heard for the first time at Newcastle. In addition to these were given the alto aria 'Strike, thou hour,' and the Violin Concerto in E major. There was a small, well-balanced choir of twenty-four, and a string orchestra of twelve, with pianoforte. The balance and blend of tone in this force were excellent. The soloists, all of whom sang with true artistic earnestness and insight, were Mrs. George Dodds, Miss Robina Burns, Mr. John Vine, and Mr. E. J. Potts. Mr. Alfred Wall was solo violinist, and he gave a fine, broadly-conceived interpretation of the Concerto, which seemed exactly suited to his style and temperament. Mr. W. G. Whittaker conducted. There was an overflowing audience, all available seats having been subscribed for some days before the concert.

On Wednesday, December 8, the Middlesbrough Musical Union gave a performance of Handel's 'Samson' in the Town Hall, with Miss Bigland, Miss Calvert, Miss Ruth Dawson, Mr. Hubert Teale, and Mr. G. Mackie as solo vocalists, Mr. Mark Hemingway, solo trumpet, and Dr. Kilburn, conductor. The performance was one of sustained excellence, and there was a good audience, the proceeds going to War Relief Funds.

The Darlington Chamber Music Society gave its third concert at Polam Hall on Thursday, December 2, when the programme was arranged by the members. It opened with Mozart's Sonata in C major for pianoforte and violin, and included Bach's Concerto for two violins in D minor, and his Concerto in C major for three pianofortes and strings. Mr. J. Bowman sang Beethoven's 'Adelaide' and Sterndale Bennett's 'Forget-me-not' and 'To Chloe in sickness.' The performers were: solo violin, Miss Proudlock; second violin, Miss Helen Thistlethwaite; viola, Miss Inch; 'cello, Miss M. Bowman; pianofortes, Miss Margery Jennings, Miss Pearce, and Mr. A. Minto; and Mr. T. Henderson conducted.

On Saturday, December 4, the Orchestral Society gave a concert to the girls of the Darlington High School as the conclusion of a series of weekly lectures that have been given throughout the term on the 'Great composers and their works.' The works chosen as illustrations were the Introduction and Allegro from Haydn's Symphony in D, Mendelssohn's G minor Pianoforte Concerto, Eight Country Dances by Mozart, and Mendelssohn's 'Cornelius March.' Mr. Hughes was the vocalist, and contributed Handel's 'Honour and Arms,' and Mozart's 'Non più Andrai' from 'Figaro.' Mr. A. Minto gave a brilliant performance of the pianoforte part in the Concerto, Miss Kate Jackson was leader, and Mr. T. Henderson conductor. The proceeds were given to the local Red Cross Fund.

NOTTINGHAM AND DISTRICT.

On November 21, at the Albert Hall, the Nottingham Philharmonic Society gave excellent performances of a selection of choruses, including 'O Father, Whose almighty power,' 'The Heavens are telling,' and 'We never will bow down.' Mr. W. Turner conducted, and there was a large audience.

The concert of the Nottingham Police Band on December 2, at the Albert Hall, proved as usual a highly popular event. Chief among the instrumental items were Sullivan's 'Merchant of Venice' Suite and Grieg's 'Peer Gynt.' Miss Ada Forrest and Mr. Harry Dearth were the vocalists, and Mr. G. W. A. Hollings the accompanist. Inspector J. G. Hewett is to be congratulated once more.

On December 4, Mr. W. Turner's Philharmonic Concert proved a great success. Special mention should be made of the singing of Mr. Turner's girls' choir. The soloists were Miss Dorothy Webster, Mr. Herbert Teale, and Mr. Robert Radford, all of whom contributed to the success of the evening.

In connection with the Albert Hall organ recitals, a new departure took place on December 5, when Mr. Bernard Johnson was assisted by Mr. Fred Mountney and Mr. Edwin Thorpe in a performance of Rheinberger's Suite for violin, violoncello, and organ. Mr. Mountney was also heard in the Adagio from Elgar's Violin Concerto, and Mr. Thorpe in Porpora's Violoncello Sonata in F. Mr. Bernard Johnson also contributed Reubké's Fugue in C minor.

A successful concert was given on December 8 in the Wilson Peck Subscription Series, when Mlle. Juliette Autran and M. Auguste Bouilliez were the vocalists, and MM. Maurice Dambois ('cello) and Moiseiwitsch (pianoforte) were the instrumentalists. At Southwell, on December 9, Mr. R. W. Liddle arranged a chamber concert in aid of Red Cross Funds, at which Quartets by Beethoven and Schubert were heard. During the interval, Mr. F. C. Schumach, lay-clerk of Southwell Minster, sang the song 'Digging,' which was written by Col. Campbell, Commanding Officer of the Royal Engineers recently training in the district, and for which music has been composed by Mr. Liddle.

The Beeston Choral Society gave Mendelssohn's 'Hymn of Praise' on December 9, thus inaugurating their eleventh season. The solos were undertaken by Madame L. Kingston and Mr. Ernest Fisher. Mr. H. V. Kingston was accompanist, and Mr. Thums conducted.

After a lapse of nearly thirty years Costa's 'Eli' was heard at Nottingham on December 14, when it was re-introduced by the High Pavement Chapel Choir under the direction (at the organ) of Mr. Charles Lymn. The solos were ably sustained by Miss E. Shipley, Mrs. Griffiths, Mr. H. Guttridge, Mr. F. W. Shaw, and Mr. E. Wainer.

A very attractive concert was given at the Albert Hall, Nottingham, on December 15, and the occasion was doubly interesting from the fact that it was inaugurated in aid of County war funds by artists who all belong to the County of Nottingham. The vocal items were sustained by Miss Florence Mellors, Madame Ethel Edgar, Mr. John Clarke, and Mr. Robert Radford; whilst the instrumental numbers were contributed by Miss Sybil Speed (violin), Mr. Edwin Thorpe ('cello), and Miss Cantelo (pianoforte). Miss Maude Lymn and Miss Emily Roseblade accompanied.

On December 15 the Choral Society attached to St. Andrew's Church, Derby, gave a fine performance of Cherubini's Requiem in C minor and Parry's 'Blest pair of Sirens.' With a choir and orchestra of a hundred and fifty performers, under the direction of the Rev. H. L. Marsh, the programme received more than the usual ample justice from the choral body founded by the conductor at what is known as the 'Railway Men's Church.' The accompaniments were supported by Mr. W. J. Baker at the organ and Mr. W. E. C. Lazenby at the pianoforte. A large and representative audience supported the efforts of this newly-developed Society.

OXFORD.

This place has become almost a military centre,—army
en are billetted upon us, the Town Hall and all the
ildings usually available for concert purposes are converted
to auxiliary hospitals, and out-of-doors 'the trumpet's
ud [and out-of-tune] clangour' is perpetually arousing us to
pitch well-nigh distracting. Truly, music has little chance
such surroundings; yet, all the same, we have had some,
id that excellent music, too.

The Curators of the Sheldonian Theatre having most
ndly given permission to use that building, we had
achmann on October 21, playing his Chopin as delightfully
ever, and crowded audiences greeted him. If there were
me few whisperings that he is still 'the one chartered
ibertine,' we pass that by, and instead rejoice in recording
iat Vladimir de Pachmann's two sons are fighting for us
id our Allies against the accursed Goths and Huns.

On November 8, in the same building, M. Ysäye,
ladame Stralia, the Australian prima donna, and again
achmann—a splendid trio—gave a most enjoyable concert,
e theatre being crowded. Ysäye opened the programme
ith an old-world Suite by Veracini, accompanied by his
rother, M. Theo. Ysäye. This was excellently played,
though the 'con sordini' passages appeared to be rather
o soft and subdued—indeed, some few bars were inaudible.
le also brought forward two of his own compositions,
Rêve d'enfant' and a staccato March, 'Lointain passé,'
id later the brilliant 'Havanaise' by Saint-Saëns, which
roved a veritable *tour de force*. Pachmann limited himself
n this occasion to some of the shorter pieces of Chopin, and
ladame Stralia, who has a lovely voice, contributed two
alian scenas, 'Bel raggio,' by Rossini, and 'Un bel dì,'
y Puccini. She was vociferously encored, and in response
ng very beautifully the simple little ballad, 'I know a
ovely garden.'

On November 30, in the same building, the genial Professor
Music, Sir Walter Parratt, gave an interesting lecture on
The Allied National Anthems,' illustrated by a choir
onducted by Dr. Allen. The Professor began with our
wn 'God Save the King,' and said he had come to the
nclusion that the tune or air was originally the work of an
nthusiastic musical amateur—he mentioned Dr. John Bull
course—and he remarked that it was very curious to find
n old Swedish tune with almost the identical traits of this
elody, and still more curious that there should be found an
d Christmas Carol much akin to it in rhythm, though not
xactly in notes. Coming to later times, he remarked that
eethoven paid us a very great compliment when he said,
I must show the English people what a treasure they
ave in their National Anthem.' As we know, Beethoven
troduced it in the 'Battle of Vittoria,' and wrote Variations
or the Pianoforte upon it. Other composers who have
urned the air to good account in their works were Weber
nd Schumann.

The French 'Marseillaise' was also, the Professor thought,
f amateur origin, and there were indications that its composer
as unable to harmonize it, though as time went on it was
armonized by Grétry and others, whilst nearer our own
me Schumann used it in the 'Two Grenadiers' and also in
Faschingsschwank aus Wien' (Op. 26), and again in his
Overture, 'Hermann und Dorothea.'

The Belgian National Anthem, the Professor said, was one
f the best marching tunes he was acquainted with, and was
mposed by François van Campenhout, a trained musician,
bout 1830. The National Anthem of Russia had a decided
esemblance to the tune known as the 'Sicilian Mariners'
Hymn.' The Japanese, Serbian, and Italian anthems were
riefly commented upon.

On Sunday, December 12, Bach's 'Christmas' Oratorio
as given in the Sheldonian Theatre by the Bach Choir and
horal Society, under their able conductor, Dr. Allen.
The orchestra was led by Miss Venables, with
Dr. Walker at the pianoforte and Mr. Ley at the
rgan, wood-wind players being engaged from London.
The soloists were Miss Payne, Miss Silvers, Mr.
Buckley, and Mr. Ranalow. The solos, 'Ah, my Saviour'
nd ''Tis well! Thy Name,' were excellently sung by
Miss Payne, Miss Silvers also sang well throughout, Mr.
Buckley worked hard with ''Tis Thee I would be praising,'
-one only wished his voice had been a little stronger,
at least for the Sheldonian,—and Mr. Ranalow was most impressive and in excellent voice. But the honours must on this occasion go mostly to the choir, the magnificent interpretation of 'Glory be to God' being nothing short of a triumph, and speaking eloquently for the labour spent by Dr. Allen on its preparation.

The Saturday Popular Concerts of miscellaneous music have continued to be held during the term,—with programmes devoted alternately to chamber and orchestral music—in the Corn Exchange, and also (by the kind permission of the authorities) in Keble College Hall. These music-makings have been under the able conductorship of Dr. Allen, Mr. Ley, and others.

SHEFFIELD AND DISTRICT.

Dr. Coward and the Sheffield Musical Union have so specialised in the 'Messiah' choruses that their annual performance of the oratorio has come to be regarded as an event of more than local importance. The concert on December 9 coincided with a distressing blizzard, and the audience was in consequence smaller than usual, but the choir on the other hand showed a full muster of all parts. The eminent choir-trainer has of late years modified his interpretation of the work, to its great gain. The aggressive virtuosity which in past years he infused into its technical side has now ripened into well-applied artistry, and where formerly we wondered at the cleverness of the choral effects we are now only conscious of their inevitability. This modification of the choral excesses which once were sensational but are now so entirely 'in the picture' is the crowning merit of Dr. Coward's life-work. It proves him to be not only a daring innovator but also a great interpreter. The tone of the choir, always magnificent in volume, was on this occasion enhanced in sheer beauty by a reticence of effort creditable alike to singers and conductor. The quieter choruses, 'Behold the Lamb of God,' and the close of 'All we like sheep,' for example, were most artistically done. The technique in 'For unto us,' 'And He shall purify,' and 'Let us break their bonds' was fluent; the attacks were the acme of precision, and the diction was lucidity itself. The soloists were Madame Agnes Nicholls, Miss Lottie Beaumont, Mr. Henry Brearley, and Mr. Joseph Lycett. A capable orchestra was led by Mr. J. H. Parkes, Mr. Colin Wilkinson was trumpeter, and Mr. W. H. Peasegood organist.

The Sheffield Amateur Musical Society gave an interesting revival of Mendelssohn's 'St. Paul' on December 14, under the direction of Sir Henry Wood. It was a matter of constant interest to the audience to observe how so temperamental a conductor imposed his exuberant vitality on an oratorio which is usually regarded as somewhat heavy in character. He seized eagerly upon such sections as were capable of dramatic treatment. The Martyrdom of Stephen and the Conversion of the Apostle were instances which, vitalised by such directive treatment, took on a new and more modern significance. The architectonic choruses, 'Rise up, arise,' 'O great is the depth,' 'The nations are now the Lord's,' and the opening and closing sections were constructively developed, the tempi at times being so rapid that only a clever and experienced choir like that of the Amateur Musical Society could have avoided disaster. An ideal example of refined singing was heard from the female voices in the Conversion Scene. The chorales were made deeply impressive, the excellent balance of the choir being here displayed. The soloists were Miss Eva Rich, Miss Agnes Griffith, Mr. Joseph Cheetham, and Mr. Thorpe Bates. For this occasion Mr. J. A. Rodgers, the co-conductor of the Society, undertook the duties of organist, owing to the death of Mr. J. W. Phillips. Small parts were sung by Mr. W. Nichols and Mr. W. A. Hamer. Mr. John Nichols led the orchestra.

The Sheffield University Musical Society secured Mr. Albert Sammons as soloist at the opening concert of the season. He gave a warmly tempered performance of the first movement of Elgar's Violin Concerto. Mrs. Alfred Hobday was the accompanist. The choir, drawn mainly from the students and staff of the University, sang accurately and with a due observance of expression in Benet's 'Flow, O my tears,' Purcell's 'In these delightful, pleasant groves,' German's 'My bonny lass,' and Parry's 'There rolls the deep.'

The London String Quartet made its first appearance at Sheffield on December 1. Finely as it played Beethoven's Op. 74 in E flat, it was still better in Debussy's Quartet, of which a truly splendid performance, ideal in spirit and text, was given. It also played with the utmost vivacity in Tchaikovsky's Quartet in D.

Another chamber concert brought forward a group of young players, including Miss Zoe Addy (violin), Miss Rosa Morton (pianoforte), and Alan Morton ('cello). They revealed a well-studied ensemble and rich tone in Trios by Dvorák ('Dumky,' Op. 90) and Arensky (Op. 32). Miss Addy was joined by Mr. Rawdon Briggs in Bach's Concerto in D for two violins, and Mr. Morton showed high promise in a fine performance with his sister of Grieg's Sonata in A minor, Op. 36.

Some interesting new and unfamiliar music has been heard at the Wednesday Five o'Clock Concerts, organized by the Misses Foxon. Frank Bridge's 'Phantasy' Quartet, Brahms's Trio in C minor, Op. 101, Beethoven's 'An die ferne geliebte,' sung by Miss Lenore S. Carter, and some French songs sung by Miss Parker-Machon, Miss Ena Roberts, and Miss Eva Rich, have been especial features of the session just ended.

YORKSHIRE.

LEEDS.

This has not been a month prolific in music, and as it ends it resolves into the usual 'Messiah' performances, if anything perhaps more numerous than usual. At Leeds alone, for instance, there are three performances by the principal choral Societies, and it is to be heard in York and Ripon Cathedrals and Leeds Parish Church, in addition to many other places of worship. At the Leeds University, two pianoforte recitals have been given by Mr. Archy Rosenthal, who, on November 26, put forward a Chopin programme, and on November 30 a Schumann programme, playing on both occasions with brilliance and warmth. On December 1, Miss Doris Grover, a young Leeds pianist of great artistic ambition and marked technical ability, gave a concert, at which she played Brahms's third Pianoforte Sonata in F minor, an exacting work, of which she gave a powerful performance, if perhaps too uniformly in the heroic vein. She also played ten of Scriabin's Preludes with great sympathy and charm. Mr. Alexander Cohen, the violinist, introduced a pleasing Saraband and Minuet of his own composition, and the vocalist, Miss Pattie Hornsby, sang some old songs with a thorough appreciation of their quaint beauty. On December 7, Brahms's 'German Requiem' received its customary Advent performance at the Parish Church, Mr. W. H. Williams, the organist, conducting a very smooth and adequate performance. Mr. Hayle sang the baritone solo artistically, and a contingent of choirboys represented the soprano soloist with remarkable unanimity. Mr. Groves was at the organ.

The Saturday Orchestral Concert, on December 11, introduced for the second time Franck's Symphony, of which Mr. Fricker gave a finished and refined reading. Miss Daisy Kennedy seemed not quite at home in Mendelssohn's Violin Concerto, but it displayed her brilliant execution and fine tone to advantage. On December 15, the second of the Leeds Bohemian Concerts took place, the programme consisting of Beethoven's B flat Quartet, Op. 130, Grieg's G minor Quartet, and the 'Jour de Fête' of the three Russian composers, Glazounov, Liadov, and Rimsky-Korsakov. Mr. Alexander Cohen, Mr. S. Nagley, Miss Lily Simms, and Mr. Alfred Hemingway gave a careful and well thought-out performance of Beethoven, and infused into Grieg an abandon that gave full force to the highly-coloured music. The Russian piece is a charming modern 'antique,' giving the impression of being more or less based on traditional melodies.

BRADFORD.

The second of the Bradford Permanent Orchestra's concerts, on December 4, was conducted by Mr. Hamilton Harty, who gave a really fine performance of Beethoven's C minor Symphony, realising its emotional quality without exaggeration, and lending exceptional dignity and force to the martial Finale. He introduced a novelty in the shape of a clever and attractive Suite by Miss Dora Bright, illustrating a fairy-story, 'The shoes that were danced to pieces,' very charmingly. It is a concert-version of a practicable Ballet Suite, and one can fancy that its graceful measures would prove highly effective when translated into dance movements. As a concert piece it is brilliant, most happily orchestrated, and full of life, so that one hopes more may be heard of it in the future. Mr. Arthur Catterall was the violinist, and his reading of Mozart's Concerto in A was that of a thorough artist as well as an accomplished executant.

On December 10, at the Subscription Concert, Messrs. Ysäye and Pachmann appeared, with M. Jean Vallier as a fine and genuinely dramatic bass vocalist, whose virile and expressive style made quite a sensation, especially when he added to his songs a most stirring performance of the 'Marseillaise.' The instrumentalists' contributions were rather disappointing, and though the artistry of their performances atoned to some extent for this, it was on the whole an unsatisfying programme.

OTHER TOWNS.

At Huddersfield, on November 23, the Glee and Madrigal Society, of which Mr. C. H. Moody, of Ripon, is the conductor, gave one of its pleasant concerts. The programme included madrigals, glees, and part-songs of all dates, from Wilbye's 'Oriana,' to Walford Davies's fine setting of Shakespeare's patriotic apostrophe to his native country. Miss Miriam Timothy's harp solos and Miss Mabel Manson's songs gave variety to the concert. The Halifax Choral Society opened its season on November 25, with a concert the principal feature of which was a selection from César Franck's 'Beatitudes,' a work which, while its supreme beauties are beyond dispute, calls for pruning and selection if it is to be enjoyed. Mr. William Hayle's singing of the words of Christ was in excellent taste, and Miss Dorothy Silk sang the soprano solos most artistically, as did Mr. Mullings the tenor part. Mr. F. H. Bentley gave a careful if rather colourless reading of the part of Satan, and Mr. Fricker secured an excellent performance from his choir and orchestra. Two interesting orchestral pieces by a Halifax composer, Mr. J. Weston Nicholl, were conspicuous among the other things in the programme. On the following evening the first of the Halifax Chamber Concerts took place, Mr. Rawdon Briggs's Quartet appearing in the Serenade Trio and third 'Rasoumovsky' Quartet, which strikingly illustrated the beginning and maturity of Beethoven's genius. A delightful Haydn Quartet in F, and two movements by native composers, Messrs. Frank Bridge and Percy Grainger, completed the programme.

At Hull Mr. Janssen's Subscription Concert on December 8 was a particularly good one, the perfect finish of Mr. Sammons's London String Quartet party giving the utmost effect to Beethoven's C minor Quartet and Tchaikovsky's Quartet in D, as well as to a couple of charming trifles by Messrs. Speaight and Percy Grainger. Miss Dilys Jones sang a number of well-chosen songs very artistically, though the effect would have been still more pleasing had she not been inclined to force her voice occasionally beyond the requirements of a small concert room. A special report of the Halifax Madrigal Society's concert on December 4 appears in our *Record* Supplement.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

CARDIFF.—At the Cardiff Harmonic Society's concert on December 15, the chief work was Bach's fine unaccompanied motet 'Jesu, priceless Treasure,' in which the choir sang with splendid body of tone. The Society is to be commended for this excursion into a musical region as yet too unfamiliar to Welsh choirs—a region somewhat forbidding at first view perhaps, but one which no well-equipped choral force should be ignorant of, and least of all in a country so partial to religious music as Wales. Another excellent feature of the concert was the playing of the Angle String Quartet in work

by Dvorák and Tchaikovsky. Songs were sung by Miss Dilys Jones and Mr. Ben Davies, and Mr. Harry Morgan accompanied. Mr. Roderick Williams, the conductor, is to be complimented on a programme that deserves special commendation at a time like the present, when concerts are too often a string of musical platitudes which command a hearing only by virtue of association with 'patriotic' words.

HANLEY.—The Potteries Choral Society under Mr. Carl Oliver gave a successful concert on November 25. Coleridge-Taylor's vigorous chorus, 'Viking Song,' a selection from the 'Golden Legend,' and a new part-song, 'Life's a dream worth dreaming,' by Alfred Hollins, were among the choral items. Mr. Hollins was present, and played organ solos, and co-operated with Mr. W. T. Bonner in a performance of the Organ and Pianoforte Duet, 'Scherzo Capriccioso,' by Guilmant. Miss Gertie Perry was the vocal soloist.

Miscellaneous.

At the South Place Sunday Popular Concerts on November 28 the programme was selected entirely from the works of M. Joseph Jongen, the distinguished Belgian composer. A Pianoforte Trio in B minor and a Pianoforte Quartet were features. Madame Weber-Delacre sang. On December 12 the programme was devoted to the works of Mr. Richard H. Walthew, in honour of the twenty-first anniversary of his association with these concerts.

Miss Gwynne Kimpton gave her third Concert for Young People on December 11, at Æolian Hall. The programme included Schumann's Fantasiestücke Trio, and Mr. Leonard Borwick played pianoforte solos by Rachmaninov, Scriabin, Medtner, and Palmgren. Miss Kimpton's pupils played Mendelssohn's Octet in E flat. Preliminary remarks on 'The Romantic in Music' were made by Mr. Stewart Macpherson.

The reception of the Music Club held at the Grafton Galleries on December 16 was a very cheerful function. Sir Henry Wood as the guest of the evening brought with him a small picked orchestra which under his skilful guidance played some delightful music. The 'Passepied' and 'Tambourin' of Rameau were specially attractive. Solomon played the pianoforte and Mr. Norman Allin sang.

Dr. W. H. Harris has recently delivered a course of four lectures on 'William Byrd and his relation to Elizabethan Music,' at Birmingham University. The chair was taken in turn by the Principal (Sir Oliver Lodge), Archdeacon Gardner, the Vice-Chancellor (Mr. Gilbert Barling), and the Dean of Lichfield. The lectures are to be published in book form.

At Brick Presbyterian Church, Rochester, N.Y., special musical services are held monthly. At the two most recent of these the works performed have been Parry's 'Beyond these voices,' and 'Messiah.' This appears to be the first American performance of Parry's lofty work, and Mr. Harry Thomas, the choirmaster, is to be commended for his enterprise.

The programme of the Christmas Concert of the Brighton School of Music announced for December 18 shows that there is much activity in the work of this useful institution. The conductors were Dr. A. King, Mr. Percy Taylor, and M. Gustav Van der Velde. Mr. Frederick Corder is one of the professors.

The Novello Edition of the complete pianoforte works of Mendelssohn, hitherto published in one volume, is now issued in alternative forms—in two volumes, and in five books. The latter is especially convenient where the question of porterage is concerned.

We have to acknowledge with thanks the following donations to our Fund for the Committee of Music in War-Time: £5 from Miss Thirza I. Pearce, hon. sec. Girls' High School, Paarl, South Africa, and 5*s.* from Mr. and Mrs. Samuel Mead, of New York.

Miss Elizabeth Weiss gave a successful pianoforte recital at Earlham Hall, Forest Gate, on December 11. Her powers were well exemplified in a programme that included works by Beethoven, Schumann, Brahms, Raff, Rubinstein, and Liszt.

At the Eton College Musical Society's concert on December 15, Dr. C. H. Lloyd's cantata 'Hero and Leander' was the chief feature. There was a full orchestra, mostly composed of London professional players.

Papers on 'Carillons and Chimes' were read by M. Josef Denyn and Mr. W. W. Starmer before the Society of Arts on December 15. Dr. McNaught was the chairman.

We regret that there was an error in Ex. 11 (p. 720) in Mr. Newman's article in our last number. C sharp in the first vocal bar should be substituted for A sharp.

Answers to Correspondents.

INQUIRER states that he is much troubled with an excessive flow of saliva when he is singing, and asks whether there is a remedy. We confess we do not know of one. It is an automatic and functional act of the system behind which it is difficult to get.

ISABEL.—The Music Lovers' Cyclopædia, edited by Rupert Hughes, and published by Hodder & Stoughton at 6*s.*, is the sort of instructive book you are looking for. It contains information that generally has to be searched for in many books. We have found it useful.

VOCALIST.—You will probably find all you want to know about the Larynx and the Laryngoscope in the rather full articles under those heads in Stainer and Barrett's Dictionary of Musical Terms, published by Novello at 7*s.* 6*d.*

SALTATORY.—A Seguidilla is a lively Spanish dance in triple time. There is a fairly full article on it in Grove's Dictionary, which perhaps you can consult in the public library of your town.

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FOUR Extra Supplements are given with this number:

1. *Portrait of Wassily Safonoff.*
2. *'Whither?' Three Part-Song for Female Voices with Pianoforte Accompaniment. By Hamish MacCunn.*
3. *'Uprouse ye, Christian People.' Hymn. By C. H. Lloyd.*
4. *Competition Festival Record.*

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

AXTENS, FLORENCE E.—"Memory Sketches." For Pianoforte Solo. 2s.

BELL, H. S.—"O God of love." A War Hymn. 1d.

BIZZEY, A. E.—Communion Service in F. 8d.

BLISS, ARTHUR.—Quartet for Pianoforte, Violin, Viola, and Violoncello. (Op. 5.) 7s. 6d.

CUTLER, EDWARD.—"I was glad when they said unto me." Anthem. (No. 875, *The Musical Times.*) 1½d.

DAVIES, M. L.—"Homage to Father Christmas." Carol. 1d.

DENISON, IRENE.—"L'Entente." Marche patriotique for Pianoforte. 2s.

DICKER, S.—"The Onset." A Battle Song for Solo or Duet (*ad lib.*), and "The twelve days of Christmas," Traditional Cumulative Folk-Song. Arranged for twelve voices or groups of voices. 6d.

FETHERSTON, REV. SIR GEORGE RALPH, BART. —"And now our Eucharist is o'er." Hymn and Tune. 2d.

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PHILLIPS.—On November 19, at "St. David's," Warwick Park, Tunbridge Wells, Walter Phillips, of Putney, aged 58, laid to rest at Tunbridge Wells Cemetery. Special Memorial Service at St. Mark's Church, at which he was sidesman, on Nov. 21.

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This Supplement is part also of the January issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *price* 1½*d.*

The Competition Festival Record

No. 90.

THE HALIFAX MADRIGAL SOCIETY.

This Society has earned a great name in the choral world, especially in the North, where fine choirs abound. At two of the leading competition Festivals, Blackpool and Birmingham, it has carried off premier honours, and the wide repute thus gained led to the choir having the honour of a Royal command performance at Windsor Castle. It is sometimes stated that choirs which have distinguished themselves at competitions exist for no other purpose, and do not show real interest in music for its own sake. They are said to sing merely to win. We are not prepared to deny that this reflection is true in some cases, but it is grossly untrue when it is applied generally to the work of the leading choirs, a score of which could be easily named. It is certain that the Halifax Madrigal Society does not live to compete or compete to live. The activities of the Society bear ample witness to the fact that the members have an inborn love of music in the form of part-singing. The concert the Society gave in the splendid Victoria Hall on December 4 was an exemplification of the enthusiasm as well as of the capacity of the choir and its conductor, Mr. Shepley, whose modesty is so excessive—being in inverse ratio to his ability—that his name was not even mentioned in the programme!

We have chosen to report this concert in the RECORD because in that way it will reach readers in the *Musical Times* as well as those who read the RECORD in the SCHOOL MUSIC REVIEW.

The concert was a miscellaneous one, and the programme had to provide some concessions to popular taste. We are concerned here with the choral items, which were of special interest, inasmuch as they included the Five Choral Songs, Opp. 71, 72, 73, for mixed voices unaccompanied, by which Sir Edward Elgar has notably enriched our musical literature in this form. The choral numbers of the programme were as follows:

Madrigal ...	'Time as he flies' ...	*Palestrina*
Choral Ode	'For one who fell in battle'	*Ch. M. Loeffler*
Five Choral Songs.	(*a*) 'The Fountain' ...	*Edward Elgar*
	(*b*) 'Serenade' ...	
	(*c*) 'The Shower' ...	
	(*d*) 'Death on the hill' ...	
	(*e*) 'Love's tempest' ...	
Festival Carol	'Ring out, wild bells'	*Percy E. Fletcher*
Men's Voices	'The wanderer's song' ...	*Delius*
	'The rider's song' ...	*Cornelius*
	'Fair Semele's high-born son'	*Mendelssohn*

The Palestrina madrigal has a certain imposing austerity which was finely realised by the choir, which seemed to revel in the opportunities the piece afforded for rich sonority. Diatonic common chords, well voiced and sung in perfect tune, still have their charm for the ear.

Loeffler was born in Alsatia, in 1861, and has been resident in the United States for many years. The author of the fine and moving words is T. W. Parsons. They were apparently written years ago, and are dedicated to the memory of the 'Comrades who never returned from the war'—presumably the Civil War. The music is in eight parts, and is unaccompanied. The idiom is very modern, and the tonal difficulties great. But there is an atmosphere of feeling that is arresting, even though the choral writing is not clear and good chording seems impossible.

Of the five Elgar Choral Songs it is difficult to write briefly. We hope later on to deal with them more fully than we can in the present connection. The poetry with which they are associated is exceptionally good, and should be attentively studied by all who desire to appreciate the settings. 'The Fountain,' the words of which are by Henry Vaughan (1621-95), is a perfect lyric, and the music reflects all its tender, pensive charm. The part-writing has that twining character in the use of which Elgar is such a supreme master. The words of 'The Shower' are also by Vaughan, and they have a poignant expression that is most touching. The composer has wonderfully intensified a passionate outcry that forms the climax of the little poem. The words of the three other pieces are all translations by Mrs. Rosa Newmarch from the Russian of Minsky and Maikov. The 'Serenade' is one of the most alluring pieces ever written by Elgar. There is an element of regretfulness in the poem that is curiously realised by an apt rhythmic use of the opening strains. Altogether it is a haunting piece. But the two most important numbers are 'Death on the hills' and 'Love's tempest.' In the former we have a poem of strange weirdness. Death is taking away his victims, and there are piteous entreaties that the route shall be by the 'village road.' But Death is kindly, if stern, and declines to expose the young and old to the trial. Surely there is nothing more thrilling in part-music than this wonderful composition? 'Love's tempest' is another perfect illustration of the welding of music and words to express strong emotion. The climax is overwhelming in its intensity.

It is notable that in all these pieces there is no special technical difficulty. The mere notes could be sung by any fairly well equipped choir. But the interpretation demands the highest skill. That Mr. Shepley was able to bring this penetration to bear on the performances on this occasion goes without saying. There were many moments of rare elevation, and at the end of the cycle one felt unstrung and indifferent to any other music.

As to the men's-voice pieces, Delius's 'Wanderer's Song' is an example of that vague treatment of voices combined with imaginativeness that is so characteristic of this composer. Harmonic cloudiness seems in such music to be a deliberate cult, and of course this murkiness is intensified by the medium employed, namely, the necessarily close harmony of male voices. We are partly impressed but not wholly convinced, and sometimes doubt the technique. Cornelius's 'Rider's Song' is a stirring and vigorous piece, and it

afforded a needful contrast. Of Mendelssohn's fine chorus we need not say more than that it was welcome for its lucidity and melodious breadth.

Of the remainder of the programme it is enough to say here that it included organ-solos that were finely played by Mr. Ernest A. Moore, flute solos by Miss Edith Penville, and songs by Mr. Topliss Green.

W. G. McNaught.

THE BLACKPOOL GLEE AND MADRIGAL SOCIETY.

This is another choir which, under Mr. Herbert Whittaker, has gained great fame in the competition world. Like many other choirs in the country, it is devoting its talents and resources to good works. On November 29, it gave a concert in aid of the Blackpool Victoria Hospital. The choral selections were mainly pieces in the performance of which the choir had greatly distinguished itself at Festivals. They included :

Choral Song (eight parts) and Solo Quartet	'These sweeter far than lilies are'	*H. Walford Davies*
Cantata ...	'The song of destiny' ...	*Brahms*
Choral Songs ...	'Music when soft voices die' ...	*Bantock*
	'Go, song of mine' ...	*Elgar*
Motet and Double Chorus	'Sing ye to the Lord' ...	... *Bach*

The solo music included three of Dvorák's Biblical songs, Op. 99, Nos. 3, 4, 5, which were sung by Madame Gertrude Appleyard.

1916 FESTIVALS.

Oaklands Chapel (Shepherd's Bush).—February 1, 2. Mr. A. E. Bush, 129, Coldershaw Road, West Ealing, W.

Huddersfield.—February 11, 12. The 'Mrs. Sunderland' Competition. Adult and choir boys' solos, violin (junior and senior), for mixed-voice, male-voice, and junior choirs. Mr. T. Thorp, Technical College, Huddersfield.

Londonderry.—February 28 to March 4. Mrs. Stewart, 9, Crawford Square.

The South and West London Musical Festival (Town Hall, Wandsworth)—March 18, 20, 22, 23, and 25. This scheme is a comprehensive one. There are sixty-four classes, covering almost every kind of musical activity. An all-British programme of tests. Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E.

Haughton and District (Stafford).—End of March. Mixed-voice, female-voice, and school choirs and male-voice quartets. No solos and no male-voice choirs. The hon. secretary, Musical Competition, Haughton, Stafford.

Stratford (East London) Festival.—April 1 to 8. The Festival was carried through successfully in the spring of this year, and there is every reason for believing that it will again justify itself. Mr. John Graham, 74, Park Hall Road, East Finchley, N.

Wansbech (Morpeth District).—April 15. Schools only. Not possible to have adult choirs. Miss MacLeod, Mitford Vicarage, Morpeth.

Oundle.—April. Junior competitions only. The Lady Lilford (the hon. secretary, Lilford Hall, Oundle), says : 'After much deliberation, we thought it was a pity for the children to drop out, as the schools are kept going just the same, and it seems to me that in these sad times the thought of practising for the competition would be more than ever an interest and help to brighten the young lives.'

Coleraine (Ireland).—April. Mrs. Huston, Ulster Bank, Coleraine.

Feis Ceoil (Dublin).—May 8 to 13. The syllabus will be issued at the end of December. This event is generally on a large scale. Miss Edith Mortier, 37, Molesworth Street, Dublin.

Taunton.—May.

Ballymena (Ireland).—May 9, 10. Mrs. Dinsmore, Crebilly, Ballymena. This is a new Festival which has grown out of the success of the neighbouring Coleraine Festival.

Wharfedale (Ilkley).—May 11, 12, 13. Mr. A. T. Ackeroyd and Dr. W. R. Bates, Ilkley.

Bath.—May 12, 13. The Mid-Somerset Festival. Eighteen vocal classes for junior girls' clubs and women's choirs. Three instrumental classes, Folk-dance classes (including Singing Games, Country, Morris, and Sword Dances). Mr. H. Bowen, 13, Daniel Street, Bath.

Birmingham (the Midland Festival).—May 13 to 20. We made comments in our November issue on the syllabus of this important event. Mr. George J. Bowker and Mr. F. W. Stevens, Queen's College, Birmingham.

Glasgow.—May. The syllabus is now being compiled. Mr. F. H. Bissett, Askomil, Bishopton, Renfrewshire.

People's Palace, East London.—May 22 to 30 and June 2, 3. We gave an account of the features of this Festival in our October number. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W.

Sligo.—June 7, 8, 9. Mr. J. McCarthy, Forthill, Sligo.

Hastings.—Mr. Lockey, the secretary, informs us that the committee intends to hold a Festival in May.

Tewkesbury.—A competition had been arranged to take place in May next, but since the decision was made the War Office has taken over all the halls for military purposes. The South Midland Royal Engineers are to make the district their headquarters. Secretary, Mrs. Ethel H. Purcell Wilson, Avonbank, Tewkesbury.

St. Cecilia Girls' Clubs.—This competition was to have been held in December. Owing to the dark nights and other difficulties, it has been decided to postpone the event until next June.

STRATFORD AND EAST LONDON MUSICAL FESTIVAL.—April 1 to 8.

The syllabus of this Festival is now issued. Eighty-nine classes are specified, of which twenty-five are for the pianoforte, a department of musical study always elaborately and successfully catered for in this quarter. Nearly all the concerted vocal music selected as tests is by British composers. In the instrumental sections the selection is cosmopolitan, but there is a fair representation of British music. The following are the tests in the chief choral classes :

Larger Choral Societies (Open).

'Spanish Serenade' (Elgar).
'Arise, sweet love' (Henry Leslie).

Ladies' Choirs (Open).

'A June rose bloomed' (Coleridge-Taylor).
'Follow me down to Carlow' (Percy E. Fletcher).

Men's Choirs (Open).

'Feasting I watch' (Elgar).
'They cannot kill the soul' (Broeckx).

Local Choral Societies.

'The battle of the Baltic' (C. H. Lloyd).
And an own-choice piece.

Small Choral Societies.

'I saw lovely Phillis' (R. L. de Pearsall).
'Ay waukin O' (Hugh S. Roberton).

Church Choirs (Men and Boys).

'Save us, O Lord' (Bairstow).
'O Lord, at evening time' (Roland Rogers).

CHURCH CHOIRS (Mixed).

'O gladsome Light' (Sullivan).
'A Hymn of the Homeland' (Sullivan).

There are classes for schools of all kinds, and for Girls' Clubs.

In the Challenge Shield Classes for Elementary Schools the tests are :

BOYS.

'Pack, clouds, away!' (Somervell).
An an own-choice piece in three parts (unaccompanied).

GIRLS.

'Lullaby' (Elgar).
And an own-choice piece, as above.

In the Action-Song Class the choice is free.

In the eighteen solo-singing classes the tests are all of the kind that can be coped with by good amateurs and, be it noted, are likely to be acceptable to audiences. The following are the tests in the seven chief sections :

OPEN CLASSES.

Soprano	'The Jewel Song' (Gounod).
Mezzo or Contralto	'Sabbath morning at sea' (Elgar).
Tenor	'O vision entrancing' (Goring Thomas).
Bass	'She alone charmeth' (Gounod).

GOLD MEDAL.

Soprano	'Nymphs and Fauns' (Bemberg).
Contralto	'Virgin, who lovest the poor' (Sullivan).

In the pianoforte classes the tests again are of the 'possible' kind, and have evidently been carefully chosen in view of the ages of candidates. In the Senior Open Class the piece to be played is Schumann's Romance in B major, Op. 28, No. 3.

The preface to the Syllabus says :

'What is there we can do to forget our cares in these strenuous days? When work is done there is nothing so good as music. In some forms music can scarcely be carried on nowadays, but Festival music makes its appeal because its strength is in the school and the home. Music is the most economical pleasure, the finest tonic, the most companionable and the most enduring joy through life. The love of a song, and even the sound of a mouth-organ, cheers our soldiers. And the mission of music will be greater than ever in the coming years. Every son and daughter of ours should be able to take part in it.

'Some people would like to restrict Festivals to one particular form, such as Church or School Choirs, or Choral Societies. The Stratford Festival has so far come well through the stress of war-time because it encourages all good forms. There is a goal set for the little and big pianist, the violinist, organist, reciter, composer, theorist, vocalists of all ages and grades, as well as the junior or adult choralist.

'The test-music is British and classical; no enemy alien composer finds a place.'

AN AMERICAN VOCAL COMPETITION.

As a specimen of a competition syllabus across the water, we take the following from the *New Music Review*. The Festival is the second held in connection with the American Druid Society, of Shenandoah, Pa.

Mixed Voices.—'O Father, Whose almighty power,' £40.

Male Chorus.—'Little church' (Becker), £20.

Mixed-Voice Glee.—'Last rose' (Ambrose Lloyd), £10.

Children's Choir (two-part).—'I sing because I love to sing' (Pinsuti), £5, £3, and £2 10*s*.

Male Quartet.—'Annie Laurie' (A. Geibel). £2.

Duet (T.B.).—'The battle eve' (Bonheur), £1 12*s*.

Duet (S.A.).—'O Lord, we adore Thee' (G. M. Evans), £1 12*s*.

Soprano Solo.—'I know that my Redeemer liveth,' £1.

Tenor.—'I am waiting' (Birch), £1.

Alto.—'Alone on the raft' (Rodney), £1.

Baritone.—'The sailor's grave' (Sullivan), £1.

Bass.—'The bugler' (Pinsuti), £1.

Child Solo (8-15).—'The touch of His hand' (Great Revival Hymn, No. 2), 12*s*.

Tots' Solo (8 and under).—'My Jesus, I love Thee,' 12*s*.

Pianoforte Solo (15 and under).—'Æolian harp' (Sydney Smith), 10*s*., 6*s*., and 4*s*.

Amateur Solo (consolation prize).—'Perfect day' (Jacobs), £1.

MANX MUSIC FESTIVAL.—April 4, 5, 6.

The syllabus of this Festival is now issued. At first it was feared that the economic conditions of the Island would prevent the provision of the means to carry on. But the Association of Musical Competition Festivals has been able to help the committee by contributing a substantial amount to the funds, and with this assurance of support the committee has felt justified in arranging for a Festival. The classes include sections for church and chapel choirs, village choirs, choral Societies, male-voice choirs and female-voice choirs. There are four adult vocal duet classes and fourteen other solo-singing classes. The violin and the pianoforte are also catered for in a number of graded classes.

There are classes for schools of various descriptions, and one for nursery rhymes. A cantata for children's voices, 'Childe Allan-a-Dale' (Sydney Nicholson), will be performed by the massed children's choirs.

BALLYMENA (Ireland).—May 9, 10.

This new Festival has issued an attractive syllabus. Nearly all the classes are vocal, the exceptions being one for junior violinists and one for senior pianists. No money-prizes are offered, the awards consisting of cups and medals. The tests in the mixed-voice choir class are 'Sleeping' (Edward German), and 'Songs of our land' (Needham). As there is a strong committee of representative townsfolk at the root of the scheme, there is every prospect of success. The secretaries are Mrs. Brabazon and Mrs. Dinsmore.

Y.W.C.A. (LONDON DIVISION) EISTEDDFOD.

This took place at Morley Hall, Hanover Square, on November 27, eight elementary and five advanced choirs taking part. The elementary tests were 'Dashing away with the smoothing iron' and Reinecke's 'O beautiful violet,' and the seniors sang Coleridge-Taylor's 'O the Summer' and German's 'Orpheus with his lute.'

Most of the elementary choirs came from clubs that have been started during the past eighteen months, and this being so, the singing was distinctly promising. The advanced choirs contained some excellent voices, especially among the sopranos. In both sections, however, this department of the choirs was rather too much in evidence. The sight-singing competition, in which seven choirs took part, was the least satisfactory part of the proceedings. The singers generally used the staff notation, but showed very limited knowledge thereof. These girls had all had a grounding in tonic sol-fa when at school, and this should be developed. The Eisteddfod was a courageous undertaking, and gave great pleasure to a large assembly of club members and friends. The winning choirs were (Elementary) Leyton, (Advanced) Wimbledon Park, and (Sight-singing) Fulham.

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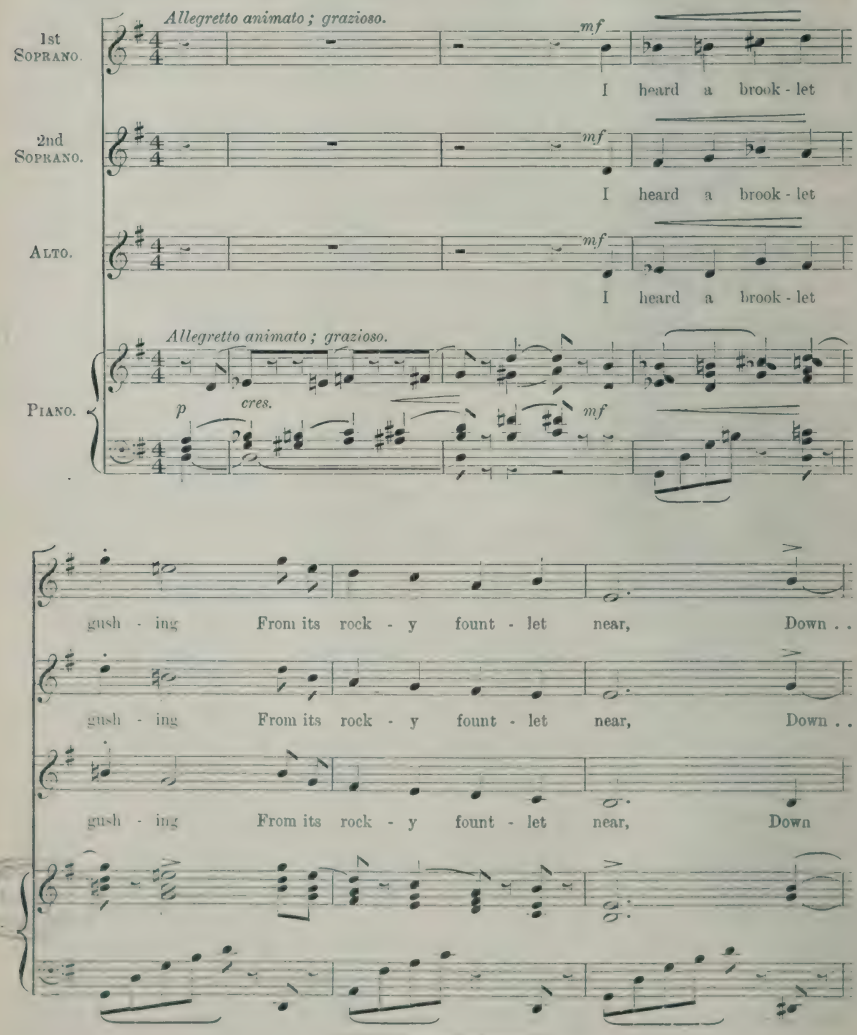
Allegretto animato; grazioso.
1st Soprano.
mf
I heard a brook - let
2nd Soprano.
mf
I heard a brook - let
Alto.
mf
I heard a brook - let
Allegretto animato; grazioso.
Piano.
p
cres.
mf
gush - ing From its rock - y fount - let near, Down . .
gush - ing From its rock - y fount - let near, Down . .
gush - ing From its rock - y fount - let near, Down

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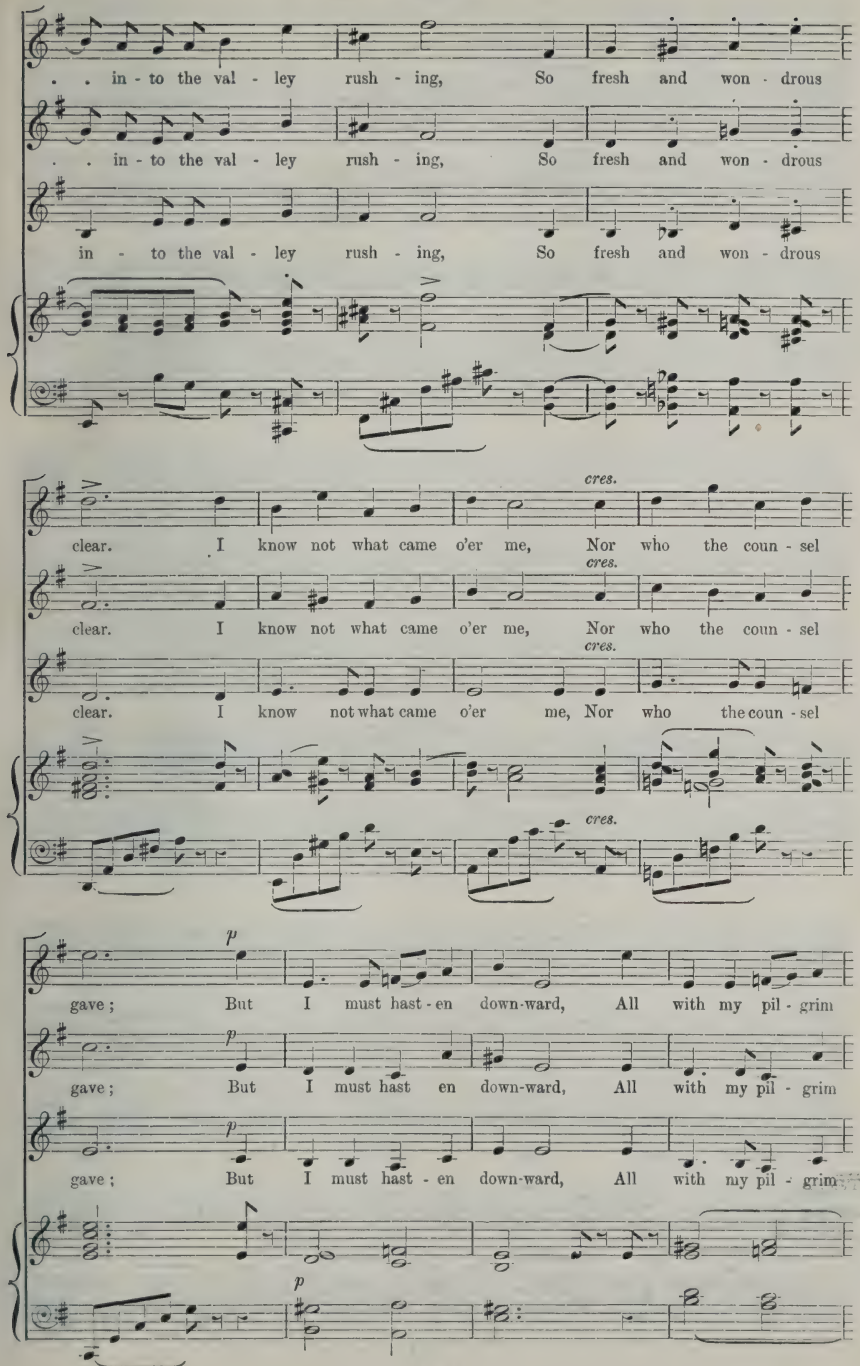
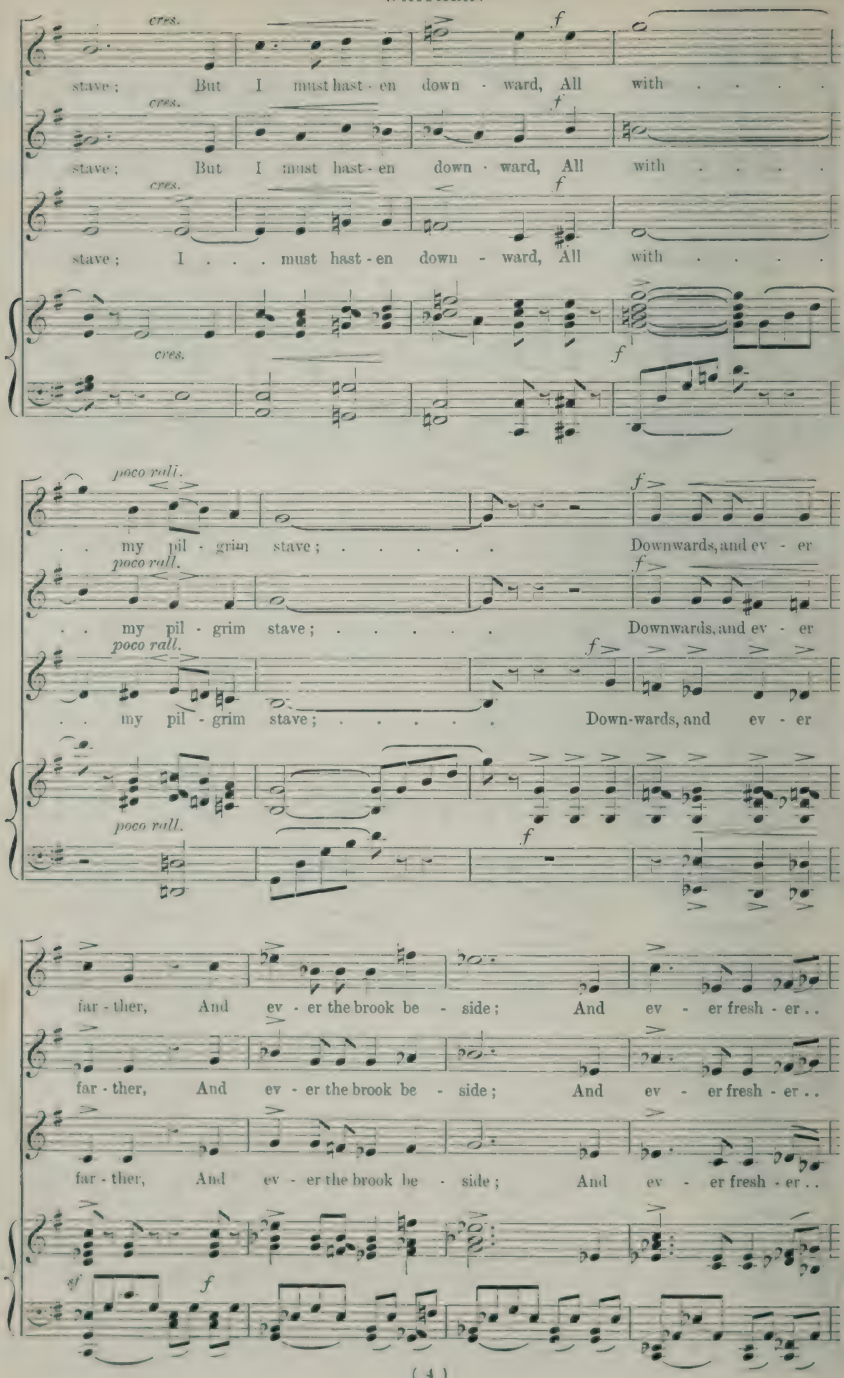
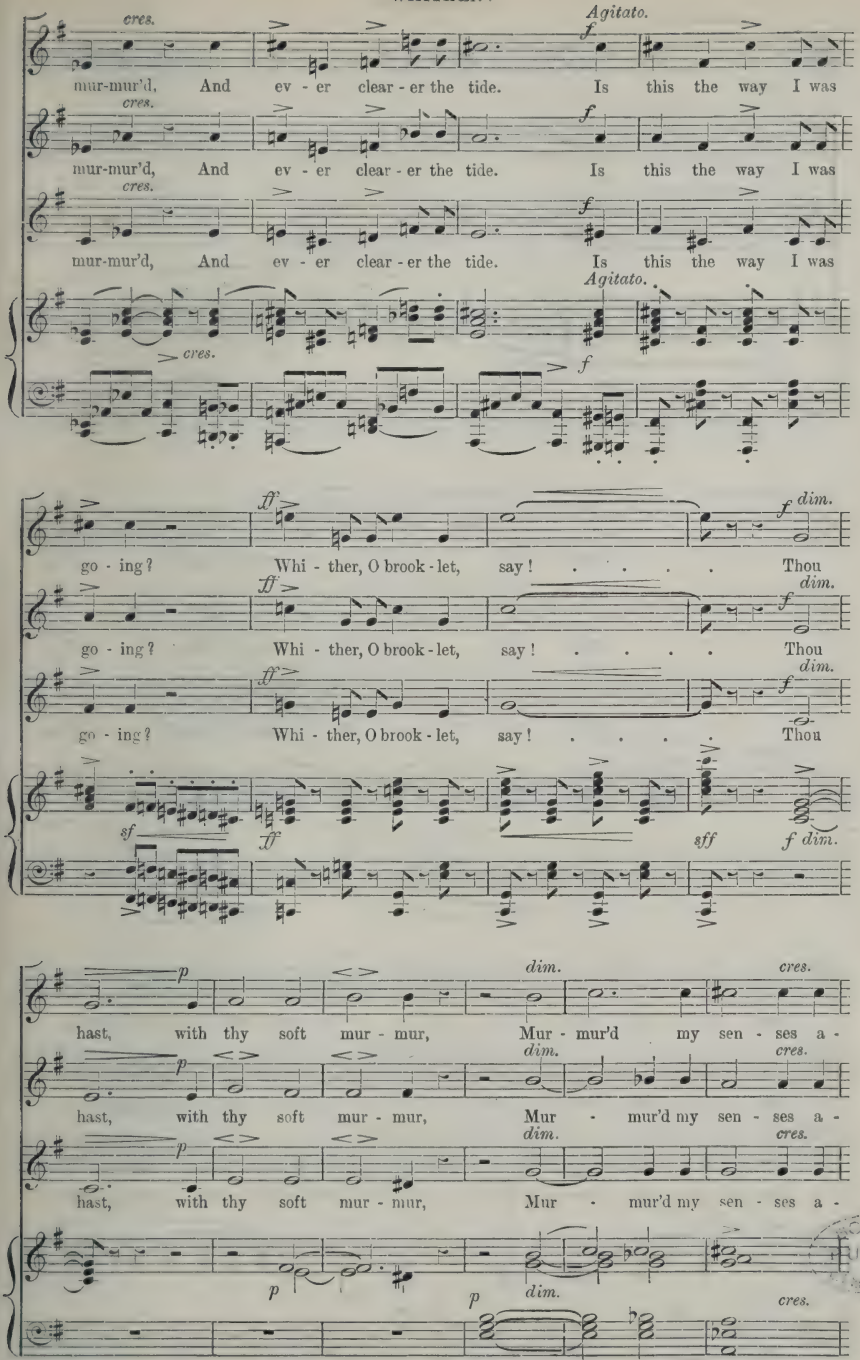

. . in - to the val - ley rush - ing, So fresh and won - drous
. . in - to the val - ley rush - ing, So fresh and won - drous
in - to the val - ley rush - ing, So fresh and won - drous
cres.
clear. I know not what came o'er me, Nor who the coun - sel
cres.
clear. I know not what came o'er me, Nor who the coun - sel
cres.
clear. I know not what came o'er me, Nor who the coun - sel
cres.
p
gave; But I must hast - en down-ward, All with my pil - grim
p
gave; But I must hast en down-ward, All with my pil - grim
p
gave; But I must hast - en down-ward, All with my pil - grim
p


cres.
f
stave; But I must hast - en down - ward, All with . . . .
stave; But I must hast - en down - ward, All with . . . .
stave; I . . . must hast - en down - ward, All with . . . .
poco rall.
. . my pil - grim stave; . . . . . Downwards, and ev - er
. . my pil - grim stave; . . . . . Downwards, and ev - er
. . my pil - grim stave; . . . . . Down-wards, and ev - er
far - ther, And ev - er the brook be - side; And ev - er fresh - er . .
far - ther, And ev - er the brook be - side; And ev - er fresh - er . .
far - ther, And ev - er the brook be - side; And ev - er fresh - er . .
sf


cres.
Agitato.
f
mur-mur'd, And ev - er clear - er the tide. Is this the way I was
cres.
f
mur-mur'd, And ev - er clear - er the tide. Is this the way I was
cres.
f
mur-mur'd, And ev - er clear - er the tide. Is this the way I was
Agitato.
cres.
f
ff
f dim.
go - ing? Whi - ther, O brook - let, say! . . . . Thou
ff
f dim.
go - ing? Whi - ther, O brook - let, say! . . . . Thou
ff
f dim.
go - ing? Whi - ther, O brook - let, say! . . . . Thou
sf
ff
sff
f dim.
p
dim.
cres.
hast, with thy soft mur - mur, Mur - mur'd my sen - ses a -
p
dim.
cres.
hast, with thy soft mur - mur, Mur - mur'd my sen - ses a -
p
dim.
cres.
hast, with thy soft mur - mur, Mur - mur'd my sen - ses a -
p
p
dim.
cres.

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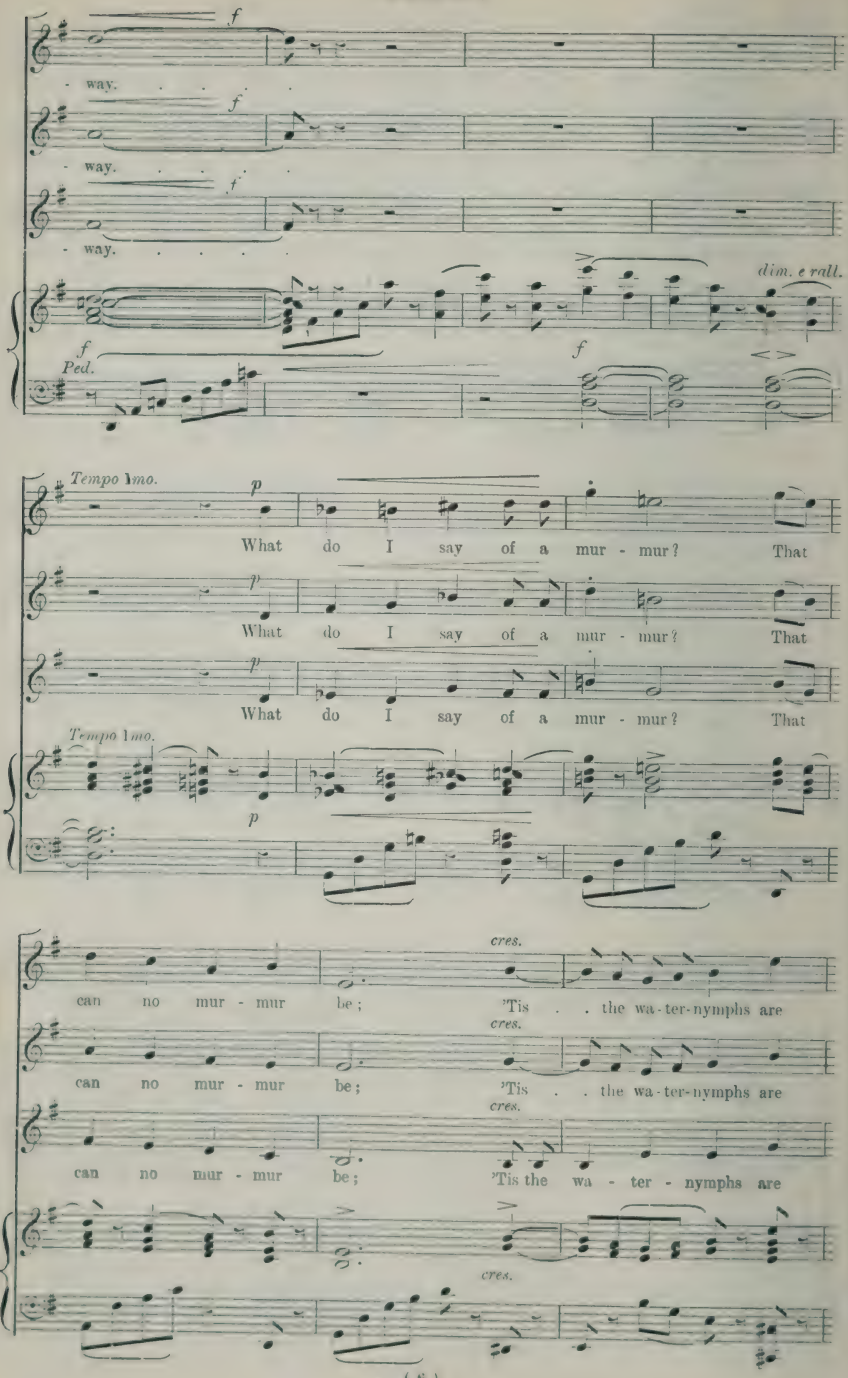
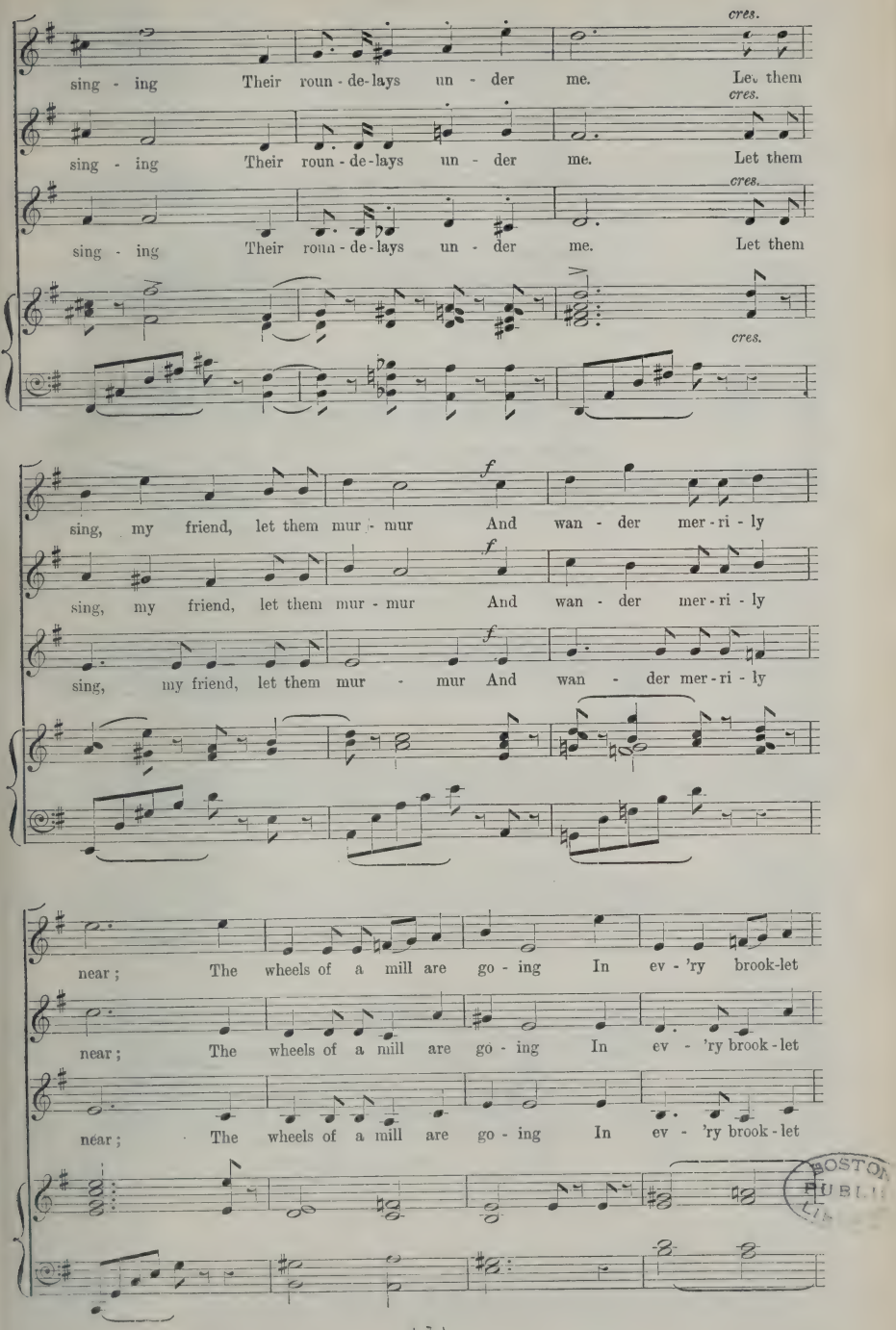

f
- way.
f
- way.
f
- way.
dim. e rall.
f
Ped.
f
Tempo 1mo.
p
What do I say of a mur - mur? That
What do I say of a mur - mur? That
What do I say of a mur - mur? That
Tempo 1mo.
p
cres.
can no mur - mur be; 'Tis . . the wa-ter-nymphs are
cres.
can no mur - mur be; 'Tis . . the wa-ter-nymphs are
cres.
can no mur - mur be; 'Tis the wa - ter - nymphs are
cres.


cres.
sing - ing Their roun - de-lays un - der me. Let them
cres.
sing - ing Their roun - de-lays un - der me. Let them
cres.
sing - ing Their roun - de-lays un - der me. Let them
cres.
f
sing, my friend, let them mur - mur And wan - der mer - ri - ly
f
sing, my friend, let them mur - mur And wan - der mer - ri - ly
f
sing, my friend, let them mur - mur And wan - der mer - ri - ly
near; The wheels of a mill are go - ing In ev - 'ry brook-let
near; The wheels of a mill are go - ing In ev - 'ry brook-let
near; The wheels of a mill are go - ing In ev - 'ry brook-let

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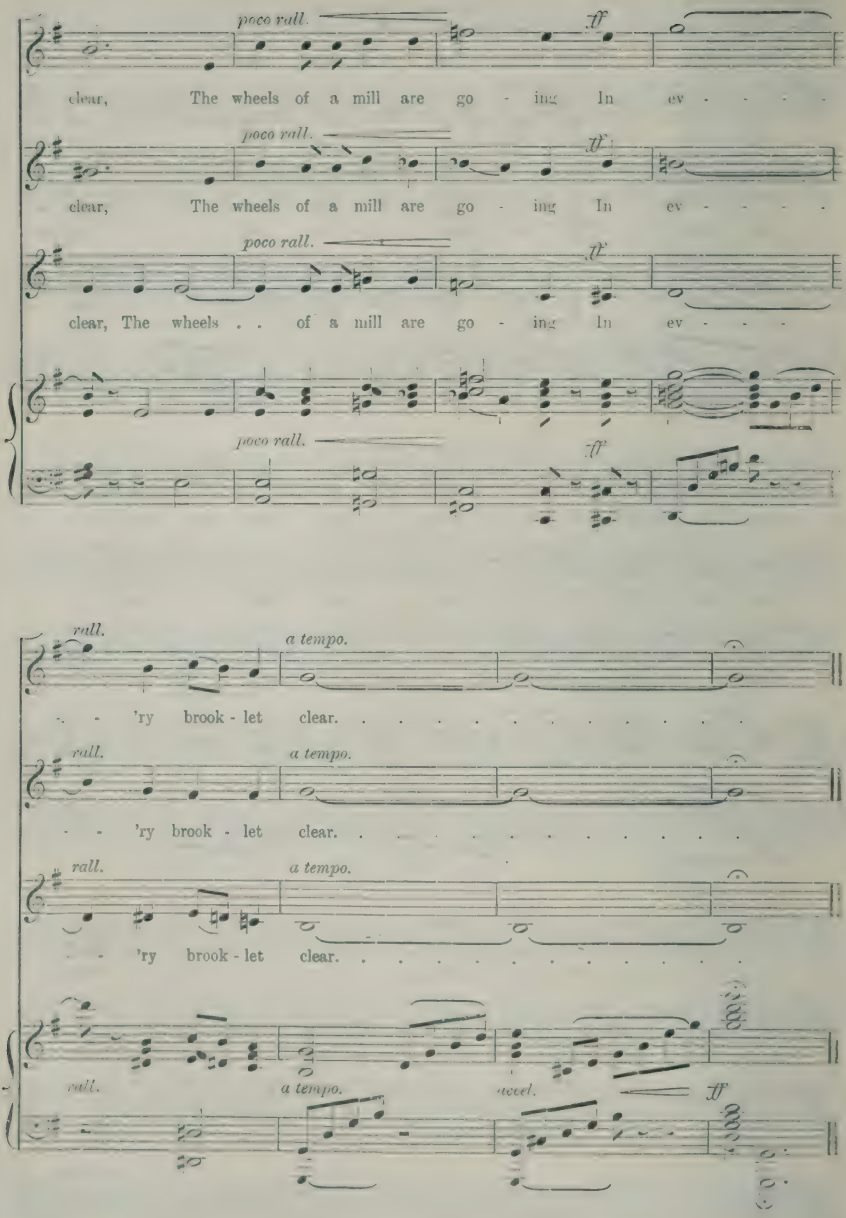
poco rall.
ff
clear, The wheels of a mill are go - ing In ev - - - - -
poco rall.
ff
clear, The wheels of a mill are go - ing In ev - - - - -
poco rall.
ff
clear, The wheels . . of a mill are go - ing In ev - - - -
poco rall.
ff
rall.
a tempo.
- - 'ry brook - let clear. . . . . .
rall.
a tempo.
- - 'ry brook - let clear. . . . . .
rall.
a tempo.
- - 'ry brook - let clear. . . . . .
rall.
a tempo.
accel.
ff

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HYMN

THE WORDS WRITTEN BY

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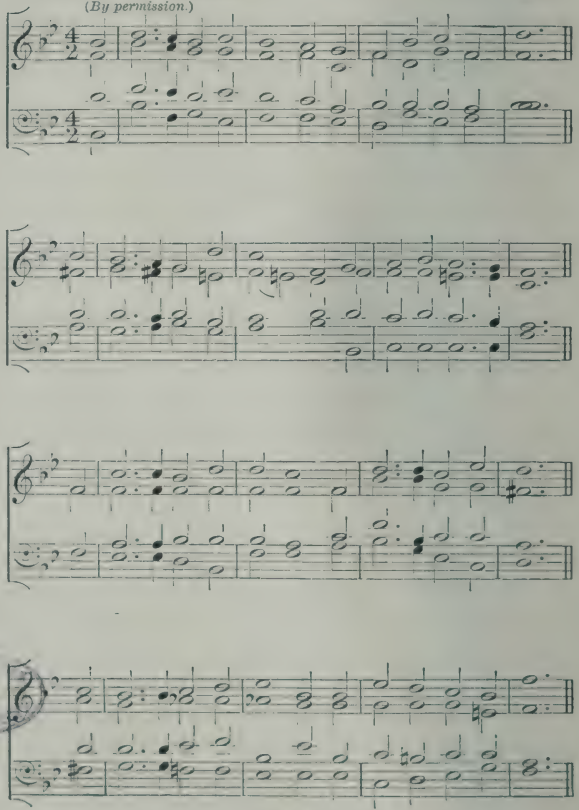

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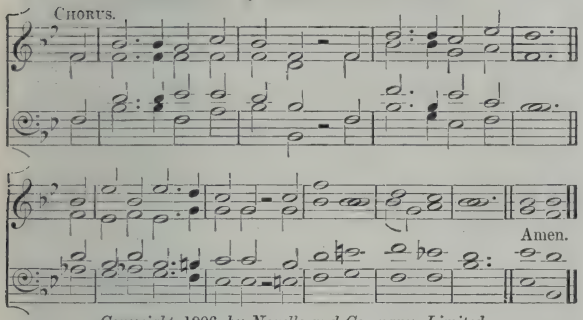

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1.

Uprouse ye, Christian people, who boast St. George to-day:
Arise, gird on your harness: go forth, tread down and slay!
Ye may not cease from battle, ye shall not sheathe the sword,
But cry "St. George for England, and England for the Lord!"
Chorus.—We will not cease from battle: we will not sheathe the sword:
"St. George, St. George for England, and England for the Lord!"

2.

Is this a day for dalliance, is this a time for sleep,
When Lust and Sloth and Mammon their reign of terror keep?
Bring forth the sign of triumph that alway hath sufficed,
On shield of purest whiteness the blood-red Cross of Christ.
Chorus.—We will not cease, &c.

3.

O Thou Whose Name of splendour is writ upon Thy side,
Who conquering and to conquer before Thy hosts dost ride,
True Lord of Christian knighthood, true King of chivalry,
Thou in Thy saints art glorious: in them we follow Thee.
Chorus.—We will not cease, &c.

4.

We too with Heaven's armies, we with St. George this day,
Would seek and smite the Dragon, nor falter in the fray
Till heart and hearth and nation acclaim with one accord
"St. George, St. George for England, and England for the Lord!"
Chorus.—We will not cease, &c. Amen.

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720.	Courage, brother, do not stumble	... A. Sulliva
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637.	Crossing the bar	C. H. H. Parr
386.	Dies iræ (Day of mourning)	H. G. Bonavia Hur
299.	Dies iræ, dies illa! ("Day of Wrath! O day of mourning")	... W. T. Be
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The Musical Times

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1916.

DAN GODFREY AND BOURNEMOUTH.

The word Bournemouth has gathered round itself many agreeable associations in the memories of the thousands of inhabitants of these Isles who have sought and found health and recreation in the attractive pleasaunces of the seaside town it names. But British musicians have a special reason for cherishing a warm regard for the famous Hampshire resort, because it has earned a unique distinction in this country owing to the exceptionally generous encouragement it has spontaneously given to native musical art. In paying this tribute to Bournemouth we are not unmindful of the highly creditable missionary work accomplished in other recreative centres where good orchestras are maintained.

If we inquire as to how this gratifying condition of things musical has arisen at Bournemouth, it is easy to see that it is owing mainly to the persistent activity and abundant faith of one strong and genial personality, namely, Mr. Dan Godfrey. Twenty or more years ago he grasped the potentialities of the situation at Bournemouth and laid his plans accordingly. But in justice it must be added that the schemes proposed by Godfrey were loyally backed by that rare and welcome phenomenon in musical propaganda,—an intelligent and courageous municipality, the members of which were quick to perceive the value of music as a lure to their town.

Our columns have repeatedly recorded the important musical doings of Bournemouth, and now we propose to give a short account of the career of the musician who, as we have indicated, is the chief driving force of the musical institutions established by the authorities.

A MUSICAL STOCK.

From the pedigree given below of the branch of the clan Godfrey of which the present Dan Godfrey is a distinguished member, it will be seen that a turn for music has through successive generations been a sort of hereditary complaint. The Charles Godfrey from whom we start was a remarkable man in connection with military band music. But the bare record of his bandmastership does not reveal the influence he exerted over his contemporaries and successors. In his youth he was a drummer in the First Royal Surrey Militia, and in 1813 he joined the Coldstreams as a bassoon-player. His special talent was recognized by the powers-that-be, and he was appointed bandmaster to these celebrated Guards in 1825, and held the post until his death in 1863. In 1831 he was appointed musician-in-ordinary to the King. The earliest journal devoted to military band music, published in this country under the name of *Jullien's Journal*, was arranged by Charles Godfrey. His three sons were musically educated at the Royal Academy of Music. The eldest, Daniel, became as famous as his father in the same sphere of musical activity. He entered the Academy in 1847 as a flautist. He became bandmaster of the Grenadier Guards in 1856, and remained in that capacity until 1896. In 1897-98 he visited Canada and the United States with a special Military Band formed after he had left the Army. He composed many waltzes that achieved great popularity in his day.

His eldest son, Daniel, or Dan as he is known, the subject of the present sketch, was born in London in 1868. He was educated at King's College School (London). After successfully completing the curriculum he went to Germany for general education for a short period, and on returning to

CHARLES GODFREY,
1790—1863,
Bandmaster Coldstream Guards, 1825-1863.

- DANIEL, 1831-1903, Bandmaster Grenadier Guards, 1856-1896.
  - DANIEL EYERS, Conductor London Military Band, 1890, Director of Music to the Corporation of Bournemouth, 1893.
- ADOLPHUS FREDERICK, 1837-1882, Bandmaster Coldstream Guards.
- CHARLES, 1839 (living), Bandmaster Scots Fusiliers, 1859-1868, Royal Horse Guards, 1868-1904, Prof. Royal College of Music and the Guildhall School.
  - ARTHUR EUGENE, 1868 (living), Theatrical Conductor, and Composer, Manager Messrs. Hopwood & Crew, Ltd.
  - CHARLES GEORGE, 1866 (living), Conducted Crystal Palace Band, 1889-1897, also at Buxton, 1897-1898, and Scarborough.
  - HERBERT, 1869 (living), Conducted Crystal Palace Military Band 1897, also at Folkestone, 1895-1896.

Percy Godfrey, 1859 (living), is not connected with the Charles Godfrey family. Music Master King's School, Canterbury. Composed Prize Pianoforte Quintet, Prize Coronation March, &c.

this country he resolved to give serious attention to music with a view of making it his profession. He entered the Royal College of Music, where he remained for three and a-half years. During this period he studied the clarinet under Lazarus, who was a famous performer, and he also worked at the violin. Eventually he became first clarinet in the College orchestra, a position that brought him under the notice of Sir Charles Stanford, then, as now, the conductor. The late Alfred Caldicott, a very clever musician, was Godfrey's harmony master, and he recorded his high opinion of the capacity of his pupil. Naturally the trend of the young student was towards the military band, in the development of which his immediate ancestors had so closely identified themselves, and in this special field he had the great advantage of his father's counsel, and regular instruction from John Hartmann, an expert in military band orchestration. The reputation Godfrey had now gained led to his appointment as conductor of the newly-established London Military Band, which was manned by the leading players in the Metropolis, and was soon regarded as the best band of its class in England. After giving a successful introductory concert in St. James's Hall (formerly in Piccadilly, and now demolished) the band toured through the north of England and in Scotland. Even at this period (the 'eighties) Wagner programmes were in vogue as they have been ever since. Godfrey also held the post of bandmaster to the Corps of Commissionaires, and he conducted the orchestra of the Cambridge University Dramatic Club. In 1890 he gained the Bandmaster's Diploma at the Royal Academy of Music, and subsequently he was made an honorary member of that institution. In 1891 he became musical director of the Standard Opera Company, and in that capacity toured in South Africa and was concerned in the production of twenty-six operas. On the conclusion of the tour, which had been very successful, the manager and the company and numerous friends presented him with a commemorative souvenir. A short engagement at the Globe Theatre, Johannesburg, followed, and at the end of the year 1892 he returned to England, and was soon engaged to provide an orchestra for 'Venice in London,' an exhibition which was produced at Olympia; later he organized other musical enterprises on behalf of the Olympia Company. These varied activities and exceptional experiences in the management of men and things were invaluable schooling for the greater work he was soon called upon to undertake. The tide in the affairs of men which so many of us fail to utilise now came to him. It was at first only a small swell, but taken at the flood, such as it was, it led Dan Godfrey on to fortune, at least in matters musical, and enabled him eventually to render very great service to British music.

Bournemouth in the 'seventies of the last century was finding itself. In 1875 a Winter Gardens scheme was established as a business enterprise, and music of course was one of the attractions offered by the promoters. The ideals of those Victorian days were realised by the importation, from Bath, of a band composed of sixteen performers of Italian nationality, who played in military uniform. This band appeared at the Gardens and elsewhere in the town, and was supported partly by voluntary contributions from the visitors and residents. In 1892 the Corporation assumed direct responsibility and formed a military band of twenty-one performers, recruited chiefly from the Italian band and other players in the town. This new body was directed by Signor E. Bertini, and its doings, although modest, served to demonstrate the increasing drawing power of music, and to induce the Corporation to essay a more ambitious flight. It was fortunate that at this stage the members of the Corporation were not obsessed with the idea so widely prevalent in the country that responsible musical direction, especially of orchestras, must of necessity be entrusted to a foreigner, not only with a view to musical efficiency but even more for the look of the thing. So with praiseworthy patriotism and common-sense they got into touch with Dan Godfrey, whose reputation had reached them, and who happened at the time to be available. In 1893 the Corporation took over the Winter Gardens as a municipal undertaking, and engaged Dan Godfrey to provide a military band of thirty performers for the summer season, and a smaller number during the other months of the year. This band included enough 'double-handed' players to provide a small string band to play in the Winter Gardens Pavilion while the other players did duty elsewhere. Godfrey conducted throughout August and September, and on two days a week in other months. In 1894, expansion of the musical work led to Godfrey being appointed resident musical adviser to the town, and in 1896 he was appointed general manager of the Winter Gardens. The orchestra, hitherto and still familiarly known as 'Dan Godfrey's,' was now officially christened the Bournemouth Municipal Orchestra, the first of its kind to be established in this country. It is interesting to note that of the small band of twenty-four performers conducted by Godfrey in his first winter season, 1893-94, Mr. A. S. Lewis (bassoon), Mr. P. Bottiglieri (double-bass), and Mr. W. Byrne (timpani, &c.) are still active members. The following was the programme performed at the first concert given at the Winter Gardens when they were opened under municipal control on May 22, 1893:

March ...	... 'Tannhäuser' ...	... *Wagner*
Overture...	... 'Oberon' ...	... *Weber*
Valse No. 5	'Bons Gens de Village'	... *Czibulka*
Selection...	'Cavalleria Rusticana'	...*Mascagni*
Dances from 'Henry VIII.' ...		...*Edward German*
(Arranged by Dan Godfrey, first performance.)		
Cornet solo	...'The Better Land'...	... *Cowen*
Selection	... 'Haddon Hall' ...	... *Sullivan*

It is not an epoch-making selection, but in comparison with programmes given in later years

it serves to show that popular taste has been educated.

In 1895 the Orchestra was increased to thirty-three performers, and it was retained at this number during the summer and winter seasons. This increase led to the establishment of the Symphony Concerts, which have brought so much fame to the town and the conductor. The first concert of the series was given on October 14, 1895, and from that date until now over twelve hundred concerts have been given, with a gradually augmented orchestra, and on special occasions with the assistance of some of the most eminent metropolitan orchestral performers. A careful estimate, made in 1914, on the occasion of the celebration of the 'coming of age' of the band, showed that during the twenty-one years no fewer than 589 works by native composers had been given at the Classical and Symphony Concerts alone. This striking record received warm recognition from practically all the leading members of the profession, when, on May 15, 1911, a banquet in Dan Godfrey's honour was held at the Criterion Restaurant, London. Sir Alexander Mackenzie presided, and moved the toast of the evening. He said that during the past eighteen years

> Godfrey had achieved a record only equalled by that of the Crystal Palace under August Manns. He had given no fewer than 965 classical concerts, had brought forward the chief productions of British composers, and had upheld persistently and courageously the banner of our native music.

Sir Hubert Parry, in supporting the toast, said that

> Nowadays British composers had a chance of criticising themselves. It was remarkable what an amount of rubbish Godfrey had avoided. England was becoming a nest of song-birds as it was in the reign of Elizabeth, and this was largely due to Dan Godfrey.

Sir Charles Stanford said:

> Dan Godfrey had proved himself to be the greatest friend of the British composer since the days of the late dear Manns, and no greater compliment could be paid to him than this.

In 1910 Bournemouth celebrated the centenary of its corporate existence, and music naturally was an important feature of its ten days' fêtes. The Orchestra and its conductor were well in evidence, and some of the foremost musicians in our midst took part in the celebration. Our issue for August, 1910, contained an account of the proceedings, and we gave a full-page picture of the Municipal Orchestra and the eminent composers who were present.

No account of the musical assets of Bournemouth would be complete without a reference to the munificent gift of a music library made to the town by Mr. J. B. M. Camm in the centenary year. It contains a great number of full-scores of the works of classical and modern composers, as well as a comprehensive collection of other musical publications. It is constantly being augmented, and is, in fact, one of the most complete and accessible Reference Libraries available for students existing in the United Kingdom.

In 1911 a Municipal Choir of 250 voices was formed, the nucleus being a choir formerly conducted by the late Madame Newling. The first chorus-master of the Municipal Choir was Dr. Holloway, and he was succeeded by the present master, Mr. Thos. J. Crawford. Dan Godfrey is the conductor. A fine performance of Berlioz's 'Faust' was a memorable event of the 1913-14 season.

Another of Bournemouth's useful musical activities is the Operatic Society conducted by Mr. Montague Birch, who is also the accompanist at the orchestral concerts given in the Winter Gardens. Reference to this Society provokes dreams as to whether Bournemouth will some day do for native opera what it has done for native orchestral music.

If a great building scheme that was projected—and, we believe, sanctioned by the Corporation—just before the war broke out, is ever realised, at least a splendid venue will be created. The estimated cost of the scheme, which includes a theatre and large and small concert-halls spread over a wide area, is £110,000. Visions of an English Bayreuth spring up before the sanguine imagination.

The permanent Symphony Orchestra has until recently consisted of forty-seven performers: eight 1st violins, six 2nd violins, four violas, four 'cellos, four double-basses, and the usual complement of wind, &c. A desire to economise during the war may lead to some regrettable temporary reduction of numbers. But it may confidently be hoped that when peace comes Bournemouth will be looked to more than ever to provide the solace and refreshment that music offers in a greater degree than any other art.

It is a source of legitimate pride and not a little chagrin to all concerned in the organization, that to some extent it has become a school for the supply of other orchestras. We have not space to record the names of the many eminent players who gained their experience at Bournemouth, and who now fill important positions elsewhere in the country and in the United States.

Dan Godfrey does not pretend to believe that all native-composed music is popular, or demanded by his audience, which, it must be remembered, is not drawn to the Winter Gardens in order to be experimented upon. He has often been greatly daring in allowing young composers the strange and startling experience of listening to their own orchestration. He says that British music has to be sandwiched between 'other' music. This of course may be considered a testimony to its meatiness, but we fear this is not exactly what is meant. One of the most popular composers is Edward German, who seems always to say what he wants to say. The audiences know that they like his music, whereas in some cases they only know that they ought to like it. Stanford's Irish Rhapsody No. 1, and Edward German's Welsh Rhapsody are popular items, and of course there are many other British works that are listened to with great appreciation and are frequently repeated.

Godfrey just now yearns for a really great British Overture that in some direct way will fit itself as an expression of the present national feeling. Is there a British style that relates Elgar, Mackenzie, Parry, Stanford, Bantock, and other front-rank native composers? Godfrey does not discern one. There are, however, negative characteristics that we all feel. We know that Elgar is not French, that Parry is not Italian, that Bantock is not Norwegian, that Stanford is not Hungarian, and that German is not German.

Finally, we quote with pleasure the following extract from the interesting and skilfully compiled souvenir record of the Orchestra, which was written by Mr. Hadley Watkins, the faithful Boswell of this musical Johnson, and issued on the occasion of the 'coming of age' celebrations, noted above. We are indebted to this volume for much of the information given in the article:

> Mr. Dan Godfrey is no participator in the clamant chorus which persists in stating that there is no future for British music. As a conductor, he is universally regarded as one of its chief apostles, and the record of music performed at the Symphony Concerts from the pens of native composers is without parallel. Bournemouth and music have long since become synonymous terms. The love and appreciation shown for the higher forms of music have enormously increased during recent years amongst all classes of people, and it is an evidence of discernment and sound judgment on the part of local authorities, who are alive to what is an undisputed fact, and who are prepared to make adequate arrangements for supplying what is an undoubted demand. The object which all enlightened communities have in view is to bring the humanising effect of music to bear on all classes of society. If music is to exercise the elevating power which it possesses, it is imperative that it shall be of the first quality. No effective provision for the supply of such a demand appears to be possible apart from the establishment of permanent orchestras, and the recognition of this fact by the authorities in 1893 was a master-stroke of policy, which has not only been confirmed during the process of the years, but has also provided Bournemouth with an attraction which is distinctive and pre-eminent, and conferred upon the town a prestige which is the envy of all other provincial centres.

ECCLESIASTICAL MUSIC AND POPULAR FICTIONS.

By R. R. Terry.

To anyone who has given serious attention to the study of Church music there is always an element of hopelessness in Press discussions on the subject. Writers of articles, and casual correspondents alike, deliver themselves of the most amazing and bewildering contradictions. Small wonder therefore that the plain man who dislikes inconclusive squabbles (since irrelevant and inconclusive arguments usually mean that there is really nothing serious to argue about) decides that the whole subject is unimportant, and is only a matter of individual taste.

The man with knowledge of any particular subject takes contradiction calmly, because he *knows* whether his opponent is talking reason or not. The man with scanty knowledge is intolerant of other people's opinions, and intemperate in the expression of his own. It is this second type of controversialist that specially flourishes in most 'Church music' discussions. Why? Just because in all quarters there is so scanty a stock of real knowledge concerning Church music—its origin, its history, its functions, its religious and æsthetic import. Again, why? While not blind to a number of inherent causes (which need not be specified here), I am inclined to place the chief blame at the door of musical text-books. They are responsible for the perpetration and perpetuation of such a cloud of fictions that the whole historical outlook has been befogged and obscured. The first step towards any fruitful discussion of Church music must be in the direction of clearing the air historically. Text-book fictions must be nailed to the counter, and shown up for the ridiculous hotch-potch that they are—(as mixed as my metaphors in fact).

It is no reproach to the well-informed man to say that his wide general knowledge is derived rather from the text-book than from the treatise. Nowadays life is too short, leisure too scanty, and business too absorbing for him to go to original sources for anything outside his special work. All he asks is that his text-books should be reliable, accurate, and (above all) up-to-date. And so they are, with the lamentable exception of musical history. The scientific text-book of to-day is written by the expert with original research behind him, but in musical history the compiler and the hack still hold the monopoly.

The past twenty-five years have seen the uprooting of the musical landmarks that sufficed for our grandparents: the scientific study and revival of the ancient Plainsong from the original manuscripts; the restoration and publication of the texts of the Polyphonic periods; the arrival of the modern French and Russian schools; all have contributed to alter most profoundly the placid musical outlook of former days, but the current popular text-books contain no indication that such things have happened. With the honourable exceptions of Sir Hubert Parry, Mr. H. C. Colles, and one or two writers on special subjects, like Mr. Edmondstoune Duncan, no English expert appears to have attempted for popular musical history what men of science have achieved in their department. Text-books go on repeating each other, and we are really no further ahead than in the days of Burney and Hawkins. Especially is this the case with regard to ancient music. The foreigner who writes a musical text-book usually shows an acquaintance with the literature of all countries on his particular subject; the English text-book compiler ignores the treatises of even his fellow-countrymen.

Wooldridge in 'The Oxford History of Music,' and Stainer in 'Dufay and his contemporaries' and 'Early Bodleian Music,' have made the Polyphonic period live anew, but English text-books are silent on their researches. Though Wooldridge and Stainer have sufficiently demonstrated the necessity of at least a working

acquaintance with early mensurable music (if one is rightly to understand the period), the recently revised Grove's 'Dictionary' is content to reprint the obscure, chaotic, forty-years-old articles of Rockstro on the subject, and to confine to biography-writing the one scholar who could have done it justice.

The professional man of letters or science derives his knowledge at first hand from original sources. The 'general practitioner' in music usually derives his from the text-book alone. If he is ill-informed; if his outlook is narrow and cramped; if he lacks the historical sense, can we blame him? Rather let us blame the institutions that examined him for his diplomas, on the strength of text-books which ought long ago to have gone to the scrap heap. The trouble is that while text-books in every other branch of knowledge keep pace with research, those of music lag sorely behind, and it is little wonder if men of science, letters, and art continue to regard musical affairs as beneath their serious attention. This attitude of mind has had farther-reaching effects than might be supposed. To give but one instance:

A voluminous literature now exists on the fascinating subject of Provençal poetry. Modern versifiers have made *Kyrielle, Rondeau, Triolet,* and *Chant Royal* live again in our vernacular, and this revived interest has extended to the whole Troubadour period. Much research has been expended on it from the purely literary point of view, to the exclusion of the one factor that gives it vitality—the music. I do not think it an exaggeration to say that not until Pierre Aubry and Jean Beck reconstructed these Troubadour melodies did the literary researchers begin to realise how they had been working themselves into a *cul de sac.* The Troubadour poet was also the Troubadour musician. His music and his verses were not independent, but interdependent, and it has proved to be a faulty scholarship that would separate the two.

> 'Historians of literature must always leave a part of their work undone if they forget the aphorism of the old Troubadour Folquet of Marseilles: "A [Troubadour] verse without music is a mill without water."' *

But one can hardly blame the literary man. The musical text-books had told him that while ecclesiastical music of that period was 'hide-bound with rigid and mechanical rules,' the Troubadour and Minnesinger—'casting theories to the winds'—sang their wood-notes wild, spontaneously, as the spirit moved them, 'unfettered by academic rules.' And text-book compilers are to-day still repeating this fiction, just as though Wagner's deadly satire ('Die Meistersinger') had never been written.

English 'grown ups' whose childhood's memories are green still remember with glee the discussion between the entertainer 'Lieutenant' Cole and a female member of his 'Wooden-Headed Family,' as to whether or not the latter 'was sittin' on a nail'; and how the rude 'Joey' clinched the argument with: 'Well, Mister Cole, *she* ought to know.' One can imagine the man of letters poring over a manuscript of Piere Vidal, or Colin Muset; scrutinising the strange dots and scratches over the verses (in the same spirit as Lord Randolph Churchill, when as Chancellor of the Exchequer he surveyed some Treasury statistics worked out to points of decimals, and made his historic inquiry as to the meaning of 'those damned dots') and saying: 'These things look like notes; there seems to be some method in their arrangement; but the text-book man says that in music the Troubadours were "unfettered by rules," and I suppose *he* ought to know.'

The truth is that the Troubadour was just as 'hide-bound by rules' as was 'the monkish composer,' on whom the text-book writer loves to pour his scorn. The Troubadour's art displayed every bit as much 'academic pedantry' as did that of the church musician. If the text-book compiler is right in saying that the Polyphonic school of Church music came to an end because of the pedantry which 'attached more importance to the ingenuity of a composition than to its beauty,' his remarks apply with equal force to the Troubadours. If not, where lies the point of Wagner's 'Meistersinger'?

Is it not time we scrapped the text-book fiction that in those days 'the Church possessed all the science of music, and the secular minstrels all the art'? The real facts are, that just as the Church had her schools of Chant, so the secular singers had their schools of Minstrelsy. Even the Jongleur (Ishmael among his fellows), in addition to being skilled in singing and playing, had as sound a theoretical equipment as his ecclesiastical brother. The notation of the Troubadour songs did not fix the duration of notes any more than did that of the Church. To sing from it demanded a thorough knowledge of the complexities of the Rhythmic Modes, and in this respect both churchman and minstrel alike had to be experts.

Is it not time too that we scrapped the popular fiction that the (miscalled) 'Ecclesiastical' Modes were the exclusive creation and property of the Church; that St. Ambrose invented the Authentic ones, and St. Gregory the Plagal; and that 'it was decreed that upon one or the other of these scales all church melodies should henceforth be constructed'? Is it not time someone informed us that *Organum* and *Descant* are not one and the same thing; that it was not di Lasso who 'introduced the chromatic element into musical composition, as well as such musical terms as Allegro and Adagio'; that Palestrina did not 'transfer the *cantus firmus* or principal melody of a composition from the tenor part, where it had hitherto invariably been placed (!), to the soprano or highest part' (in other words, place the tune on the top); that it is contrary to fact to state that 'Spain never had . . . . a distinctive school of her own'; that it was not early Belgian composers who

* Pierre Aubry—'Troubadours and Trouveres,' translated by Claude Aveling (Schirmer).

'divided counterpoint into five principal methods or "species"'; that '*falso bordone* when written was' not 'always placed *under* the plainsong'; that 'the folk-songs of the Troubadours' is a contradiction in terms, since Troubadours did not sing 'folk-songs?' Is it not time we ceased to believe that 'it is seldom that the whole of the *Dies Irae* is included in a Requiem, as the performance of . . . . . every verse would be wearisome'; that 'many "Gregorian" hymn-tunes are in use at the present day, and it is needless to say that . . . their presence . . . is due, not to their having been treasured up by the masses, but to the zeal of a few musical antiquarians' (*sic*); that they (Gregorian melodies) have 'no distinct tonality—they are, in short, without beginning and without end'? (Forgive me if all these quotations sound silly. I have taken them from text-books on which I was examined in youth, and on which the present unfortunate generation *is still being examined*.)

Is it not time we realised that just as everyone in these days sings and plays in the major and minor scales, so everyone in those days sang and played in the diatonic Modes? The Modes were the musical idiom of that time, just as the scales are the musical idiom of to-day. True, the Church systematised the tonality of the Modes, but modal music as a vehicle of expression was common to the Church and the World alike. The age of chivalry is gone, and with it the modal music of the Troubadours; the Church remains, and with her remains the modal music of her Offices. The Troubadour songs had died out before the advent of the printing press; the Church's songs have survived the age of manuscripts, and continue to be printed and reprinted in every quarter of the globe. To know what the latter sound like, one has only to order a Graduale or Vesperale at the nearest bookseller's; to know what the former sounded like—their secrets locked up in musty manuscripts—demands expert knowledge possessed (at present) by few. We can dogmatise about the things we know; we can only speculate about the things we do not know. The text-book writer at least knows what Plainsong sounds like; he dislikes the sound; it holds no charm for him; modern music does. So he dogmatises; and dismisses Plainsong as the crude production of childish old monks who knew no better. He does not know what Troubadour music sounded like; but he knows that it charmed kings and courtiers, brave knights and fair ladies. So he speculates concerning it. To have given such pleasure, he argues, it must have been a beautiful thing—very different from the dull Plainsong which he dislikes so much.

Alas! poor text-book writer! Could he but hear a Troubadour melody side by side with a piece of metrical Plainsong, I doubt much if he would be able to say which was which, unless he were linguist enough to notice that one was in Latin and the other in a Romance dialect. And so, from a piece of sheer ignorance, has grown up the monstrous text-book legend of an essential difference between Troubadour music and Church music, to the discredit of the latter. It is certainly true that there were fundamental differences between the two, only they do not happen to be the differences insisted on by the text-books. It is one thing to say (what is the fact) that the difference was one of form, style, and treatment, and quite another to say (as the text-books do) that the difference was between an art work and an academic exercise.

Just as no proper appreciation of the Troubadour period is possible if we separate the study of the lyrics from the study of the music, so no proper understanding of Church music is possible if we separate the study of that music from the study of Liturgy. Liturgy and music grew up together and are as inseparable as were Troubadour lyrics and Troubadour music. The critic who can see 'abuse' or 'irreverence' in one voice singing 'Alleluia' throughout an entire Mass (see the *Contemporary Review*, December, 1914), can know nothing of the history of Tropes—those exuberant outbursts of religious fervour. So long as these interpolated ejaculations were of the nature of spontaneous piety the Church tolerated them. When they became systematised, stereotyped, and conventional, legislation stepped in and removed them as excrescences. We may smile at the simple-minded soul who interrupts a revival meeting with 'Praise the Lord!' and other pious ejaculations, but no reasonable person would question his sincerity, or dignify his 'Hallelujahs!' with the title of 'abuses.'

So also, to waste sarcasm (as does the *Contemporary* Reviewer) on the composer who used 'different coloured inks to express different sentiments' (granting that he really did so) is to show a profound unacquaintance with the *naïveté* of the mediæval mind. We may call such simple devices childish. Would it not be truer to call them childlike? And before the text-book critic becomes too severe on the point, it were well to remind him that in many cases it was the colour of the ink which determined the values of the notes: *e.g.*, red notes amongst black changed what was formerly *Tempus perfectum* to *Tempus imperfectum*, and *vice versâ*.

Again, to sneer (as does the writer above mentioned) at the composer who used Puzzle Canons and other devices to obscure his meaning, when simpler and more obvious methods would have sufficed, is to show lamentable ignorance of mediæval life and history. Mediæval guilds guarded the mysteries of their craft no less jealously than they guarded their civic privileges. Church music-makers were craftsmen, and their object (until quite late times) was not to make their music common property, but to render it intelligible only to the initiate. To say that they purposely made it complex and academic, to the exclusion of emotion and feeling, is to misunderstand their habit of mind. In those days, 'when all men were religious,' the craftsman believed his skill to be the gift of his Creator. To what better purpose—he argued—could he put his skill than

by displaying it in the music he wrote for God's service? To him, and his listeners, it was no 'academic exercise,' but a rendering back to God of the skill with which God had endowed him.

It is the neglect (or ignorance) of such matters as these which makes text-book lore on the subject of Church music a travesty bordering on the grotesque. I have specially in mind an excellent series of text-books issued by a leading firm of publishers. Those on harmony, counterpoint, orchestration, &c., are admirably done, but when Church music is the theme one comes across hopeless statements like the following: 'From Bach the motet received a much freer expression. That great master *abandoned to some extent* [italics mine] the cantus firmus, and substituted for it the Protestant chorale.' That a musician of eminence, as was the author (except in history-making), could seriously write this—when every sound student of music knows that long before the end of the Polyphonic period composers had discarded the exclusive use of the *canto fermo* in favour of original themes—only shows how widespread is the ignorance of musical history, and how urgently it stands in need of the expert historian. The same writer in describing the *Miserere* says, 'There are two minor forms [of it], the *Salve Regina* and *Ave verum Corpus*.' This is as near the truth as to say 'There are two minor forms of the Athanasian Creed, viz., "God save the King" and "Yankee Doodle."'

This is not the place for a study of the development of Church music, but the reader may take it from me that such a study—in the light of *liturgical* developments, and general European history—would lead to a complete reversal of text-book judgments.

True, there are one or two weighty indictments that deserve attention, *e.g.*, the use of secular songs as *canti fermi*, and the use of even lewd *chansons* that echoed down cathedral aisles in harmony with the strains of *Kyrie eleison*. But they only emphasise the hackneyed quotation—'The evil that men do lives after them; the good is oft interred with their bones.'

The glorious music of the Polyphonic period—of Josquin, Lasso, Palestrina (to say nothing of our own Tye, Tallis, Whyte, and Byrd)—has too long been interred in libraries and museums. Consequently the text-book compiler, knowing next to nothing about its structure, can tell us next to nothing about its beauty. But he has, instead, retailed *ad nauseam* a list of 'abuses'—all of them incidental, and most of them of doubtful authenticity. After all, if great composers did write Masses on the tunes of *L'homme armé* and *Les nez rouges*, it was because they were good tunes, and worthy of such treatment. If lesser composers treated baser songs and baser tunes in like manner, it is only what one would expect lesser men to do. Bad music and bad composers have flourished in every age.

What we want to know is: Did this bad or irreverent music predominate? Did it leave its stamp on the period to a greater degree than did good music? Did it increase to such an extent as to cause the collapse (as the text-book writer says it did) of the Polyphonic school? No one who has made a serious study of the period could possibly answer Yes. Even as regards the introduction of lewd songs, I gravely doubt their widespread prevalence. I have come across some instances of their use, but for reasons unnecessary to detail here I accept their presence in musical texts with many qualifications.

Is it not time that we made some serious attempt to become acquainted with the real music of this great period? Let us leave the text-book hack to babble of as many 'abuses' as he pleases. Let us take for granted as many of them as he pleases, but do let us go to the literature itself, and form our judgment on that. I have never read a text-book that showed the least acquaintance with it. The critic above quoted, gravely stated in the *Contemporary Review* that Palestrina's secular music was negligible, and that he only wrote four madrigals. (At the present time I happen to have 139 of them in my library.)

It is to be regretted that little worth mentioning of our great composers—Fayrfax, Taverner, Tye, Whyte, Tallis, Shepherd, Mundy, Byrd, Philips—is yet in print, consequently the text-book compiler can still continue (uncontradicted) to write nonsense concerning them. But the complete works of Palestrina, Lasso, and Vittoria, and the principal works of the other great Continental composers can now be had in printed form, so there is no excuse for any more of the wild writing concerning them to which we have been so long accustomed.

The most casual study of the music of the Polyphonic period will show it to be a great period; a period that produced noble and sincere music (as noble and sincere as has ever been written), and that it was not the text-book man's list of 'abuses' that brought it to an end. Its history is simply the threefold story of every other period of art: (1) The evolution of the new art form; (2) The development of this art form until its resources were exhausted; (3) The birth of new art forms, and the passing of the old.

One more popular delusion concerning Church music has had a curious sequel. Luther, as is well known, retained (with the exception of the Offertorium) the Latin portions of the Mass usually sung by the choir, and John Sebastian Bach established the custom of breaking up the *Gloria* and *Credo* into separate movements; also elaborating *Sanctus*, *Benedictus*, and *Agnus Dei*, and setting to music the portions of them reserved for the celebrant alone. From the Lutheran point of view there was nothing to be said against this symphonic treatment to meet the requirements of the Lutheran liturgy. But from the Catholic point of view it would have been indefensible, since it must necessarily have interrupted the progress of the Mass at important points. Furthermore, the singing of the celebrant's part by the choir was a contravention of rubrical directions. In the 18th century however, Haydn, Mozart, and the rest of the Viennese School, fascinated by this symphonic

form, adopted it, and an easy-going age condoned their breach of liturgical laws, in view of the brilliant musical programme they provided. Their music was printed again and again in cheap editions, and in English-speaking countries it has enjoyed an uninterrupted vogue up to the present day. For want of other accessible models it came to be regarded as the normal type of Mass music, and when Pius X. in his 'Motu proprio' recalled Catholic choirs to their duties in this respect, a wail of self-pity arose from English ones at the proposed supersession of what they had come to call 'the good old Catholic Masses.'

The humour of the situation lies in the fact of Catholic choristers—who would be horrified at the suggestion of countenancing Lutheranism—giving their passionate adherence to a type of Mass music which in its origin, form, and structure, is Lutheran and Protestant.

PROGRESS AND POVERTY.

By G. H. Clutsam.

Two recent books on the subject of Harmony,—'The Evolution of Harmony,' by Dr. C. H. Kitson (Clarendon Press, 8*s.* 6*d.* net), and 'A Study of Modern Harmony,' by René Lenormand, translated by Herbert Antcliffe (Joseph Williams, Ltd., 5*s.* net),—taken conjointly, comprehend practically everything that is valuable towards an understanding of the historical development of the subject, and exemplify much of its modern aspect, without, however, in either matter, providing a tangible method of utilising the material displayed in such an interesting profusion. Certainly, after an examination of M. Lenormand's book, one might easily join issue with Dr. Kitson when, in his well-considered and promising preface, he says that 'it must be obvious to anyone who has studied the history of music that the growth of harmonic resource is a natural evolution.' To put the point very broadly, it might more soundly be asserted that modern music is the outcome of conditions that compelled the modern composer, struggling for a new outlook in his creative career, to depend on his instinct and sensitive appreciation of the wonderful possibilities opened out in recent experiments in the domain of sound, as the surest, if not the only, guide and stimulant to the call on his creative power. He certainly would not trust in the inspiring influences of the old practices based on polyphonic and contrapuntal principles.

It is only in recent years that the secret of the massed sounds offered by nature in the vibrant and illuminative material contained in the harmonic series, is being slowly but definitely revealed. Slowly, because in the endeavour to bring two distinct things into some sort of line, the efforts of the theorist—who has been entirely dependent on the historical idea—have confused and distorted all sense of the actualities and necessities of the case. The suggestion of an evolutionary cohesion is an invertebrate struggle to maintain a dangerous fallacy, which is principally concerned in sustaining the illusion that the old classical masters are irreproachable models, and form an ideal basis to the aspirations of the modern student. Of course if the maturing composer is happy and contented in being beguiled into the idea of developing his talent on the lines that gave the world the old masterpieces, he might easily flatter himself exceedingly by frequently reaching a level of attainment that would at least equal much matter whose age and authorship command a general but scarcely an intelligible respect and reverence.

Considering the modern facilities at the disposal of the young student, one of which—the ubiquitous pianoforte—is entirely at his personal and independent disposal, there is much that is not only puzzling, but appears impertinent, in the conventions of the theorist in dealing with what he considers the preliminaries of teaching. For one thing, he insists on intruding a very elaborate exposition of congested material on the intelligence of a pupil, who has probably sensed its principles instinctively a considerable time before he felt definitely urged into the study of composition. Harmony is treated as a thing apart from actual composition, when both subjects are actually united in bonds that definitely refuse to be severed. As for counterpoint—the elaborate efforts to make it a distinct study based on futile and obsolete laws, when according to all modern and the only practical considerations of its idea and utility, it is tributary to harmony, make one blush for the confused thinking of the modern professor.

The earlier part of Dr. Kitson's book, which conforms, with some unimportant deviations, to the conventions of all other books on the subject, in its very nature must prove as unhelpful and distracting to the veritable tyro as it is entirely superfluous to the pupil who is anxious to get on with his business. At the outset, a study of the Modal Scalic system is valueless. Its importance has been irrevocably discountenanced by the system of equal temperament.

Dr. Kitson recommends the idea of ear-training by a systematic study of intervals and simple combinations of notes, with the pianoforte as guide. He also, following the old methods, explains briefly what he terms the 'Palestrinian principles' of melodic progression, pointing out the undesirability of certain leaps in a melodic line that many a student, with a real appreciative sense, must have imagined (and even the classics would back him up) as frequently very desirable. Instinct would have told him exactly how to manage these things without any reference to authority. If it didn't, then the possibilities of his career as a maker of any sort of music would not exactly be the most hopeful.

Precisely the point one would like to make is this. Nowadays, the young composer by a natural, or it might be casual or gradual, assimilation of the general essentials of his prospective art, and almost inevitably through the medium of that most imperfect, but supremely useful instrument, the pianoforte (we can allow also the organ,—but that is another

story), acquires a certain but firm control of a limited means of expression in music, that is beyond the power of provocation by any book. In his early efforts he will resent any suggestion of being deprived of his stimulant, the instrument. It is at the keyboard he finds his only encouragement, and he has, happily, vast resources at his disposal in pianoforte literature of all sorts and conditions that serve as a delightful fillip to his musical intelligence.

When he feels impelled towards a timid creation he will not reproduce five-finger technical exercises (that is what the books suggest to him!), but will dabble probably in the resurrection of the more complex *clichés* that have appealed most generally to his taste and fancies. His predilections may run in the direction of music that is of a reprehensibly popular nature. He may want to do nothing better than a so-called 'royalty' ballad, and he almost inevitably does it, and more than likely, such is the perverse way of things, achieves publication. We can then strew flowers on the grave of a lost soul. If he expands as the writer of the music to a successful musical comedy or 'revue,' we can crown him with laurels, but this type of creative genius, of course, scarcely counts in this article, unless it be to show that the books, if they were ever approached, had nothing to do with his wild career, either for good or evil.

Actually, if their ways had not been so circuitous and unpleasant, they might have exerted a saving influence. It is not, however, so irrelevant as it might appear to consider the case of the individual who is 'out' for popularity, but knowing his weaknesses in the matter of finding suitable harmonies for his tunes, seeks instruction from some well-established and authoritative book on the subject. He finds himself in an alien land, where everything is strange, extraneous, and, to his perception, possibly exotic. With all the wealth of acquired and formidable knowledge presented to him, delve as he will, his gleanings are at the antipodes of his requirements, and deliberately hostile to his purposes. He has no ambition to write hymn-tunes, or some adventurous but dull work for a four-part chorus with organ accompaniment.

A chapter on Phrase formation (such as Dr. Kitson offers) makes no appeal to him, for he has no earthly interest in Iambic feet, Trochaic Tetrameters (one very likely with a Catalexis), or Perfect or Plagal Cadences, or any other portion of the learned paraphernalia with which this type of instruction is encumbered. He has already imagined infinitely better and certainly more effective and varied phrases, rhythms, and cadences, all out of his own head, than any of those in the examples placed before him, and although inwardly conscious of his superiority, is naturally nervous in disputing the value of such weighty and authentic material. Probably he does not know whether he is required to write 'up' or 'down' to the curious quality of the exemplary music offered him. Regarding chords and their inversions (that paralysing discovery of Rameau), he has, at a very early stage in his activities, realised that any ordinary triad is precisely the same combination in either its first or second inversions, and that his ear, in its humble way, can tell him better what to do with them than all the books in existence.

In any case, he must be at a loss to understand why he should be confronted with the technique of any other century than that of the twentieth. If he should happen on Dr. Kitson's book he would have one thing to be thankful for: there is an elimination, although not entirely, of the stultifying and humiliating 'figured bass' idea. But what is offered in its place is, intrinsically, equally uninforming and inefficacious. He does not, emphatically, want to know how to harmonize the popular music of a long-forgotten day. Minuets, sarabands, rigaudons, or other favourite, if antiquated, forms are foisted on him for select and individual treatment and lead to no end.

Now, if the theorists and teachers of harmony would only assist him in the embellishment or adornment of tunes that are part and parcel of the popular tendencies in his own particular period, they would be doing him an immense service and improve the standard of music at a point where it is most needed. To put it bluntly, the teacher glorifies a standard of quality in a period that is definitely defunct, at the expense of a corresponding value in similar material in his own day. If he had done his artistic duty the lighter quality of music essayed by so many composers, and not in itself an undesirable thing, would not have suffered from the paltry technique with which it is unfortunately too frequently adorned.

When we come to the young student with higher ideals, however, the same bungling influences and ill-imagined artifices are not only similarly present, but are dangerously accentuated. To him is revealed pretty exactly all that the classics did, and how and why they did it, and an entirely false value is placed upon their achievements. But when he wants to know why the moderns, with a logically expanded language at their disposal, do precisely what they *are* doing, laborious efforts are made to explain away quoted extracts by ineptitudes from the grammar of the past. As a matter of fact, it is not only with the recent moderns that explanations appear preposterous.

Dr. Kitson even finds himself at loggerheads with the gentle and felicitous Mendelssohn, mainly because he is hampered by certain formulas concerning part-writing that are now as extinct as the dodo. He quotes a few bars from the Quintet in A major, emphasises the effect of a harmless little movement in which the first violin and viola are associated, and goes on to say:

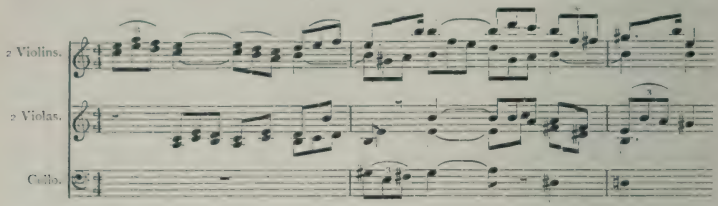
> These are not independent parts, and the fact that Mendelssohn wrote them does not place them above criticism. The effect here as blocks of harmony is of course perfectly good; we are, however, criticising the parts. It must be admitted, however, that the two phrases are separated. Nevertheless Mendelssohn is often a careless writer. In the exposition of the first movement of this Quintet there are several things which a University examiner would blue-pencil.

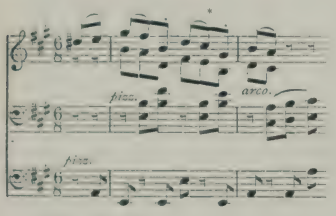
But who wants to write for University examiners?

However, to encourage the student in this direction, Dr. Kitson later on softens the terrors of the venture:

> But the student is much too prone to believe that his work is rejected chiefly on the ground of technical errors. Such is not the case. The author has known exercises that were practically flawless in technique rejected, simply because they were not good enough as music. And such a verdict is surely just. On the contrary, he has known work which contained a profusion of octaves and fifths and so forth, to be accepted, because it was obviously the work of an artistic musician with ideas worth expressing.

Two examples are appended, each headed 'Mus.Bac., May, 1911,' but it is not indicated as to whether they were rejected or accepted, and an examination of their contents provides no answer. On the score of an accuracy that is exigent in the treatment of any sort of music, however, it is to be hoped that the notation of the following extract at the point asterisked, which shows a clear want of feeling for the progression, was sternly blue-pencilled. It is from a String Quintet. I give it in short score:



Further on, in some exercises on Harmony in five parts, the following passage is offered as a beginning to be modulated into various keys:

Dr. Kitson is of course quite right in pointing out the harmlessness of the fifths in the viola parts at the outset, but what about the theory of displaced notes (one of the few technical indispensables left over from the old principles) at the asterisked group of notes?

It is interesting to note that after due inspiration from this innocuous piece of five-part writing (there are two more bars on the same harmonies) the student is asked to continue, modulating into C♯ minor, D major, B♭ major, A major, F major, and return to A major. There is nothing in the preceding 400 pages (including the chapters on modulation) that will show him how to do it!

(To be continued.)

Occasional Notes.

Mr. Newman on Criticism.

In an article on 'Criticism and Consistency' by Mr. Ernest Newman which appeared in the *Birmingham Daily Post*, on January 17, Anatole France's definition of criticism as 'the adventure of a soul among masterpieces' is quoted and discussed, and the writer goes on to say:

> It is the critic's business, then, not merely to send his soul adventuring among masterpieces, but to decide as accurately as he can whether the new music that comes before him day by day is of the masterpiece order or the other, and to give his reasons—not simply state his personal conviction, but give reasons that can form a basis for discussion with other unprejudiced people who are also anxious to see a given new work as the world is likely to see it in twenty years. Now newspaper criticism, I can imagine the devil's advocate saying, if it is not right can do a good deal of harm. It may discourage a composer; it may prejudice a certain number of people against a work. For a critic to admit one mistake is to admit that he may have made hundreds and may make hundreds more. Why then should the public place the slightest reliance on any of his judgments? The answer is that no critic can hope to command the assent of *all* his readers to everything he says. People speak of the critic being unable to get away from his own personality, which is quite true; but in the very terms of the case the public is made up of all sorts of personalities, and there is nothing it can say against the critic—such as that his liking or disliking for a given work is governed by his own artistic palate—that cannot be said also of every one of his readers. All that can be expected of the critic is that he shall have a more catholic palate than the average man, and that he shall be on his guard against merely temporary or local aberrations of the palate. Absolute consistency over the whole of his critical life it would be absurd to expect from him; the decades bring about slow mental changes in us all, against whose unconscious operation we are as helpless as against nature's physiolcgical changes. Still, a man's intellectual life, by the time he ventures to display it in public, should be so fully developed and of such consistent substance that caprice, temper, or circumstance can play practically no determining part in it later. A man may like some of Wagner less at forty than at twenty, or some of Bach and Mozart less at twenty than at forty; but a total loss of an old belief in a composer would point to a dangerous instability of temperament.

Violent fluctuations of opinion, even in the course of many years, should be impossible to any critic who has conscientiously studied a work before he delivers himself of a judgment upon it. When we are inclined to be angry with the older critics who failed to see the greatness of Beethoven or Wagner, we should remember that as a rule they had to listen to these men's works without an opportunity of previous study of the score. The better musician a man is to-day, the more cautious he would be in passing an opinion upon a big new work merely upon one performance or two. Yet—and this is the most unfortunate feature of the case—modern music is so expensive that only a critic here and there can afford to buy all he needs. I can get the latest play of Hauptmann or Tchekov, for instance, for two or three shillings; but for a single opera of Strauss or Moussorgsky or Rimsky-Korsakoff I have to pay twenty shillings or more. I can get the whole works of a living poet or novelist for a pound or two; but a full score of 'Salome'—a two-hour opera—costs about £30. If a man intends to become a musical critic the first thing he should see to is that he is born of rich parents. And even if he has money enough to buy all the music he wants, he is still liable to error by becoming too closely attached to individuals or to parties. The Brahmsians, for example, have given us singularly little good Brahms criticism, because of the personal devotion of some of them to the man himself, and of the influence exercised by these upon the younger critics who grew up under their tutelage. Occasionally the æsthetic prejudice of a clique may react disastrously upon a critic's judgment even of classical music. Spitta, for example, could not be quite honest in his attitude towards Bach's pictorialism because pictorialism was supposed to be a vice of the Lisztians, and Spitta was a stalwart of the anti-Lisztian Brahmsian camp. The critic, in fact, if he wishes never to be reproached with inconsistency, should have an ample income, no friends, unlimited time for study, and the choice of his own time for writing, and should say to himself, before every sentence he pens, 'Now I wonder how this will read ten or twenty years hence.'

Saint-Saëns on Wagner.

Saint-Saëns wrote an article in the Paris *Figaro* a few days ago on the attitude which French musicians should adopt to Wagner. He was moved to indignation by an attempt to excuse Wagner's 'Capitulation.' He had no difficulty in proving the futility of the argument that Wagner really set himself to satirize the Germans who made a fetish of everything French rather than the French themselves. This is sophistry, and it is wiser to look on this whole episode as an indiscretion, for which the misery Wagner had endured in France was some palliation. The main point of Saint-Saëns's article is, however, not this. He speaks of the senseless imitation of Wagner by some French composers, and reminds them that they are really acting in opposition to the true spirit of Wagner, who urged all German composers to remain German. 'There,' he says, 'Wagner spoke words of gold,' and for a Frenchman Wagner's message is that he should remain French. 'In that sense only can one be a Wagnerian,' he adds, 'and in that sense he is proud to reckon himself as being one.' The article is not without its applicability to the British composer of to-day.

An Appeal from Paris.

An influential Franco-American Committee has been formed in Paris under the patronage of Mr. Whitney Warren with a view to find ways and means of assisting students of the Conservatoire Composition Classes whose circumstances have been so disastrously affected by the war. The Committee desire to comfort those who are fighting with the Army with the assurance that they are being sympathetically thought of, and that those at home who are dear to them will not be allowed to suffer distress. For this purpose funds are pleaded for. The active committee includes MM. Whitney Warren, Ch. M. Widor, Paul Vidal, Blair Fairchild (treasurer, address: 5, Pillet-Will, Paris), Mlles. Nadia and Lili Boulanger (secretaries, address: 14, Rue de Madrid, Paris), Dr. Camille Saint-Saëns, MM. Gabriel Fauré, Theodore Dubois, Emil Paladhilhe, and Gustave Charpentier.

When is an Orchestra an Orchestra?

What is an orchestra? This question has often been discussed, but a categorical answer is hard to find—least of all when a court of law is asked. A judge at Berlin has, however, boldly stepped into the breach: 'It is an orchestra whenever four musicians at least play together under the direction of one person, even if that person plays one of the instruments, provided always that he has a conductor's part.' We have not yet heard what the musicians of Germany think of this new definition.

Fine Language for Critics.

Writers of concert notices experience considerable difficulty in setting forth their news other than baldly. Space is generally valuable, and when Mr. So-and-So sings, the plain statement of fact often has to suffice. The following, from a provincial paper, shows what can be done—when the Editor gives you elbow-room:

> The fading light of the winter afternoon was dimming the rich colours in the stained-glass windows of the —— Chapel, as it has dimmed them tens of thousands of times since this church of many centuries was erected, when Mr. ——— stood up to give St. Peter's solo from 'The Kingdom' by Elgar.

We are informed that Mr. J. S. Shedlock has resigned the post he has held with so much usefulness since 1901 as musical critic to the *Athenæum*. Mr. Shedlock has been a frequent and highly-valued contributor to the *Musical Times*. Later we hope to say more as to his honourable career. He was born at Reading in 1843.

The knighthood conferred on Mr. Thomas Beecham is a right royal recognition of the great services this able and enterprising conductor has rendered to music in this country. The baronetcy bestowed on Mr. S. Ernest Palmer may also be claimed as a musical honour. The Patron's Fund, which he so generously endowed, is evidence of the interest he has for the art.

A critic in the *Wallasey News*, writing of a performance given by the Rake-Lane Brotherhood, says:

> There is hardly a page in Handel's 'Messiah' that does not bear the impress of emotional unances, strong accents, intensified diction, mobile tempo, and give-and-take part-singing, of which the oratorio, with, perhaps, two or three exceptions, is a model of sensitive and popular quality.

Such very fine writing deserves wide publicity. 'Unances' is a misprint, but we leave it.

Overheard at the Musical Association meeting on January 18, after it had been announced that at the next meeting a paper would be read on 'Monteverde': 'Which Verdi is that?'

The Index for Vol. lvi. (January to December, 1915) of the *Musical Times* is now ready, and can be obtained free on application to Messrs. Novello & Co., 160, Wardour Street, London, W. Special covers for binding can also be had, price 1s. 6d.

ORPHEUS CHEZ NOUS.

By Harvey Grace.

Before leaving the house I had been thinking about the revival of domestic amusements, and especially home music, brought about by the dark streets. The subject was still in my mind when I ran against him—literally—in Acacia Road, where he had paused before a garden gate on which was inscribed in gilt capitals the cosy legend 'Chez Nous.' I saw nothing odd in the fact that there was no shock at our impinging. Nor did it seem strange that though the night was cold, with a drizzling rain, he was clad only in a loose linen garment and was bareheaded. That there should depend from his shoulders a musical instrument—picturesque, but apparently of very limited possibilities—was also to be expected.

I began by asking him one of the three inevitable questions of to-day: 'How is the war affecting you?' 'Haven't been so busy for æons,' he replied. 'But surely,' I said, 'that's odd. There are so few concerts compared with pre-war days——'

He broke in: 'Public concerts, yes! But music-makings, no! A neglected Elizabethan poet has described my job in lines familiar to you all, though not many of you could say off-hand in which of his works they occur:

"Orpheus with his lute ——"

though I may point out, by the way, that my instrument' (here he lightly ran a hand across the strings, and there trembled away into the suburban silence a few fifths—consecutive, I noted with pain), 'my instrument is not a lute, but a lyre. But in your Shakespeare's days the lute was *the* instrument, so with that disregard of the verities allowable only in a genius, he wrote it down a lute.'

'Bacon would have made no mistake,' I murmured.

'No,' he replied: 'also he would have made no exquisite poetry. He would have found it as difficult to write these lines as to refuse a bribe:

To his music plants and flowers
Ever sprung: As sun and showers
There had made a lasting spring.

'Aren't they delicious? One might almost write them on a scrap of paper and wear them as a buttonhole, they are so fragrant and fresh. The song ends, you remember, by pointing out that

In sweet music is such art
Killing care and grief of heart
Fall asleep, or hearing, die.

I will not stay to dwell on the fact that some of your composers and singers have made havoc of the grammar by regarding the word "killing" as a verb instead of an adjective, but pass on to point out that there never was so much killing care and grief of heart as now, and, therefore, never so much need for the healing side of sweet music.'

'Concerts——

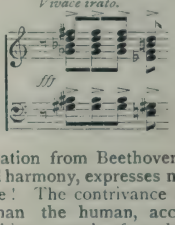
'Concerts! whoever went to King's Hall with "grief of heart," and found it die? How much "killing care" has "fallen asleep" at the Ionian Hall? When folk have a pain in their body, they send for the doctor. When the pain is in their mind or conscience (if it is a very bad one, and especially if it is combined with physical twinges), they call in the parson, or have recourse to one of your more fashionable forms of witchcraft. But do you ever find them sending for a musician to give them tonal soothing syrup? There are few recorded cases since Saul sent for a young man who was a cunning player upon an harp, and even he, the cure effected, threw things at the artist. Concerts have their uses in setting a standard for the amateur to aim at (or avoid), and are economically important, since even professional musicians must live, but the best music from a curative point of view is that which people make for themselves. It is not the hearing, so much as the actual making, that cures the "hump." You have of late years become too much a nation of listeners. Hundreds of thousands more of you than now do so, might easily become sufficiently good performers to do yourselves a great deal of mental and physical good. Sit at the feet of the skilled professional, by all means, but make your own music as well, though not in public. However, I think matters are on the mend. One of the things that you English will have to bless the war for, is the discovery of your own homes. There has not been so much reading or music of an evening under your roof-trees for generations.'

'But a lot of the music is mechanical,' I said: 'Surely you don't approve of the pianola?'

'The pianola shall have my benison because it is an improvement on the individual in all but a very few cases. The human more often than not has one short-coming that is simply fatal to his performance of anything but the simplest music,—he is hard-up technically. The pianola's deficiencies do not lie that way, and the other drawbacks are rapidly becoming less.'

'The gramophone'——

He smote the strings of his lyre impatiently,—



That little quotation from Beethoven, brought up to date by triplanal harmony, expresses my feelings about the gramophone! The contrivance does everything rather worse than the human, accompanied by a whirring, scratching sound,—for which, it is true, there is no extra charge. Everything that goes into its metallic maw suffers a sea-change into something strange, but not rich. A good voice goes in clear and reappears of the tin, tinny. An orchestral performance is interned balanced, and comes out with insignificant details unexpectedly taking the place of the whole,—the flute drowning the tuba, or a few notes of the oboe hitting you in the eye like a blast of Doom. I once heard a gramophone disgorge a performance of "Adeste Fideles" by a cathedral choir. At the other end of the instrument I know the choir to be one of outstanding excellence. As they reached my pained ears on this occasion they were an ill-balanced rabble, apparently in the early stages of asthma. I smile on the pianola, but when the gramophone comes in at the door Orpheus flies out at the window.'

'Have you any suggestions to make as to the kind of music for home consumption?' I asked.

'Lots,' he replied, 'but I won't stop to make many, since time presses; and, moreover, it would be a mere casting of pearls. If I thought any of you English amateurs would listen, I should lay stress on the treasures of native music which are rarely drawn on in the home. You have a wealth of glees, part-songs, and madrigals second to that of no other country. It is thoroughly national: indeed, it would be possible to write a tolerable history of the social progress of England from materials contained in your part-music, from "Sumer is icumen in" down to the latest eccentricity of'—(here he named a well-known composer of to-day—or to-morrow). 'But the performance of it is generally left to large societies.

Yet this vast store contains hundreds of pieces of delightful music which are exactly the thing for the domestic circle. But what do we find?' He waved a hand towards 'Chatsworth,' a house three doors off. 'In that house there are five tolerable voices,—a very fair quartet, with paterfamilias able to provide an extra bass if required. None of the five people are fitted, either vocally or temperamentally, for solo performances. With practice they would be able to give capital performances of part-songs, and would in the process learn something about reading, rhythm, time, and other things about which at present they know little. This being the case, of course, they all essay songs which they fondly imagine suit them. Papa, for example, priding himself on some half-dozen low notes of uncertain intonation and of a hollow and desolating timbre, elects to appear vocally in the rôle of a brigand, or gipsy, or some other of the less reputable professions, forsaking these shady paths only to adventure himself on the rolling main. In the last line of songs dealing with these marine excursions he is, of course, provided with an opportunity of plumbing the vocal depths, which he does with draughty gusto. He is small of stature, with an incomplete and involuntary tonsure, and his chest has long since left its original moorings and come to anchor lower down. Item, he has two, and in his more comfortable moments, three chins. Altogether, anybody less like an outlaw bold, a gipsy free, or a jovial tar (*with* his yo-ho!) you cannot easily imagine. I need not dwell on the exploits of his son Harold, who sings passionate love-lyrics, and who has so little control over his voice that in the more fervid passages he unconsciously transposes his part a semitone higher. When remonstrated with, he claims that expression is more important than pitch or time, and says that anyway, sharp singing is better than flat, clinching the matter by quoting one or two well-known public performers who are not slavish in the matter.

'I pass over, too, his sister Myrtle, who having great admiration for a saucy comedienne famous in musical comedy, regularly buys and sings the songs made famous by her idol. But Myrtle is neither saucy, nor a comedienne, and the points made at the theatre by Miss Ruby Delamere never reach "Chatsworth."

'If you suggested to our friends that instead of spending one shilling and fourpence many times over on songs which none of them can sing, they should buy part-music which they *can*, for a penny or twopence a copy, they would feel hurt. There are many thousands of "Chatsworths" in England, and the one kind of vocal music they know least about is the kind in which their countrymen have always excelled.

'Think, too, of the jolly folk-songs of these islands of yours, rattling tunes ranging over the whole emotional gamut, and full of vitality. But at "Chatsworth" they prefer the anæmic potboiler. Some day perhaps you will have crowded folk-song concerts at which your best ballad singers will do for your national songs what at present they do only for the potboiler. If and when you do, our "Chatsworth" friends will learn the difference between a strong tune and a series of melodic *clichés* more or less supported by harmonic ditto. At present the fact of the series of *clichés* having been sung—for a consideration—by such and such eminent songsters outweighs any critical considerations.

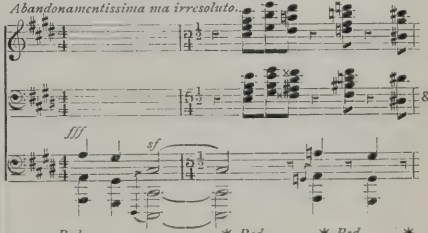
'Rounds, again: think of the actual musical interest in such examples as Purcell's "I will not count," or "When first the sun," to name only two out of many.

'And what fun can be had (fun for both singers and hearers) in such jolly medley rounds as "Mr. Speaker," wherein three people represent that part of our parliamentary proceedings known as a 'scene.' This is real honest, wholesome fooling, and when (as is often the case) the round is a piece of clever musical mechanics, the joke is all the richer. There is just that touch of incongruity which is the very essence of jokes of this kind.

'You should make more use, too, of songs with choruses. It is true that the modern dwelling-house, with walls so thin that on quiet days you can almost hear the people next door change their minds, seems hardly the place for chorussing. But choruses need not be shouted in a manner suggestive of the early stages of inebriation. Properly sung, in harmony, and the closure applied at a reasonable hour, neighbours would have little cause for complaint. At present they put up with many worse noises. Leaving the voice for the domestic instrument, what a pity it is more of your children do not play duets! There are thousands of pairs of brothers and sisters whose solo accomplishments are small, but who, if they joined forces, could obtain a musical result worth having. You can get all kinds of music, grave and gay, arranged duet-wise,—music difficult for one, but fairly easy for two players,—Bach's '48,' the Concertos, classical trios, chamber music, and symphonies, besides heaps of original music of all schools, ranging from some of Debussy's most elusive work to a Sousa March. Apart from the increased possibilities in the way of effects, the practice of duets would help players in many ways. But no! They *must* play solos!

'Ah! they are about to begin at "Chez Nous," and I must be on hand at the inauguration of what is to be the first of many musical evenings. I shall be disappointed with their choice of music, I fear. Barbara is about to open the ball with a piano solo. Of course she will assault the Prelude.'

'The Prelude?' I asked.

'There has been only one Prelude for years,' he replied, sadly; 'even as there has been only one "Spring Song," one "Wedding March," one "Intermezzo," and one "Humoreske." Barbara will never do more than splash round that prelude, but the result, though only approximate, will be sufficiently near for purposes of identification . . Good-bye!' . . . He glided up the garden-path and disappeared through the front door, just as Barbara began to *strafe* the keyboard. Some of her leg-hits were a bit wild, and her timing was at fault, while she gave one distinct chance in the slips; but after a rather uncertain start

she settled down and scored so freely all round the wicket that I was sorry when Mrs. Mowdywarp came in to mend the fire, and dropped the scuttle in her astonishment at finding that I had not gone out after all.

The *Dunedin Magazine* winter number (issued by the Edna Publishing Co., Ltd.), vol. iii., No. 3, has an account of Mr. John B. McEwen's career and a full list of his compositions.

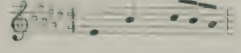
BACH'S FORTY-EIGHT PRELUDES AND FUGUES.

A New Edition.

Messrs. Novello & Co. are issuing a carefully-revised new edition of the immortal '48.' The following reprint of the Preface will serve to explain the special features of the issue :

The present edition of Bach's 'Forty-eight Preludes and Fugues' differs in some respects from all previous editions. A word of explanation of these differences may not be out of place.

There has been no editorial 'emendation' of the text itself ; that is to say, there are no notes in these pages that Bach himself has not set down. On the other hand, the manner of their setting down differs now and then, to a small extent, from that of Bach. The one reason for these variations from the script of the original is the desire to make the text more easily legible at the pianoforte both by those who know the Preludes and Fugues and by those who do not,—and more particularly the latter. The fugue form, more than any other, depends for its thorough appreciation upon a clear apprehension of the interwoven melodic lines as they recur. *A priori*, then, any device of notation seems justifiable that, without doing the slightest violence to the actual text, so disposes the melodic lines as to make their recurrence and their relative place in the fugue scheme at once clear to the eye of the player. The editor is aware that in some quarters it is regarded as a crime to make things clear for the student that he could find out for himself with a certain amount of trouble, but he cannot subscribe to this theory that a student is any the better off for having needless difficulties put in his way. If that were so, it would be not merely a laudable but a necessary act to confuse music for him that the composer has already made plain,—to give him more exercise, so to speak, by cutting a number of wrong roads along which he may tire himself out before he finds the right one. No one would seriously advocate an absurdity of this kind ; yet it is hardly less absurd to cling, out of mere respect for tradition, to a system of notation that is considerably less lucid than it might be simply because the composer, thinking more of his ideas than of their execution at the instrument, has laid out his notes on paper in the way that occurred to him at the moment. Any one who thinks it sacrilege to alter Bach's notation, on the ground that if the composer had not wanted the phrase to look so on paper he would not have written it so, may be invited to evolve, if he can, a consistent method of notation out of Bach's scores. The truth is that the composer will often write precisely the same phrase in two different ways, according to the fancy of the moment. In the eighth fugue of the first book of the '48,' for example, he writes the opening bar of the subject thus :

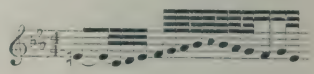


and the answer thus :

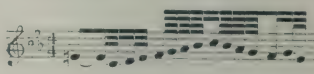
although on the analogy of other passages in his works he might have written it thus :

To Bach it was evidently all one. Where, then, the notation of a phrase can be made clearer to the eye by a slight alteration of this kind, the editor has not hesitated to make the alteration. The changed notation makes not the smallest difference to what the brain conceives or the ear hears. If the editor could feel that Bach himself attached any importance to the alto subject of one fugue being written in the upper stave and that of another in the lower stave, he would naturally have respected the composer's wishes. But it being impossible for him to see that the mere position of the melodic line on the paper makes the slightest difference to the effect, or for him to discover that Bach himself had any consistent method of notation in these matters, the editor has thought himself justified in taking the commonsense course of consistently printing all the music for the right hand on the upper stave, and all that for the left hand on the lower stave. He believes the student will in this way find a few difficulties lessened for him. The part-writing is never allowed to become unclear in this arrangement ; where the melodic curve inevitably passes from one stave to another its course is indicated, in the absence of connecting quaver or semiquaver bars or slurs, by connecting straight lines.

With a view to making the time-values of groups of small notes intelligible at a glance, confusing aggregations like :



have been broken up into their proper time-divisions :



As one of the purposes of this edition is to make Bach more accessible to the large number of students who work at him without a master, suggested metronome markings have been added, and a few hints given as to phrasing and expression. Bach has left no directions of this kind except those which appear in the following pages in Roman type. To keep the page as clear of superfluities as possible, in many instances only a pattern of the suggested phrasing is given. The student's own intelligence will show him where this pattern is to be repeated.

The fingering of the edition is new.

The text has been revised with scrupulous care. In doubtful passages where more than one reading exists, the variants are not given, but the editor has examined all the available evidence before coming to a decision.

The bars have been numbered for easy reference with Dr. Iliffe's exhaustive analysis of the '48.'

The ornaments in the old music are a study in themselves, for which purpose Dannreuther's book on 'Musical ornamentation,' and Arnold Dolmetsch's 'The interpretation of the music of the 17th and 18th centuries,' are recommended. The earnest student will do well also to acquaint himself with the general principles of Bach phrasing and Bach interpretation set forth in Albert Schweitzer's 'J. S. Bach.'

The new edition will be obtainable in six books at 1*s.* each, and in two parts at 2*s.* 6*d.* each. The first three books and the first part containing Nos. 1 to 24 are now ready, and the remainder will be issued shortly.

LA GUERRE DES BOUFFONS.

By Jeffrey Pulver.

(*Continued from page 19.*)

'La Serva Padrona' was followed on August 22 by 'Il Giuocatore,' a work in which many composers collaborated, but of which the major portion was written by Orlandini; the success of these intermèdes increased as their performance became more frequent; there can be no doubt that the French party were losing ground. The performance of Pergolesi's 'Maestro di Musica' (September 19, 1752) scored heavily on the Italian side, and the French could plainly see that the very existence of their opera was threatened. In quick succession followed 'La Finta Cameriera' of Latilla, 'La Donna Superba' by Rinaldo di Capua, 'La Scaltra Governatrice' of Gioacchino Cocchi (who composed for the London opera, 1757—62), 'Il Cinese Rimpatriato' by Selletti, 'La Zingara' of Rinaldo di Capua, 'Gli Artigiani Arrichiti' by Latilla, 'Il Paratajo' of Jomelli (one of the most important of the teachers who brought Italian music to France), 'Bertoldo in Corte' by Ciampi (who, with a party of Italian vocalists, produced some Italian comic operas in London 1748—62), and 'I Viaggiatori' of Leonardo Leo. There can be no two opinions as to the result of these productions; they achieved, for Paris, unprecedented successes; but although the intrinsic value of the works themselves was, in the first place, responsible for these successes, yet I think, with Jahn, that they were as much due to the methods of performance as to the works themselves.

> 'They were Italian throats, Italian methods of playing and singing' that helped the form of the vocal pieces to fall easily in the ear, and to bring out to the best advantage the easily-understood and well-sustained melodies of the visitors.—From Jahn's 'Mozart.'

While these things were passing on the stage, the parterre was equally busy; while the Italians were showing what true musicianship and artistry could do, the combatants of the pit and under the Royal boxes launched pamphlets against each other. Rousseau, in his 'Confessions' (Book viii.), says the two parties were 'as heated as if they had to do with an affair of State or of Religion.' The preliminary skirmishing that preceded the arrival of the Italians was followed by a brief armistice used to witness their first performances; it was not of long duration, for as soon as the French party saw the effect of these intermèdes upon the public they realised that some action was necessary to defend the operas of Lully, Rameau, and their adherents. The Baron d'Holbach, therefore, opened the dance with his pamphlet, 'Lettre à une dame d'un certain âge sur l'état présent de l'Opéra.' Grimm, by no means unwilling, and still having his armour upon him, immediately countered the stroke with his mocking 'Le petit prophète de Boehmisch-broda' (1753), which in biblical language prophesies the destruction of good taste unless Paris became converted to Italian music; the pamphlet was neat, biting, trenchant. Rousseau says: 'Le Coin du Roi voulut plaisanter, il fut moqué par *le Petit Prophète*,' and in the same section of the 'Confessions,' says that with the exception of his own contributions to the squabble, the 'Prophète' was the only one that survived, 'tous les autres sont déjà morts.' Grimm's 'Little Prophet' was reprinted in *Corr. Litt.* XV., p. 315 *et seq.*, and in German in the *Zeitschrift für Musik*, IV., p. 63 *et seq.* (Jahn). What Pougin ('Jean-Jacques Rousseau, Musicien') calls 'a deluge of satirical writings of all sorts' followed; and their writers did not hesitate to seize the 'You're another' method when they had arrived at the end of their arguments. Grimm's prophecy brought forth the 'Réponse du Coin du Roi au Coin de la Reine' by the Abbé de Voisenon. The Baron d'Holbach, who was the first in the field, then appeared in print again with 'L'arrêt rendu à l'amphithéâtre de l'Opéra sur la plainte du milieu du parterre intervenant dans la querelle des deux Coins'; Pidansat de Mairobert entered the lists with 'Les Prophéties du grande Prophète Monet,' and about half a hundred others. Meanwhile, the most brilliant pamphleteer of the Italian party, perhaps the most biting polemist of his era,—Jean-Jacques Rousseau,—bided his time. He was busy with the production of his own 'Devin du Village'; but as soon as he found the leisure he concocted what became one of the most famous pieces of polemical writing of the 18th century. His 'Lettre sur la Musique françoise,' published in November, 1753, at a time when the quarrel was beginning to subside, when the different writers had used up all their arguments and all their invective, could not fail, in Pougin's words, 'de faire un bruit du diable.' Rousseau himself had no small idea of this pamphlet; in the 'Confessions' he says: 'Le Coin du Roi . . . voulot se mêler de raisonner, il fut écrasé par la Lettre sur la musique françoise.'

Exactly what Rousseau's ideas on the subject of French music were are, I suppose, sufficiently well known to every student of the 18th century; nevertheless, there may be some few who have not yet come across the writings under consideration, and for their benefit it will be well to see what Rousseau had to say on the matter. The first thing that strikes one in taking up practically any of Rousseau's writings dealing with music is the implacable hatred he shows for the French musical art, and the Guerre des Bouffons gave him an excellent opportunity for showing his great talents as a polemical writer. That Rousseau cannot for a moment be taken seriously, in spite of his obvious love for music, is apparent. I have endeavoured to show what sort of musical and theoretical study he enjoyed, and to what degree of proficiency he attained, at another place.* Suffice it now to repeat that he never mastered the gentle arts of harmony, that he detested counterpoint because he never understood it, and that the fugue was for him a device of barbarism. We need not, therefore, be surprised to find his 'Lettre sur la musique françoise' full of ridicule for the Frenchmen who elaborated their scores. The pamphlet thoroughly vilifies everything French in the art; not only the composers themselves, but also the orchestra, the directors, the players—even the language. 'The French possessed no music,' said he, 'and if they did, so much the worse for them.' 'The French language was utterly unsuitable for setting to music,' he wrote; yet at that time he was enjoying the success achieved by his own 'Devin du Village,' which he wrote in French—and quite nice French, too! In passing it may be interesting to note that this opera secured for him a royal pension, and that Madame de Pompadour, that virtuous lady now a shining light in the 'Coin du Roi,' played a leading rôle in it on at least one occasion. Even in his letters Rousseau indulges in cheap jests at the very staging of the French operas. Here are one or two examples:

> The heavens are represented by certain bluish rags, suspended from rod or cords, like the *étalage* of a laundress . . . . the chariots of gods and goddesses are composed of four joists suspended by a thick rope like a see-saw; between the joists is a plank upon which the god is seated, and in front hangs a piece of coarse, bedaubed linen which serves as a cloud to this

* *v. The Commonwealth* for October, 1912.

magnificent chariot. Under the machine one can see the light of two or three stinking and badly-snuffed candles . . . . incense worthy of the divinities!

In similar strain he goes on (Letters, Part II., No. xxiii.) to describe the demons as they emerge from their traps, how the thunder and lightning are produced, and revels in sarcasm and irony to his heart's content, without, I suppose, hurting the box-office in the slightest. He does not even spare the French audiences:

By their hand-clapping one would take them for deaf people charmed at hearing, here and there, a more than usually piercing sound, encouraging the actors to redouble their efforts.

He leaves the effect of such treatment on Muses, Graces, and goddesses to the imagination,—'pour les diables, passe encore.'

When he attacks the orchestra he waxes warmer:

Imagine a *charivari* without end of instruments, without melody, a perpetual and trailing growling of basses . . . which I can never support for half-an-hour without obtaining a violent headache. . . All this forms a sort of psalmody to which there is ordinarily no melody or rhythm. But when by chance there is heard a sprightly air, there is a universal stamping; you hear all the *parterre* in movement following with great difficulty and great noise a certain man of the orchestra.

This last is the 'Batteur de mesure' of whom Rousseau has much to say in his Dictionary of Music: 'Whereas the German and the Italian, who are intimately affected, can follow and feel [the movement] without effort, and who have no need to beat the time.' But it is as Pougin remarks, 'He who wishes to prove too much proves nothing.' Rousseau was not entirely wrong, but he was also by no means always right. In Dr. Burney he found a staunch supporter; in the 'History of Music' (IV., p. 3) he says:

Rousseau, in his ingenious and spirited 'Lettre sur la musique françoise,' has confined his remarks chiefly to the vices of the French language; but to all, except the natives of France, a less eloquent and forcible writer might easily have proved it unfit for every kind of vocal music superior to a *Vaudeville* or *Chanson à table*.

And also:

But all he has said of the French recitative, false expression, want of measure and melody, is so true that the most reasonable part of the nation have long since given up these points, and only wish to preserve their language in the lyric theatre and to graft upon it the music of Italy.

Nevertheless, the good doctor was fearful lest he be drawn into some controversy, for he shields himself behind a footnote:

It is not my wish to be thought an implicit believer in the paradoxes of Rousseau when he says that the French have no music, nor ever, from the nature of their language, can have any, and if they have, *tant pis pour eux*. I regard it more as a sarcastic *bon mot* than a truth which will admit of demonstration.

But he does think 'there was too much good sense, taste, and reason in this letter for it to be read with indifference; it was abused but never answered.' It certainly was not 'read with indifference,' for Pougin tells us that it brought forth no fewer than thirty replies. Rousseau himself was never less modest than when he was speaking of himself as a writer on music. In his 'Confessions' he says:

'La lettre sur la musique françoise' . . was taken seriously, and raised up the whole nation against me, who thought themselves offended (vicariously) in their music. The description of the unbelievable effect produced by this pamphlet would be worthy of the pen of a Tacitus (!).

The appearance of Rousseau's 'Lettre' was 'the signal for a new shower of pamphlets. . . . The famous pamphleteer, Fréron, the audacious enemy of Voltaire, struck the keynote in publishing in his "Lettres sur quelques écrits de ce temps," two slashing articles which he did not hesitate to reprint in pamphlet form under the title "Lettres sur la musique française en réponse à celle de Jean-Jacques Rousseau"' (Pougin). Cazotte followed with his 'Observations sur la Lettre de J. J. Rousseau au sujet de la musique française.' The second edition of the Guerre des Bouffons being thus well under way, one Yso rushed into print with his 'Lettre sur celle de M. J. J. Rousseau, citoyen de Genève, sur la musique,' but the scribbler, being scarcely worthy of the lance of the 'citizen of Geneva,' was ignored. More considerable was the attempt of one Travenol; this gentleman, a member of the Opéra orchestra, had already appeared in print when he published, in collaboration with de Noinville, a history of the Opéra; his contribution to the quarrel bore the sweetly ingenious title of 'Arrest du Conseil d'Etat d'Apollon rendu en faveur de l'orchestre de l'Opèra contre J. J. Rousseau, copiste de musique.' Poor Rousseau! This 'copiste de musique' was a cruel reminder of the philosopher's early days of struggle when he preferred to copy music at 'so much a page' ('Confessions') rather than relinquish his association with an art he so dearly loved and which he so imperfectly understood. Another adherent of the French faction was the Abbé Laugier, who sent his shaft somewhere near Rousseau's armour when he launched his 'Apologie de la musique française contre M. Rousseau' into the world. Pougin, to whose work I am much indebted for many references, says that as many as sixty-three distinct writings appeared during four years, all bearing upon the Guerre des Bouffons. But the indefatigable Rousseau was not yet finished; he wrote and issued a 'Lettre d'un symphoniste de l'Académie royale de musique à ses camerades de l'orchestre,' in which he not only pleasantly protects the Italian music against the attacks of his adversaries, but also takes the opportunity of advertising the alleged ignorance of the orchestra. He accuses the members of the band of deliberately playing as badly as possible when accompanying the Italian productions, of playing out of tune, of ignoring all nuances and neglecting the rhythmic and dynamic indications. The brave instrumentalists were not slow in revenging themselves; Rousseau even suspected them of plotting to murder him! He writes in his 'Confessions' that his 'life was in danger. The orchestra of the Opéra hatched the honest plot of assassinating me when I should go out.' But, luckily for the admirers of Rousseau's later writings, the poor man slightly exaggerated the intentions of the benevolent musicians; they did no worse than burn him in effigy before the Opera-house amid inspiring scenes of mock solemnity. The directors of the Opéra, however, were more cruel; they prohibited the composer of the 'Devin du Village' from entering the Opéra, and it was not until twenty years later that he was permitted to revisit the scene of his success with his beloved opera—a readmission which he owed to the ministrations of Gluck.

It is curious to notice what effect these writings had upon the two schools of composition. While Rousseau was trying to prove how unsuitable the French language was to the purposes of music his own opera (in French) was being admired. To go from small things to greater, we find performed at about the same time such compositions as Rameau's 'Lysis et Délie,' 'Daphnis et Eglé,' 'Les Sybarites,' 'La Naissance d'Osiris' and 'Anacréon,' all given at Court, thus proving that the King was one of those

not won over to Rousseau's way of thinking either by the 'Lettre' of the 'Citoyen de Genève' or by the prophecies of that 'proud pillar of the Encyclopædia'; for His Majesty French was still good enough a vehicle for this music. The French faction can be said to have won a passing victory when the Italians were politely but very firmly asked to leave Paris (March, 1754); but their influence remained, and a French Opéra-Comique grew up that was the direct outcome of their visit. Even Rameau said on one occasion that if he had been twenty years younger he would have gone to Italy and have worked there with Pergolesi for his model; so that, although the French secured a nominal victory, the truth remained as before, that Italy had yet much to teach that France could with profit learn. Nevertheless, we find Burney saying in his 'Present State of Music in France and Italy' (1771):

> I perceive that the overtures and act tunes of this theatre as of the *Theatre Italien* are all either German or Italian. They begin to be ashamed of their own music everywhere but at the serious opera, and this revolution in their sentiments seems to have been brought about by M. Rousseau's excellent 'Lettre sur la musique françoise."

In which Burney shows the same *naïveté* as is so often discernible in Rousseau's writing. Dr. Burney, too, said that the disputes were not yet ended when he was writing his History; and just as Rousseau seems to have overlooked the fact that his own opera was written in the impossible language, so does Burney appear to neglect the presence of such compositions as Rameau's 'Surprises de l'Amour' (1757), 'Les Paladins' (1760); Grétry's 'Le Tableau parlant' (1769), 'Zémire et Azor' (1771), 'Richard Cœur de Lion' (1784), and a huge number of others; Monsigny's 'Le Cadi Dupé' (1761), 'Le Roi et le Fermier' (1762), 'Le Déserteur' (1769), 'Felix, ou l'Enfant trouvé' (1777), and very many more; and Philidor's 'Le Bûcheron' (1763), 'Tom Jones' (1765), and 'Les Femmes vengées' (1775). These are but a few of the many works in French that were written and played with success in Paris during the period succeeding the Guerre des Bouffons, and only four composers are named. Not all the ingenuity of Rousseau, nor the sarcasm of the encyclopædists, could persuade France that her language was not all it need be in music's service, or that her composers were insufficient or unable to satisfy her demands. But if the Guerre des Bouffons drew attention to only a few of the bad habits and customs prevailing at the time, and by so doing remedied them, it was not waged in vain.

Church and Organ Music.

MUSIC AND WORSHIP.

The first number of *The Free Catholic* contains an article by Mr. H. C. Colles on 'Music and Worship.' He considers that Church music suffers through having no standard. 'The mediæval Church had such a standard in the pure melody of its plainsong; its musicians were constantly departing from that standard and constantly being checked either by authority or by their own consciences, and brought back to judge the truth of their original work by that standard; just as hymn-writers, preachers, and makers of prayers of to-day are constantly brought back to compare their expression with the standard of the Bible language.' Surely if preachers and hymn-writers should use the Bible as a literary standard (though most of us feel that modern special services put forth by authority fall lamentably short of their model), Church music composers have a similar standard in the ancient plainsong. Mr. Colles seems to regard the restoration of this and other of the older types of music as being likely to convert the Church into a museum of antiquities. But at what point in the history of music are we to decide that the interest and value are purely antiquarian? Just as many of Bach's works are more modern in feeling than a vast amount of music written since his day, so there are plainsong melodies more fluid and modern than thousands of airs written even during the past decade. In music, as in literature, many things have been expressed centuries ago in terms that have an appeal for us to-day. That is why we can still open our Chaucer and Shakespeare, certain of finding more profit than in the pages of some living writers with huge circulations.

'Our own value for a great tradition,' says Mr. Colles, 'is not shown by copying it, but by fulfilling it. Palestrina reformed the music of the Papal choir, not by returning to plainsong, but by composing the "Missa Papae Marcelli."' True; but how if a Palestrina were given the task of reforming the music, not of the Papal choir, but of the village or parish church choir in England to-day? He would probably recommend the revival of the simpler forms of plainsong, or would compose music of which the chief characteristics should be the purity and absence of secular rhythms and associations that distinguish plainsong. There is the standard, and just so far as modern Church music, whether simple or complex, unisonous, homophonic, or polyphonic, suggests the inside of the Church rather than the outside, to that extent it is fulfilling a great tradition.

Mr. Colles says well what many are of late beginning to think, when he remarks that we should learn the value of silence. 'If we are not sure what music to have, let us have none. We can wait till the spirit moves us. We can avoid that dreadful practice of singing everything in our worship, whether there is occasion for it or not, of filling up the chinks with meandering on the organ, of putting in an anthem because the choir demands it.' He suggests as an alternative reading of a familiar rubric: 'In quires and places where they *must* sing, here followeth the anthem,' and concludes a thoughtful and suggestive paper with the true remark that when people feel the need for music, they will soon find the music that they need.

INSTALMENT OF A LAY-CLERK AT WESTMINSTER ABBEY: INTERESTING CEREMONY.

On November 23, 1915, Mr. Hatherley Clarke was installed as an Alto Lay-Clerk at Westminster Abbey, in the place of the late Mr. Schartau.

The ceremony dated from Elizabethan times, and was probably much older. After the Collect 'For all sorts and conditions of men' the service was stopped. The Precentor left his stall, and conducted the candidate into the middle of the Choir facing the High Altar, where he read the following form of installation:

> I, Leigh Hunter Nixon, Master of Arts, Precentor of this Collegiate Church of St. Peter, Westminster, by virtue of an order from the Right Rev. Herbert Edward Ryle, Bishop, Doctor of Divinity, Dean of the Collegiate Church of St. Peter, Westminster, do instal you, Hatherley Clarke, as Lay-Clerk of the said Collegiate Church, to discharge the duties, and to receive the stipend attached to the said office.

The newly appointed Lay-Clerk was then conducted by the hand and placed in his stall, and the following prayer read over him:

> Cape hanc sedem laudes Dei Celebraturus, in nomine Patris et Filii et Spiritus Sancti. Amen.

Returning to his stall, the Precentor read the accompanying prayer:

> O Lord, grant that Thy servant, Hatherley Clarke, Lay-Clerk of this Collegiate Church, may both see and know the things which he ought to do: and give him grace and power faithfully to perform what he hath promised and his duty requires, through Jesus Christ our Lord. Amen.

Mr. Hatherley Clarke is the third singer who has been appointed to the Abbey from St. Anne's, Soho, famous alike for its Bach services and its adherence to the old Cathedral music, which is still under the direction of Dr. E. H. Thorne.

Conferences on Church music as a rule take place in Town Halls, or drawing-rooms, in fact, anywhere but in church. For this reason the meetings held at St. Mary's, Primrose Hill, on December 11 and 18 were a new departure. There was a good attendance, in which clergy and organists were well represented. Dr. Dearmer and Messrs. Martin Shaw and Geoffrey Shaw spoke on such topics as plainsong, folk-song, faux-bourdons, and organ music. There was some excellent singing by the choir, and Mr. Alan May played organ solos. The proceedings were delightfully informal, interesting, and enjoyable, even to those who did not quite see eye to eye with the speakers. Most of the company took tea together afterwards. There is no better way of getting to know one another's point of view than by such pleasant gatherings. Two more were announced to take place on January 22 and 29, the first at St. Mary's, and the second at St. Mark's, Marylebone Road.

On December 15, many members of the St. Paul's Ecclesiological Society availed themselves of the opportunity of hearing the Rev. G. R. Woodward lecture on 'Carols' at St. Mary Aldermary, Queen Victoria Street, E.C. Mr. Woodward derived the carol from the religious plays which took their origin at Constantinople, and were designed to replace the Greek plays which had lingered in popular favour until the 4th century. He said that those which the choir had sung showed how far superior to the modern sentimental and weak carols were the old Modal melodies, grave, though with an undercurrent of mirth, plaintive and haunting. The lecture was illustrated by a small choir under the direction of Mr. Alan May. The music included sixteen carols from English, Breton, French, Italian, Dutch, and German sources, and choral preludes of J. S. Bach; and at the conclusion a Postlude on the tune 'Martyrs,' by Mr. Harvey Grace, was played.

At the dedication of the new organ at St. Mary's, Prittlewell, on December 15, Dr. W. G. Alcock gave a recital to an overflowing congregation. His programme included: Pastorale, Franck; Cantilène, Rheinberger; Adagio, Merkel; Allegro and Marche Pontificale, Widor; Legend, Dvorák, and his own Toccatina.

Parts 1, 2, and 3 of the 'Christmas Oratorio' were sung at St. Anne's, Soho, on December 17, and the remainder of the work on January 7. Dr. E. H. Thorne conducted, and there was a large congregation.

On December 26, Mr. John E. West's Cantata, 'The Story of Bethlehem,' was performed for the eighth year in succession at South Hackney Parish Church, with Mr. R. Bernard Elliott, the organist and choirmaster, at the organ.

At St. James's (Sussex Gardens) Parish Hall, on January 15, Mr. Harold E. Darke gave an interesting lecture on 'English organ music,' afterwards playing the following well-chosen programme:

John Bull (1562-1628)	...	'Vexilla Regis Prodeunt.'
John Blow (1648-1708)	...	Toccata for 'Double Organ.'
Maurice Greene (1695-1755)		Voluntary in C minor.
Sanders Dupuis (1730-96)	...	'Cornet' Air.
Wm. Russell (1777-1813)	...	Fugue in E flat (from Voluntary No. 7).
S. Wesley (1814-56)		Air.
T. Attwood Walmisley (1810-76)	...	Prelude and Fugue in E minor.
Basil Harwood	...	Prelude on the tune 'Irish.'
C. V. Stanford	..	Fantasia in D minor.
C. Hubert H. Parry		Two Chorale Preludes— (*a*) 'Melcombe.' (*b*) 'Old 104th.'

The lecture was in connection with the Church Music Society.

The third annual meeting of the Hampshire Association of Organists took place at Winchester on January 15, when Dr. Prendergast presided over a good attendance. The Association is in a flourishing state, the membership having increased during the past year from eighty to 110. The next meeting will be held at Southampton on May 6.

Under the will of Miss Lillian Massey-Treble, the Metropolitan Church, Toronto, receives $61,000 for the maintenance and use of the organ, and for the provision of twenty free recitals annually. The organ thus endowed is a large, modern instrument, given by the testatrix in memory of her father. It was designed chiefly by Mr. E. H. Lemare.

'Organist' writes to say that Mr. F. G. Shuttleworth, whose appointment to St. Mary Abbot's, Kensington, was announced in our January number, had held for twenty-seven years the organistship of Allen Street Congregational Chapel, Kensington, in addition to the other appointments mentioned.

ORGAN RECITALS.

Mr. S. H. Nicholson, at Sheffield Cathedral—Prelude and Fugue ('The Wedge'), *Bach;* Larghetto, *Wesley;* Lamentation and Christmas Offertoire, *Guilmant;* Berceuse, *Vierne.*

Mr. A. Dorey, at Christ Church Cathedral, Ottawa, Ontario (two recitals)—Festival March, *Lyon;* Carissima, *Elgar;* Grand Chœur, *Faulkes.*

Mr. E. Bartlett, at Arundel Parish Church—Prière, *Callaerts;* Postlude, *C. H. Lloyd.*

Mr. H. Hodge, at St. Stephen's, Walbrook—(English Programme) Impromptu, *Alcock;* Caprice Orientale, *Lemare;* Nocturne, *Goss-Custard;* Sonata, *J. F. Bridge.* At St. Nicholas Cole Abbey (three recitals)—Passacaglia, *Bach;* Preludio, E flat minor, *Rheinberger;* Fugue on B A C H (No. 1), *Schumann;* Postlude in D, *Smart.*

Mr. H. F. Ellingford, at St. George's Hall, Liverpool (two recitals)—Fantasia on 'The Old Hundredth,' *Parry;* Sonata in D minor, *John E. West;* Fantaisie Dialoguée, *Boellmann;* Christmas Postlude, *G. M. Garrett;* Rhapsodie No. 3, *Saint-Saëns;* Christmas Postlude, *Harvey Grace.*

Mr. Norman Collie, at St. Luke's, Tunbridge Wells (four recitals)—Festal Prelude, *Dunhill;* Overture in C minor, *Hollins;* Fantasia, *Olley;* Concerto in D minor, *Handel;* Suite Gothique, *Boellmann;* Sonata No. 1, *Mendelssohn;* Toccata (Symphony No. 5), *Widor.*

Mr. J. A. Meale, at Wesleyan Central Hall (four recitals)—Toccata and Fugue in D minor, *Bach;* Fantasia in E flat, *Saint-Saëns;* Triumphal March, *Hollins;* Finale Jubilante, *John E. West.* At Christchurch, Clacton-on-Sea—Concerto No. 2, *Handel;* March for a Church Festival, *Best;* Variations on 'Sandon,' *Meale;* Scherzino, *Lyon.*

Mr. W. W. Starmer, at St. Mark's, Tunbridge Wells—Funeral March and Hymn of Seraphs, *Guilmant;* Organ Concerto, *Stanley;* Variations on a Flemish Air, *Starmer.*

Mr. H. H. Maxfield, at St. John's, Altrincham—Fantasies on Christmas Carols, *Guilmant, Blair,* and *Faulkes.*

Mr. A. S. James, at St. Peter's, Rickmansworth—Sketch in C, *Schubert;* Rhapsody, *Saint-Saëns.*

Mr. Harvey Grace, at All Hallows', Gospel Oak—Carillon and Arabesque, *Louis Vierne;* Minuet and Trio, Lied, and Prelude in C, *Wolstenholme.*

Mr. H. Marshall Sowry, at St. Michael's, Gloucester—Concert overture, *Hollins;* Toccata, *Widor;* Caprice Héroïque, *Bonnet;* Finale, Sonata No. 1, *Mendelssohn.*

Mr. Albert Orton, at Walton Parish Church, Liverpool—Fantasia and Fugue in A minor, *Merkel;* Procession of the Magi, *Dubois;* Cornelius March, *Mendelssohn.*

Mr. Sidney A. Court, at St. George's Hall, S.E.—Tone-Poem, *Oliver King;* Intermezzo in D flat, *Lemare.*

Mr. C. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Allegro Finale, *Hopkins;* Con moto in B flat, *Smart;* Pastorale, *Lemare;* Christmas Postlude, *Harvey Grace;* Variations on 'Winchester Old,' *Charles Wood;* Grand Solemn March, *Smart.*

Mr. Allan Brown, at Tooting Congregational Church—Chant Séraphique, *Lemare,* Fantasia in E minor, *Silas.* At Central Hall, Tooting (three recitals)—Finale Symphony in E, *F. W. Holloway;* Concert Rondo, *Hollins;* Carillon, *Elgar.*

Dr. W. Rigby, at St. James's, Paisley—Concert Overture, *Best;* Carillon, *Elgar;* Caprice, *Guilmant.*

Quartermaster F. Hook, at St. Catherine's, Feltham—Grand Chœur No. 2, *Hollins;* Cantique d'Amour, *Lemare.*

Mr. J. K. Zorian, at St. Cyprian's, Salford—Cortège, *Debussy*; March on a theme of Handel, *Guilmant*.

Mr. Harold M. Dauber, at St. George's, Stockport (two recitals)—Rhapsody on French Carols, *Faulkes*; Aria, *Bach*; Festival Toccata, *Fletcher*.

APPOINTMENTS.

Mr. Sydney H. Cooke, organist and choirmaster, Parish Church, Denny, N.B.

Mr. Herbert Dalton, choirmaster, St. Paul's, New Southgate.

Mr. T. West Garrett, organist and choirmaster, Congregational Church, Worple Road, Wimbledon.

Reviews.

Three Psalm-Tune Postludes for the Organ. By Harvey Grace.

[Novello & Co., Ltd.]

The revival of the Choral Prelude has been a feature of modern organ composition, and the idea of incorporating Psalm Tunes in the form of a concluding voluntary is equally legitimate and welcome.

Mr. Harvey Grace has so treated the tunes known as 'Martyrs,' 'London New' and 'The Old Hundredth,' and has contributed a most useful series to the church organist's répertoire, which we venture to predict will be widely used. The first is a fine old tune, from the Scottish Psalter (1635) and is in the Dorian Mode. The 'flavour' of the tune is apparent throughout by suggestive phrases in manual and pedal, the complete statement of each phrase occurring at intervals in the highest voice, as in the ordinary choral prelude. The piece concludes most effectively with the tune above free Modal counterpoint.

'London New' has a stately movement of minims in $\frac{6}{4}$-$\frac{3}{2}$ time, the tune being given out at intervals on the Tuba. A free peroration suggested by the theme brings the short work to an effective and triumphant conclusion.

Of the three pieces the 'Old Hundredth' appeals to us especially by the ingenious canonic treatment and the effective figure of the accompaniment. The harmonic structure is dignified and effective, and the climax attained by the thrice-repeated statement of the first phrase, a major-third higher each time, is, if startling, undeniably effective. Altogether, we think Mr. Grace has again succeeded in producing work which we can only describe as dignified and worthy of the instrument for which it is written.

Catalogue of first editions of Stephen C. Foster (1826-64). By Walter R. Whittlesey, Assistant in the Music Division, and O. G. Sonneck, Chief of the Division, Library of Congress, U.S.A.

[Washington: Government Printing Office.]

Lovers of the songs of Stephen C. Foster will welcome this Catalogue of his numerous productions, issued by the Library of Congress (U.S.A.), carefully compiled by Walter R. Whittlesey and O. G. Sonneck. In addition to the list of 158 songs mentioned in Foster's Biography, published in 1896 by his brother, Morrison Foster, the Catalogue includes a number of songs not previously known. Of Foster's songs some are of enduring value, like 'The old folks at home,' 'Massa's in de cold ground,' 'My old Kentucky home,' 'Ring de banjo,' and 'Camptown Races' (the late Mr. W. E. Gladstone's favourite), and hence this careful bibliography has an interest more than local.

Battle Hymn. Words by Julia Ward Howe, music by Martin Shaw.

[G. J. Palmer & Sons.]

These well-known lines are here provided with a fine, vigorous tune, modal in flavour, and with varied accompaniments. Though suitable for solo-singing (baritone), the setting would be most effective sung by chorus in unison, with the fifth verse given to trebles.

Funeral Music: Twelve selected pieces. (Albums for the Organ, No. 7.)

[Novello & Co., Ltd.]

The pieces in this Album are mostly of the standard type which organists must be prepared to provide on occasion. Such are the Funeral Marches by Beethoven (A flat), Chopin, Handel ('Saul'), Tchaikovsky (C minor), and Mendelssohn ('Song without words'). Players who want a change from these rather well-worn works will here find excellent material in the chorus 'Blest are they that mourn,' from Brahms's 'Requiem,' admirably arranged by John E. West, an effective Funeral March by William Faulkes, arrangements of 'I know that my Redeemer liveth,' and 'O rest in the Lord,' Schubert's 'Marche Solennelle' in E flat minor, the Finale from Tchaikovsky's 'Pathetic' Symphony, and a touching little 'Lament' by John E. West. The Album should be very useful to organists in these times, not only on account of the intrinsic excellence of its contents, but because it brings under one cover so much necessary music that is likely to be in scattered copies, and not always at hand when wanted.

The Organ Loft. Nos. 118-120.

[G. Schirmer, Ltd.]

The three latest numbers of this useful issue are well up to the average. Of the nine pieces contained in them we single out for mention Cyril Jenkins's Lament in the first book, Alec Rowley's Fantasy Prelude in the second, and the same composer's Rhapsody and Alan Gray's Elegy in the third, the two last-named being particularly good examples of modern organ music.

BOOKS RECEIVED.

The Music Trades Review, Diary and Year-Book for 1916. Price 2*s.* 6*d.* (E. D. Ernest & Co., 4, Duke Street, Adelphi.) This is a very well got-up and conveniently-arranged desk diary. There are three days on a page, and blotting-paper is interleaved. Useful information as to trade matters is given.

The Reminiscences of a Musical Amateur and an Essay on Musical Taste. By the late the Hon. William Maitland Strutt. Price 3*s.* 6*d.* net. (Macmillan & Co., Ltd.)

The Musical Directory, Annual, and Almanack for 1916. Sixty-fourth annual issue. Pp. 446. Price 3*s.* net. (Rudall, Carte & Co., Ltd.) This is an indispensable desk companion for all who have dealings with the profession and the trade in London and the Provinces.

Correspondence.

BELL-MASTER OR CARILLONNEUR.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In your Review of 'Carillons' (by Colonel Gorham Rice) in your January issue, occurs this timely remark: 'The term "bell-master" conveys no idea to the reader of the proper function of the word "Carillonneur."'

At the 'Reunion' held after the International Contest of Carillonneurs in 1910, M. Verheyden, of Antwerp, introduced the subject of 'Bell-master *v.* Carillonneur,' and strongly condemned the use of the latter term. He said 'The English were wanting in patriotism to use such a word when "bell-master" was more appropriate.'

Mr. W. W. Starmer explained that the term had been in use since the time of Burney, and that we should continue to use it while we had carillons to play. A correspondent at the time asked 'Why use such an "undesirable alien" when we can use bell-ringer and chime-ringer?' This shows how imperfectly the art was understood even in 1910.

Rees' Cyclopædia (published 1819) gives 'Carillonneur—The musician who plays the carillon with hands and feet.' It is interesting to note that M. Verheyden in his short contribution to 'Carillons' uses the term 'Carillonneur' twice. We are indebted to the *Musical Times* for extending our knowledge of carillons and carillon-playing, and we shall be glad if it will give, once and for all, its imprimatur of 'carillonneur' to denote the player.—Yours faithfully,

G. Kirby.

EXCESS OF SALIVA WHEN SINGING.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In your issue for January 'Inquirer,' in the Answers to Correspondents, asks for information as to how to eliminate an excessive flow of saliva in singing.

The point is one of considerable interest, since it is not infrequent that the vocalist is troubled with an inconvenient desire to swallow at a critical moment. These so-called automatic reactions are regulated by the subconscious mind, and control over this department of mind can be obtained by the use of suggestion; there is no real reason why anyone should remain at the mercy of these involuntary actions.

The origin of such habits as this lies probably in some casual occurrence which, in the absence of any determined resistance on the part of the will, tends to reproduce itself and finally develops into a habit associated with the action of singing. The cause and cure lie both in the region of mind, and the mind can only be reached through the medium of concentration, will-power or determination—all variants of the general principle of suggestion.

There can be no instantaneous cure, but a high degree of nervous control can be built up which will render this and a host of other ills completely innocuous.—Yours, &c.,

H. ERNEST HUNT.

30, Woodstock Road,
Bedford Park, W.
Jan. 11, 1916.

[In the above connection we draw attention to a little book entitled 'Nerve Control,' by Mr. Hunt, recently published by Rider.—ED., *M.T.*]

A REQUEST FROM THE FRONT.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I should be most obliged if you could help me to obtain for a railway depôt here, two instruments to complete an orchestra that is being formed. The two required are a bass trombone and a tenor horn. I have no idea how to get them, except through a newspaper. Possibly a small price would be given.

I can guarantee the request, as it was made to me personally, and as the men are in a lonely spot, and have practically no amusements, the gift of two such instruments would be a great help.—Yours faithfully,

P. H. TURNBULL,
Chaplain to the Forces, G.H.-Q. Troops.
c/o The Deputy Chaplain-General,
General Headquarters B.E.F., France.

[Replies should be addressed to the Editor of the *Musical Times*, 160, Wardour Street, London, W.]

ORIGIN OF THE TUNE 'MONKLAND.'

Dr. W. H. Grattan Flood writes to us as follows: Mr. J. H. Barlow in his interesting letter on the above subject in your January issue, has traced the source of the hymn-tune 'Monkland' to a Moravian hymn book of 1824—thus antedating the source given in Hymns A. & M. by thirty-seven years—but he rightly surmises that 'Monkland' may possibly be a German chorale. To my mind the source of the tune is to be met with in the 'Geistreiches Gesang-Buch' of J. A. Freylinghausen, published at Hamburg in 1704, where it appears as 'Fahre fort.' This tune of 1704 is however considerably abbreviated, in fact halved, and then blossoms forth as 'Monkland' of 1824. It is treated of by Zahn in his monumental work 'Die Melodien,' p. 4791. There is a striking similarity between 'Fahre fort,' 149 Hymns A. & M. (1904 edition), and 'Lübeck,' which latter was composed by Freylinghausen. (*See also* Zahn, p. 1230).

We have received particulars of the monthly musical services held at Third Avenue Methodist Church, Saskatoon, Canada. On these occasions the sermon is preached by the choir, so to speak, which sings a series of choruses, interspersed with organ solos. The programmes show an excellent choice of choral works, but the organ solos are generally on a lower plane.

Obituary.

We regret to record the following deaths:

On Christmas Eve, 1915, DONAL J. NONO, at Ennis, Co. Clare, aged forty-five. The late Mr. Nono was a native of Ennis, and succeeded his father as organist of the Roman Catholic Cathedral of Ennis (Diocese of Killaloe) in 1890. During twenty-five years he laboured in keeping up a high standard of music in Ennis Cathedral, and he unreservedly adopted the Pope's Motu Proprio in the matter of church music. Not alone had he a large circle of pupils, but he threw himself earnestly into the work of the Gaelic League, and fostered Irish music with conspicuous success. His loss is sincerely felt in Co. Clare.

REGINALD STUART WELCH, on December 22, 1915. He displayed exceptional musical gifts as a pianist and promise as a composer. He gained a scholarship at the Guildhall School of Music, and whilst there won the warm regard of the late Ebenezer Prout. Mr. Welch had literary leanings which found some vent in the *Music Review*, a quarterly publication that lived for only one year. Although not strong, he joined the Franco-British Red Cross Society, and served at Bar-le-Duc, and later at Revigny. His death at the early age of twenty-five must, we fear, be ascribed to his unsparing efforts to serve in a noble cause.

GUSTAV WANDA, early in December, at the German Hospital, Dalston. At one time he was musical director at the Gaiety and Adelphi Theatres, London, and at the Opera House, Vienna, and the Winter Gardens, Berlin. He was of Austrian birth, and being in this country at the outbreak of the war was interned at the Alexandra Palace, where he acted as conductor of the band. He was about forty years of age.

In the obituary notice of the Rev. John Capel Hanbury, which appeared in our last issue it should have been stated that he was for some years secretary of the Oxford Philharmonic Society.

THE DULCIMER.

BY LEWIS L. KROPF.

The articles dealing with this instrument in sundry books of reference will have to be entirely re-written for new editions. Thus, for instance, in the fourth edition of the English translation of Dr. Hugo Riemann's 'Dictionary of Music' (1907) we are told that Virdung and Agricola at the beginning of the 16th century 'make mention of the instrument under its present [German] name; and, indeed, ascribe as little importance to it as did Praetorius a hundred years later.' As a matter of fact all these three writers not only mention, but give illustrations of the dulcimer, and although their descriptions may be bare, there is nothing in them that would lead us to think that they intended to write slightingly of its importance. If they did, the Dictionary's remarks apply equally to the harp and the psaltery, with which Virdung and Agricola group the dulcimer. As regards Praetorius, we know that his 'Theatrum Instrumentorum' (1620) is practically an illustrated list of musical instruments, except perhaps the various kinds of dulcimers about which he grows quite communicative—for him—in the Index at the end of the book (p. 98).

With regard to Grove's 'Dictionary' (1910) we are told therein that:

> The roughness of description used by mediæval Italians in naming one form of psaltery 'strumento di porco'—pig's head—was adopted by the Germans in their faithful translation, 'Schweinskopf,' and in naming a dulcimer 'Hackbrett'—a butcher's board for chopping sausage meat.

Now 'Schweinskopf' is not a faithful translation of 'strumento di porco,' and as regards the roughness of description, nothing must astonish us in a language in which the term, used in polite society, for a small detachable head-rest on an easy chair is 'Schlummerwulst' (slumber-swelling): or is it 'Schlummerwurst' (slumber-sausage)? I may be mistaken.

The 'pig-instrument' is illustrated in 'Praetorius,' and resembles in its shape a pig's head with a sound-hole in the middle to do duty for the eye of the animal. The author is careful to explain that the rough description is only used by the vulgar man (von denn gemeinen Man) in Italy. Polite people, like Ludovico de Victoria, he tells us, call it 'istromento di Laurento,' or 'istromento di alto basso,' as does, *e.g.*, Josepho Zarlino Clodiensis. It had thirty strings.

Riemann's 'Dictionary' claims an apparently German origin for the ordinary dulcimer, as for a time it was called in Italy by the name of 'Salterio tedesco' (German psaltery). This name—we are further told—also shows that the psaltery of the early Middle Ages was probably played with sticks in the same way as the dulcimer. Names are very misleading in the history of musical instruments for drawing conclusions as to the way in which they were played. Thus, *e.g.*, Praetorius reproduces on Plate III. an almost modern-looking grand pianoforte on two fixed trestles with a primitive pedal, and calls the instrument 'Nurembergisch Geigenwerck' (a Nuremberg fiddling machine). No authority is quoted by Riemann for the Italian name of the dulcimer quoted above, and we are told in the 'Encyclopædia Britannica,' for instance, that on bas-reliefs from Kujunjik, now in the British Museum, musicians are to be seen playing on dulcimers of ten strings with long sticks curved at the ends and damping the strings with their hands, in the same way as do the players in modern Hungarian gipsy bands. This disposes of the German origin of the instrument.

Although striking the strings with sticks is a characteristic feature in the technique of the instrument which has always been considered the prototype of the pianoforte, Praetorius gives also the illustration of a 'kind of chopping board' (Hackbrett), the strings of which were plucked with the fingers. *En passant*, it should also be mentioned that the common dulcimer had not always a trapezium-shaped sound-box as in modern days. The one shown by Praetorius is quite square; so is the one illustrated by Sebastian Virdung.

The editors of the future editions of the two Dictionaries of Music under consideration, instead of making disparaging remarks about our instrument should state that Brother Marin Mersenne, who devoted a long section to the dulcimer in the third book of his 'Instruments à cordes' (1636), wrote with eulogy about its 'highly agreeable harmonies on account of the clear and silvery sounds produced by steel springs.' He calls it a psaltery.

We are further told in the English translation of Riemann's book that the insufficient muffling of the sound is the chief fault of the instrument. 'The sound is always confused and noisy, but in *forte* (in the orchestra) is of excellent effect.' Nothing whatever is said about the pedal invented by Schunda, which does away with that fault. Grove's 'Dictionary,' too, states that there is no 'damping contrivance.' According to the English 'Riemann,' the dulcimer is now only to be met with in gipsy bands, and 'limited to semi-Oriental gipsy bands' according to Grove's latest edition (1910).

As a matter of fact, the pedal-dulcimer was invented by Joseph Schunda in 1874, who published in Hungarian a 'Theoretical and practical dulcimer school' in 1875, dedicated to Francis Liszt, which was subsequently enlarged and improved with the co-operation of Géza Allaga, the well-known Hungarian composer, and by 1903 had reached its fifth edition. By that date the works of Schunda at Budapest had turned out some 5,000 specimens of the improved instrument, many of which have been exported to all parts of the globe. There is at least one in London brought from Hungary by an English amateur, who plays it exceedingly well. The instrument is regularly taught at the National Academy of Music in the capital of Hungary, also at the Hungarian Music School and other similar institutions, and had—and probably still has—its regular monthly magazine, entitled, *The Dulcimer in the Family Circle*. The seventh edition of the German 'Riemann' (1909) mentions Schunda's invention, but misprints the inventor's name. The latest edition of the 'Encyclopædia Britannica' does not mention it at all.

The addition of pedals and the necessary fixed supports do away with the easy portability of the instrument, but constitute a decided improvement. At the same time, the pedal-dulcimer is not so cumbersome as must have been its predecessor, the pantaleon, invented by Hebelstreit in 1690, which in contemporary accounts is alluded to as the 'monster dulcimer.'

The Hungarian name of the instrument is not 'zimbalon, nor is it spelt 'cymbalom,' but 'czimbalom' or 'cimbalom, by spelling reformers, who consider the *z* superfluous.

In England the dulcimer does not seem to have been very well known in the 17th century, as Pepys has the following entry in his Diary on May 23, 1662:

> Here among the fiddlers I first saw a dulcimere played on with sticks knocking of the strings and is very pretty.

And Dr. Edward Browne, in 1668 or 1669, has the following memorandum:

> An instrument which I saw at the brater or the Emperours house in the park [the wood now known as the Prater] nigh to Vienna, it is made out of a chest or seat, with one string and six [sound] holes, the string is like to that of a seatrumpet, it is to be played upon with two drumsticks made of woode and bound about ye end with leather, it soundeth like a kettledrum.

The sketch left by him shows a deep, substantial chest on four legs, with sloping top, along the centre line of which the string is fixed. The bridge is shown at about one-third from the right-hand edge. There are four sound-holes at about one quarter of the length from the left edge and two holes about half-way between the bridge and the right edge. As the instrument sounded like a kettledrum, the bridge was probably fixed semi-elastically, as in the case of the 'marine trumpet' or the German 'Trumscheit,' one of its legs being fixed firmly, the other left loose so as to produce a rattling sound. Had Dr. Browne known the dulcimer, he would no doubt have mentioned something about it in describing the method of playing the instrument he saw in the Prater. The seatrumpet (in German called also 'Nonnengeige') was of course a bowed instrument.

THE INSTRUMENTS WITH SYMPATHETIC STRINGS.

At the Musical Association meeting on January 18, a paper was given on the above subject by Dr. T. Lea Southgate. Owing, however, to the lecturer's recent recovery from illness, the actual reading was confided to Mr. F. Cunningham Woods. Dr. Southgate said that the paper was the outcome of a conversation years ago with the late Sir John Stainer, who suggested that the subject might well be discussed before the Musical Association, of which he was the then President.

The lecturer gave a brief account of the nature of sympathetic vibration, showed its musical value in conjunction with a resonating chamber, and then turned to a consideration of the specific instruments. According to Michael Praetorius, the Viol d'Amore was strictly a tenor viol with sympathetic strings. John Playford ascribed the invention of the instrument to Daniel Farrant. Historically, one could find but few references to it. Evelyn speaks of it in his Diary (1679) as a novelty, and Dr. Burney similarly refers to it in his 'History,' though Hawkins says but little.

If the Viol d'Amore might be regarded as a tenor in the string set of instruments, then the Viol da Gamba was certainly the bass. It was a modification of the older bass viol, but it was never a component member of the chest of viols. At what period the Viol da Gamba had sympathetic strings added to it, the lecturer was unable to say. The instrument was popular in the reign of Queen Elizabeth; no little of its favour might be ascribed to the ease with which chords could be played, mainly owing to the convenient tuning of its seven strings. Such chords were impossible on the bass viol or the modern 'cello.

Another instrument with sympathetic strings remained to be mentioned. This was the Baryton, said to have been invented in England, though there was no existing specimen of English make. It was not uncommon in Germany, where Joachim Tielke made many fine instruments about 1680. It was on record that as many as forty-four strings were placed at the side of some instruments; occasionally some of these seem to have been plucked after the fashion of the lutes and theorbos. Haydn wrote no fewer than

163 compositions for the instrument, which was a favourite of his patron, Prince Esterhazy.

The Tromba Marina was an acute-triangular-shaped instrument, some seven feet long, having only one thick string resting on a bridge, whose foot barely touched the table of the instrument, and vibrated vigorously when its string was bowed. The playing was by harmonics, and the sound produced was something like that of a faint trumpet. There is an interesting entry in Pepys' Diary, October 20, 1667, of his hearing it played by 'one Monsieur Prim.' From Pepys' description, it seems pretty certain that the instrument was furnished with sympathetic strings.

In conclusion, Dr. Southgate advanced a plea for some quiet, reflective, contemplative chamber music, in addition to that for full orchestra, and expressed an earnest hope that these instruments might be retained and that our composers should address themselves to the production of new music for them.

An excellent set of illustrations was rendered by Miss Evelyn Moore, Mr. Jeffrey Pulver, Miss Hélène Dolmetsch, and Mr. Sydney Laubach, with Miss Ivy Blenheim and Miss Gertrude Underdown at the pianoforte.

RUTLAND BOUGHTON'S NATIVITY DRAMA AT GLASTONBURY.

(FROM OUR OWN CORRESPONDENT.)

It should be generally known by now that at each of the four general holiday periods of the year one can expect a series of performances, mostly of music-drama, sometimes of ordinary spoken drama, at the now definitely established Glastonbury Festival School, which owes its inception and continued success to the enthusiasm of Mr. Rutland Boughton.

December 28, then, was the date of the first of four performances of a new Music-drama by Boughton, based on one of the Christmas Mystery Plays, and entitled 'Bethlehem.' The work is a drama in two Acts and six Scenes, presenting what is for the most part a beautiful and natural setting of episodes round about the birth of Christ. The sequence of the Scenes can be seen at once from a brief résumé :

Act 1, Scene	1	The Annunciation.
,, ,,	2	A Moor, where the Message was delivered to the shepherds.
,, ,,	3	The Stable, Adoration of the Magi.
Act 2, Scene	1	A street scene, giving on to—
,, ,,	2	A Hall in Herod's Palace.
,, ,,	3	The Stable, with appearance of the Angel Gabriel with the Message to flee into Egypt.

The music, with the possible exception of one Scene, referred to later, is simple and direct, of that lyrical character which is certainly the composer's real genre. Thank Heaven, Boughton can write a tune and is not afraid of letting us see that he can !

The portion of the work that seems least satisfactory is the Herod Scene. This criticism applies rather to the declamatory music than to Herod's song. Mr. Frank Mullings was at his best in this scene.

The part of the Virgin Mary contains some of the most beautiful and moving music in the play. It was sung by Miss Irene Lemon, whose presentation of Etain in 'The Immortal Hour' was a feature of the Festival last August. The part of Mary does not give much scope from the actor's point of view, but in this young artist's playing and singing one feels that hardly any improvement could be desired. There can be little doubt that Miss Lemon will soon rank with our best dramatic singers.

Mr. Bernard Lemon has evidently been making strides since we heard him as Manus in August. He gave a dignified performance of the music of Joseph.

A surprise to many people was the appearance of Miss Christine Walshe in the part of the Angel Gabriel. Seeing that only a matter of three or four weeks ago she hardly realised that she had a singing voice, her pluck in undertaking the part at this short notice is something to be admired. She came through the ordeal with great credit.

In the King Herod Scene, the Slave-Dance by Miss May Lemon was quite well done, and showed that she has a good deal of talent for this kind of dancing, though obviously she has yet somewhat to acquire in technique.

The remaining parts were : The Three Shepherds—Messrs. David Scott, Tom Gilbert, and Percy Holly, who trolled out a rich Zummerzet accent ; the Three Wise Men—Zarathustra, Mr. Herbert Anderton (whose beautiful music was based on a haunting Somerset Folk-song), Nubar, Mr. David Scott, and Merlin, Mr. Robert Billingham ; Naomi, Miss Edith Percy ; Sarah, Miss Elsie Squire ; Anne, Miss Agnes Thomas ; An Unbeliever, Mr. Rutland Boughton ; Calchas, Mr. Percy Holly ; First Slave, Miss Iris Yeoman.

The preliminary choral rehearsals had been taken in hand by Mr. Charles Kennedy Scott, whose Oriana Choir sang the choral portions of the work.

For the Easter Festival there have been put in rehearsal Gluck's 'Iphigenia in Tauris,' which has never been heard in England since its first performance about ten years ago at the Midland Institute School of Music under Prof. Granville Bantock ; and the spoken drama of Maeterlinck, 'Mary Magdalene.'

MADAME LIZA LEHMANN'S 'EVERYMAN.'

The first of the new works to be given at the Shaftesbury Theatre was Madame Liza Lehmann's 'Everyman,' which was produced on December 28 under the stage direction of Mr. William Poel, and was conducted by Mr. Percy Pitt.

It was Mr. Poel who first secured the modern popularity of the old Morality by giving it a severely simple stage-setting which emphasised its character as 'by figure a moral play.' Madame Liza Lehmann evidently had his original production in mind in planning her music for this operatic version. She avoided all elaboration in the vocal parts, all sensuous beauty of orchestration. Everything was concentrated upon allowing the words, set to a mixture of free recitative and 'arioso,' to be distinctly heard.

There is a point in the play, just before Everyman enters the tomb, when Beauty, Strength, Discretion, and Five Wits desert him. The first two seemed to have deserted Madame Liza Lehmann before she began her score, the third was her constant companion, and the fourth was only fitfully at her disposal. Certainly a little wit, which the mediæval playwrights were not afraid to use in portraying a solemn subject, would have lightened the episodes of Friendship, Kindred, and Riches. One hardly recognized the composer who shows so pretty a wit in the handling of light ballads, and one would have been glad to recognize her more than once.

Such effects as she aimed at were generally successful with the exception of the initial chorus, 'God speaketh,' which, sung behind the curtains draping the stage, was almost inaudible. Miss Edith Clegg, who sang the part of Everyman at short notice, made the part as impressive as possible by her earnest and at times impassioned singing. Mr. Frederic Austin represented Death, and the treatment of the character was the one point in which the opera materially differed from the play. He was stern, implacable, and awe-inspiring ; the original Death half cringed while he commanded compliance, a subtlety which Madame Liza Lehmann failed to appreciate in her music. Miss Miriam Licette (Good Deeds) and Miss Maud Murray (Knowledge) were well contrasted in high soprano and deep contralto parts, and Mr. Frederick Ranalow as a gross and burly Riches, 'trussed and piled so high' could, one felt, have made much of the part had the music given him a fuller opportunity. Mr. Herbert Langley, dressed as a friar, and carrying a censer, sang the opening prologue with dignity. One could have wished that the scene had been closed with the epilogue, but instead he was allowed only to cross the stage once and cense the tomb, a piece of ritualism which could have had no very clear significance for the majority of the audience. On the whole it may be said that the audience heard 'this matter with reverence,' and their loud applause at the end was more a tribute to Madame Liza Lehmann's widespread popularity with the public than an outburst of enthusiasm for the work itself. She modestly refused to accept the personal tribute, and after the actors had been recalled several times, the safety curtain fell to indicate that the composer would not appear.

SHAFTESBURY THEATRE.

'THE CRITIC, OR AN OPERA REHEARSED.'

Opera, in Two Acts, by
Sir Charles Villiers Stanford.

The text by Richard Brinsley Sheridan. Arranged for the Opera by L. Cairns James and the Composer.

Characters of the Play.

Puff (the Author)	Michael Sherbrooke
Dangle (the Composer)	Nigel Playfair
Sneer (the Critic)	Henry Wolston
Mr. Hopkins (Under Prompter)	L. Morgan

Characters of the Opera.

Lord Burleigh	S. B. Brereton
Governor of the Fort	Herbert Langley
Earl of Leicester	Frederick Ranalow
Sir Walter Raleigh	Percy Heming
Sir Christopher Hatton	Sydney Russell
Master of the Horse	Albert Chapman
Drake	Arthur Wynn
Don Whiskerandos	Frank Mullings
Justice	Herbert Langley
Justice's Son	Denis Byndon-Ayres
Beefeater	Frederick Ranalow
Constable	Albert Chapman
Tilburina	Caroline Hatchard
Confidant / Justice's Lady	Lena Maitland

Conductor (Mr. Linley)—Eugene Goossens, Junr.

The Opera arranged under the artistic direction of Hugo Rumbold and produced by L. Cairns James.

(First performance on January 14.)

It was meet that an Irish composer should be responsible for converting Sheridan's famous play into an opera, and the fact that his grafting has been accomplished so adroitly, and with so much popular success, induces surprise that the task has not been attempted before. If the conventions of the playwright and the foibles of critics lend themselves to burlesque, still more do operatic conventions afford scope for such treatment.

It is noteworthy that Mr. L. Cairns James and Sir Charles Stanford, who are the joint arrangers of the libretto, have given Sheridan's text literally. The combination of the wit of Sheridan with the ripe skill of Sir Charles Stanford provides a delightful and amusing entertainment, the like of which has not been witnessed on the stage for many years. Some there are who say that portions of the music might with advantage have not been so very like the operatic style it is intended to caricature, and that certain quotations are too subtle for general audiences. No doubt the amusing fooling in which the performers indulge will make it hard for them to act in serious operas in which there seems to be no escape from absurdity. But leaving this to take care of itself, it is gratifying to find that so many artists hitherto known chiefly as singers should show such skill as comedians.

The Overture consists of an energetic tuning-up during which the players are enjoined not to include 'Auld Lang Syne' in their extemporisations, but on the occasion of our visit they seemed to be playing most other tunes with much fervour. The opening Scene was admirably played by the non-singing actors, whose experienced skill was elsewhere in the play a great factor in the success of the presentation.

The so-called Tragedy unfolds an impossible plot, in which a side-issue is the love of Tilburina for her father's Spanish prisoner, Don Whiskerandos, a fierce-looking and bulky lover pourtrayed to the manner born by Mr. Frank Mullings, who refuses to die all night to please the whim of the manager. Tilburina is very much in evidence, and was extremely amusing. Miss Hatchard's impersonation showed much skill and art. Especially was she successful in the 'mad scene' in which, according to the conventions, she must be dressed in white satin, as the author explains. The duet in which she and her lover bid one another farewell is an exquisite bit of fooling. But perhaps one of the most 'killing' things in the opera is the prayer of the full chorus to Mars.

They finish their absurd caricature of the Italian opera chorus on their knees. No provision having been made by the stage-manager for their getting off the stage, on the spur of the moment he suggests they should go off on their knees! But there are far more touches of this kind than we have space to describe. Some of the amusement is derived from the fact that the play being a rehearsal it was necessary to go back: a detail that called for colloquies with the conductor, who on this occasion was Mr. Eugene Goossens, Junr., posing as Mr. Thomas Linley, the conductor at Drury Lane when the play was produced by Sheridan.

In normal conditions it would be safe to prophesy a long run for the piece, and even as it is it will surely prove to be one of the attractive works of the Shaftesbury répertoire.

'THE STARLIGHT EXPRESS.'

MUSIC BY SIR EDWARD ELGAR.

(Produced December 30, 1915.)

The production of this Fantasy, at the Kingsway Theatre, has been one of the notable events of the Christmas season. The title is not a happy one, because it only vaguely connects itself with the quaint and charming main idea of the play, the authors of which are Mr. Algernon Blackwood and Miss Violet Pearn. An English family living in a village in the Jura mountains develops peevishness, and the various other guests of the pension and the folk of the village all seem to find that their halos do not fit. They are all, to use the word coined by the authors, 'wumbled.' The young children of the family discover a means of salvation. They form a Secret Star Society, founded upon their firm belief that while their bodies lie asleep their spirits get out and play among the stars, and collect magical starlight, or 'star dust' as they call it:

> Starlight falls upon the earth in a fine golden rain that clings to everyone. It sows sweetness in the heart—the shining dust of insight, love, and sympathy. It falls in the daytime too, only the blaze of the Interfering Sun renders it invisible.

Anyone can get this star dust, which is really Sympathy, simply by wanting it:

> 'Think, wish, and believe,
> That's the way to receive!'

The working out of this conception is in turn fascinating and pathetic; but, unfortunately, it is also at times dull, because of far too prolonged moralising and slowness of action. We write of the first performance, since which we believe that parts of the play that 'wumbled' the audience have been jettisoned.

It is not too much to say that Elgar's exquisite music saves the piece. It is certainly the main lure to musical folk. It affords a glimpse of a quality of Elgar's genius that, owing probably to lack of encouragement, has not yet been sufficiently explored. We had a foretaste of its potentialities in the 'Wand of Youth' Suites, which resurrected some of Elgar's youthful fancies, and much of the music of which is with great effect deftly woven into the 'Starlight Express.' The scoring is delightfully dainty, and it is adapted for performance by a small orchestra. The dance-music especially is captivating, and many of the songs and other incidental music have conspicuous melodic and rhythmic grace. A feature of the presentation is an organ-grinder, a kind of Pied Piper, who, with a group of children, makes his appearance before each Act. Some of the music allotted to this character is searchingly expressive—the first song particularly. Mr. Charles Mott was a highly sympathetic exponent. The whole production of the musical play was good if not striking. The scenery was not always convincing when it attempted the picturesque. There were many children in the cast, and the more important parts were admirably performed by Elise Hall, Ronald Hammond, and Mercia Cameron. Other impersonations were Mr. V. B. Clarence (Daddy, who has a dim idea of something great which he cannot find words to express), Miss Ruth Maitland (Mother), and Miss Clytie Hine (Laugher). The play was produced by Miss Lena Ashwell, and Mr. Julius Harrison was the very efficient conductor.

PRESTON PARISH CHURCH.

Compilers of local records generally receive much less encouragement than they deserve. This is perhaps because the facts they so diligently gather appear to contemporary eyes as small-beer chronicles. Often only a later generation is able to appreciate the full value of such work.

For this reason we welcome, and hope to see more widely adopted, the collection and publication of the musical archives of our cathedrals and more important parish churches. Such books not only stimulate local pride, but almost invariably contain biographical details, or facts in connection with organ-building, likely to be of value to the historian of the future. We have received and read with much interest such a book,* by Mr. J. E. Adkins, organist and choirmaster of Preston Parish Church. The official records of the Parish Church seem to be somewhat scanty, but Mr. Adkins has managed to unearth a good deal of interesting information. Of only one very early Preston organist is anything certain known—one Richard Lyvesey, appointed about 1574. He seems to have become speedily embroiled with his vicar, Nicholas Daniel, who wrote to the Bishop of Chester, the diocesan at that time, saying: 'And we have here a Popish boy or parish clerke, not known in ye church but only at organe upon ye Sonday and such a noyse they made yt no man understood a word they singe (no Geneva psalme they will have before ye sermon, &c.).' To which the 'Popish boy,' by no means crushed, replied that 'he being one yt can singe and plaie on ye organes and a teacher of children to singe dyd never singe a psalme before ye sermon nor hath no booke of psalmes.' Mr. Adkins thinks that the parish clerks who followed Lyvesey played the organ and taught the children, as for a long time there is no record of anybody else doing so. (By-the-by, was Lyvesey's front name Richard or Thomas? Mr. Adkins gives both, each one twice.) Robert Wainwright (son of the composer of 'Christians, awake') is sometimes said to have officiated at Preston Parish Church, but Mr. Adkins is unable to find proof of this. Probably he is confused with his brother Richard, who held the post from 1805 to 1810. Robert was organist of Manchester Collegiate Church. He it was who, when a lad of eighteen, was beaten by Herschel (afterwards the famous astronomer) in competition for the organistship of Halifax Parish Church, on which occasion Wainwright played so rapidly that old Snetzler tore his hair, exclaiming 'Te devil, he run over te keys like von cat; he vill not give my pipes room for to shpeak.' Herschel, who was to play next, being asked what chance he had in following such a player, replied that he didn't know, but was sure fingers would not do. He then proceeded to produce such a volume of sound from the organ as to astonish his hearers and gain him the post. He explained afterwards that fingers alone had not done it, for he had placed a piece of lead on the lowest note and its octave, and improvised over the pedal point, thus, he said, 'gaining the power of four hands instead of two,'—which was not quite playing the game, though it scored.

Preston seems to have had one of the earliest women organists in Mrs. Wilkie (1838-39), 'wife of a sea captain,' who filled a gap between Jeremiah James Greaves and Frederick Matthews. For this she received £9 10s. 8½d., a sum that leaves one curious about the odd halfpence.

The vicissitudes of the choir side of the Parish Church make interesting reading. In its early days we read much of screaming charity children, but in recent years it has been the cradle of some excellent cathedral singers—notably, the late Robert Hilton. Of the organs, the earliest specification is that of the instrument built about 1802 by Davis, of London. It had a manual and a-half, with eleven stops on the Great and five on the Swell. There was no 16-ft. Some idea of the effect of the full organ may be gathered from the fact that the Great consisted of three 8-ft. diapasons, a principal (4-ft.), twelfth, fifteenth, cornett, sesquialtera (3 ranks), furniture (2 ranks), trumpet (treble) 8-ft., and trumpet (bass) 8-ft. In 1822 an octave and a-half of pedals were added, but with only one 8-ft. stop. English builders were long in seeing the importance of an adequate pedal organ. In the specification of the instrument at Holy Trinity, built in 1842 by Gray and opened by S. S. Wesley, we find three manuals and twenty-four stops, with an open diapason 16-ft. for sole pedal support. Mr. Adkins gives accounts of early oratorio performances, organ recitals and openings, service lists, &c., with numerous and often amusing extracts from old books and newspapers. We believe that many Church musicians who know nothing of Preston will find this record of interest. [A portrait of Mr. Adkins, with some account of Preston Parish Church, appeared in the *Musical Times* for August, 1908.]

* 'Preston Parish Church: its organists, choir, and organs, from 1574 to 1915, with an Appendix on St. George's and Holy Trinity Churches.' Pp. 127. (Preston: George Toulmin & Sons.)

THE ROYAL COLLEGE OF MUSIC.

The following awards were made at Christmas Council Exhibitions: Evelyn M. I. Dickson (singing), Wilfrid J. Hare (organ), Melpomène Scaramanga (violin), W. George Whitaker (composition), Thomas Whitley (hautboy). Dove Prize: Kathleen I. Long (Pringle scholar). Leo Stern Memorial Gift for 'Cellists: Harold Muslin (scholar). Lesley Alexander Gift: divided between Dorothy D. Choules (scholar) and Edith M. Lake (scholar). Manns Memorial Gift: Dora Garland (Wilson scholar). Directors' History Prize: Herbert N. Howells (Bruce scholar). Edmund Grove Exhibition: Doris Houghton (Charlotte Holmes Exhibitioner). Lilian Eldée Scholarship for Female Singers: Beatrice Betts (exhibitioner).

TRINITY COLLEGE OF MUSIC, LONDON.

As a result of a recent competition the following scholarships have been awarded: Frances Elizabeth Hall (singing), Ivy Maud Jermy (violin), Catherine Ellen O'Brien (pianoforte), Caroline Bessie Rawlins (violin), and Anne Winifred Williams (pianoforte). An exhibition was awarded to Dorothy Mary Madelon Austen (singing).

ROYAL CHORAL SOCIETY.

A Carol Concert by this Society seems to have become an established institution. This season the event was held on December 18, and it drew a large audience. Besides familiar carols, there was an excerpt from Berlioz's 'L'Enfance du Christ,' and a motet by Bortniansky (arranged by Dr. Albert Ham). The singing of Miss Clara Butterworth in Gounod's Meditation on a Bach Prelude, and in songs by Mr. Montague Phillips, was one of the chief attractions of the concert. Miss Butterworth's fine voice and intensely expressive style held the audience and excited enthusiasm. Other soloists were Miss Dilys Jones, Miss Emily Shepherd, Mr. Alfred Heather, and Mr. Charles Tree. The playing of Miss Hilda Lett (violin) and Miss Miriam Timothy (harp) was also a welcome feature.

On January 1 the customary performance of 'Messiah' was given, with Miss Esta D'Argo, Madame Kirkby Lunn, Mr. Walter Hyde, and Mr. Herbert Brown as soloists. Again there was an immense audience.

Sir Frederick Bridge conducted and Mr. H. L. Balfour was the organist on both of the above occasions.

THE LONDON CHORAL SOCIETY.

This Society gave a miscellaneous concert at the Queen's Hall on December 18. The choral items included a new work, a setting of Henley's poem, 'Falmouth,' by H. T. Woodman. This choral song is an effective composition, proving that the composer has something worthy to say. Some passages show special power of expression that lift the music to a high level. As the piece is one especially suitable for use in these times, it may be hoped that it will attract the attention of choral societies on the look-out for novelties. The choir was not in its best form, a statement of fact that at this difficult period attaches no censure. Stanford's 'Songs of the Fleet,' with Mr. Thorpe Bates as soloist, were a welcome feature, and an eight-part Choral Prelude entitled 'Out of a silence,' by George Rathbone, with trombone accompaniment, was finely performed. Carols were well in evidence, and Miss Carrie Tubb sang songs, including two by Granville Bantock. Mr. Arthur Fagge conducted.

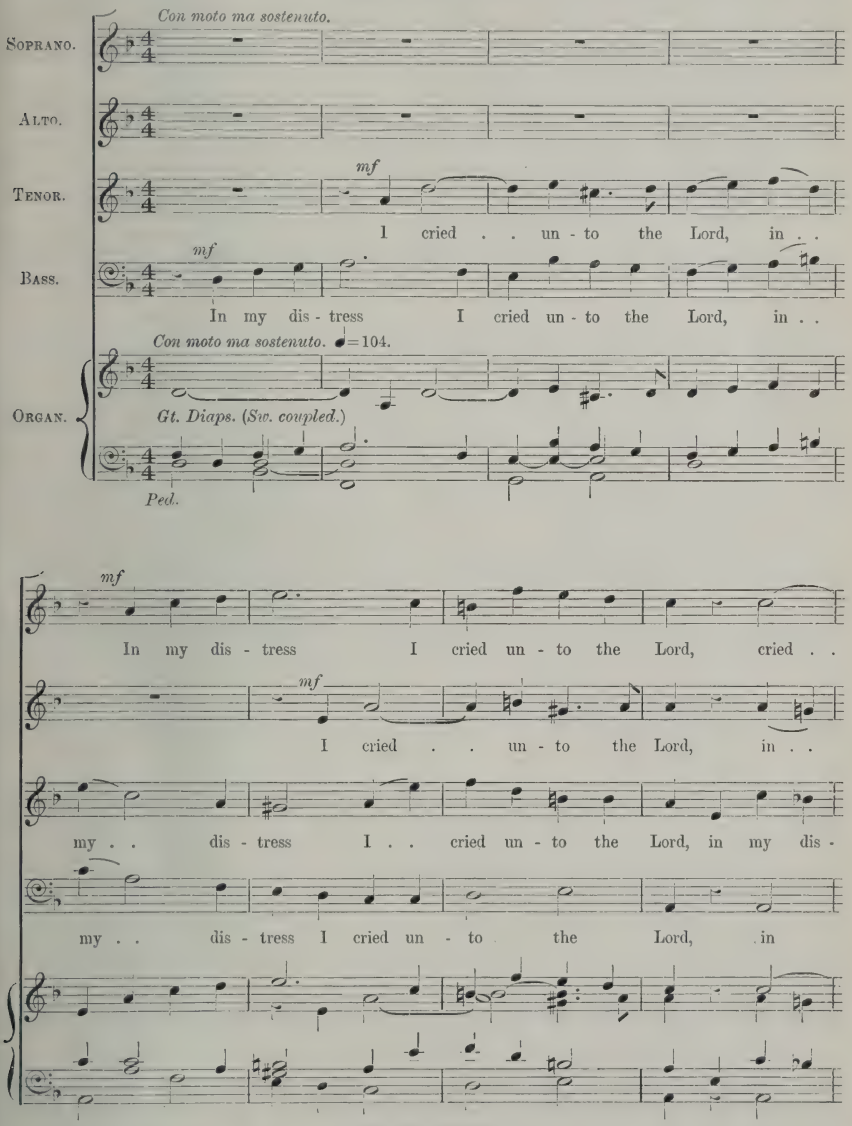
In my distress I cried unto the Lord.

FULL ANTHEM FOR LENT OR GENERAL USE.

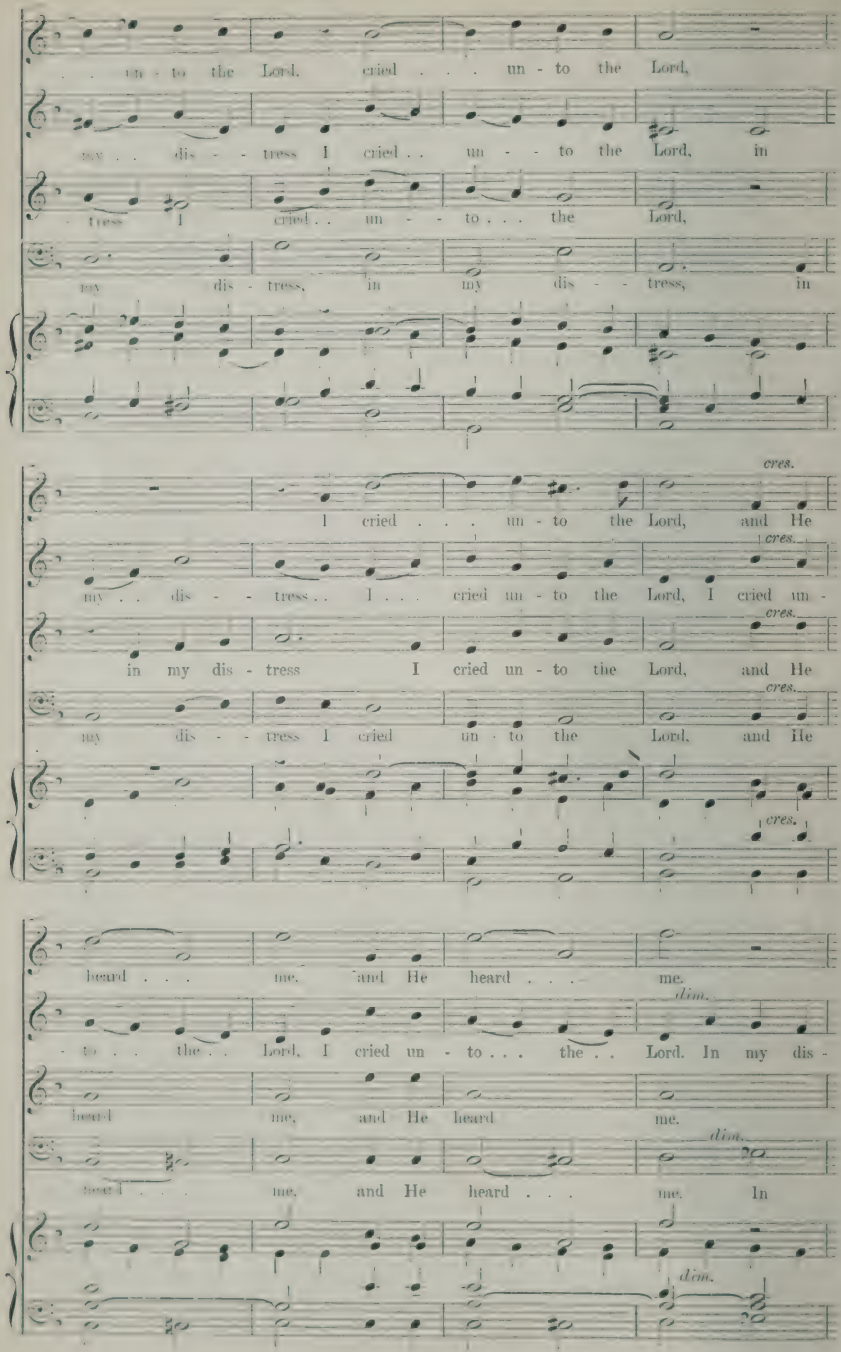
Psalm cxx. 1; cxxxviii. 1.

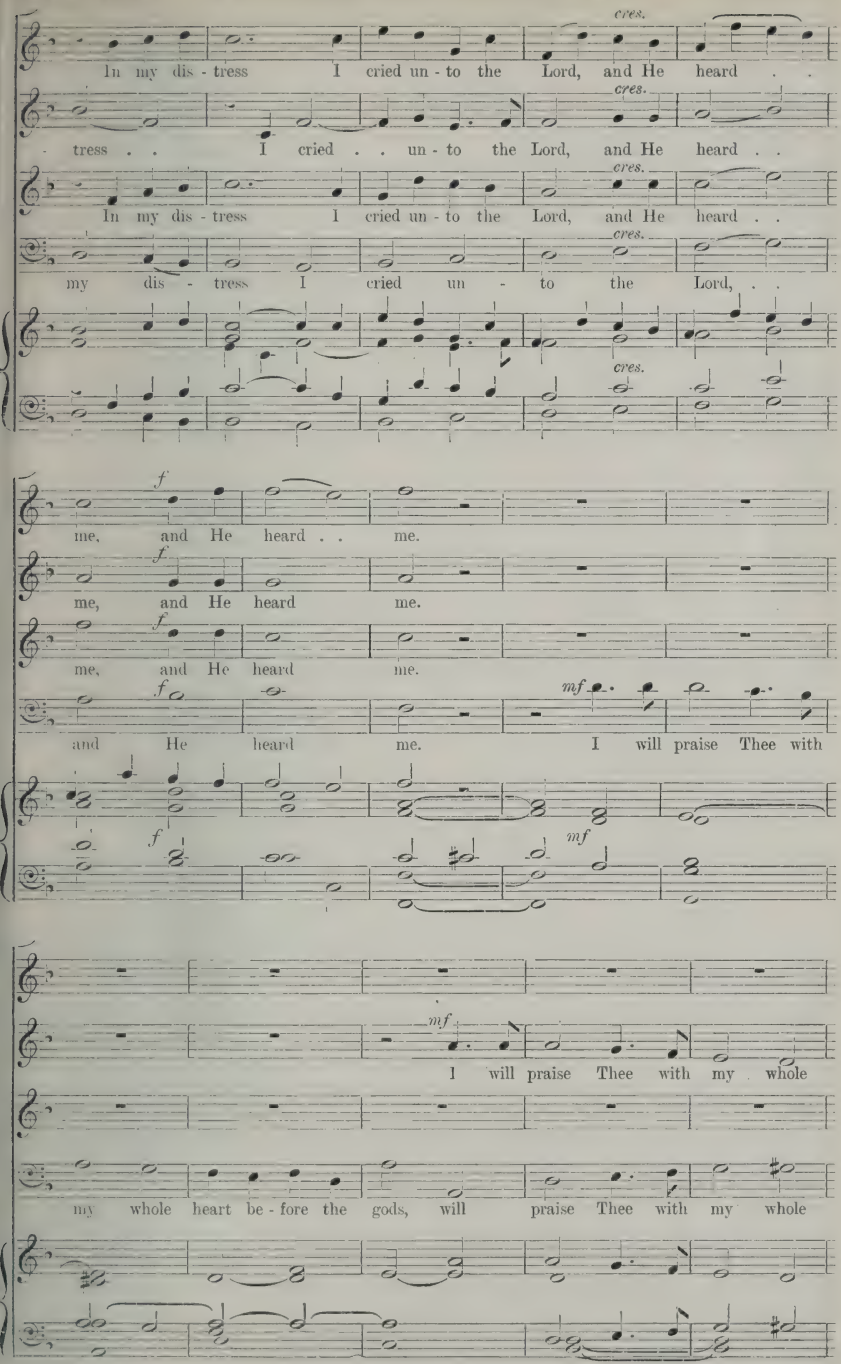
Composed by Edward J. Hopkins.
(Edited by John E. West.) *

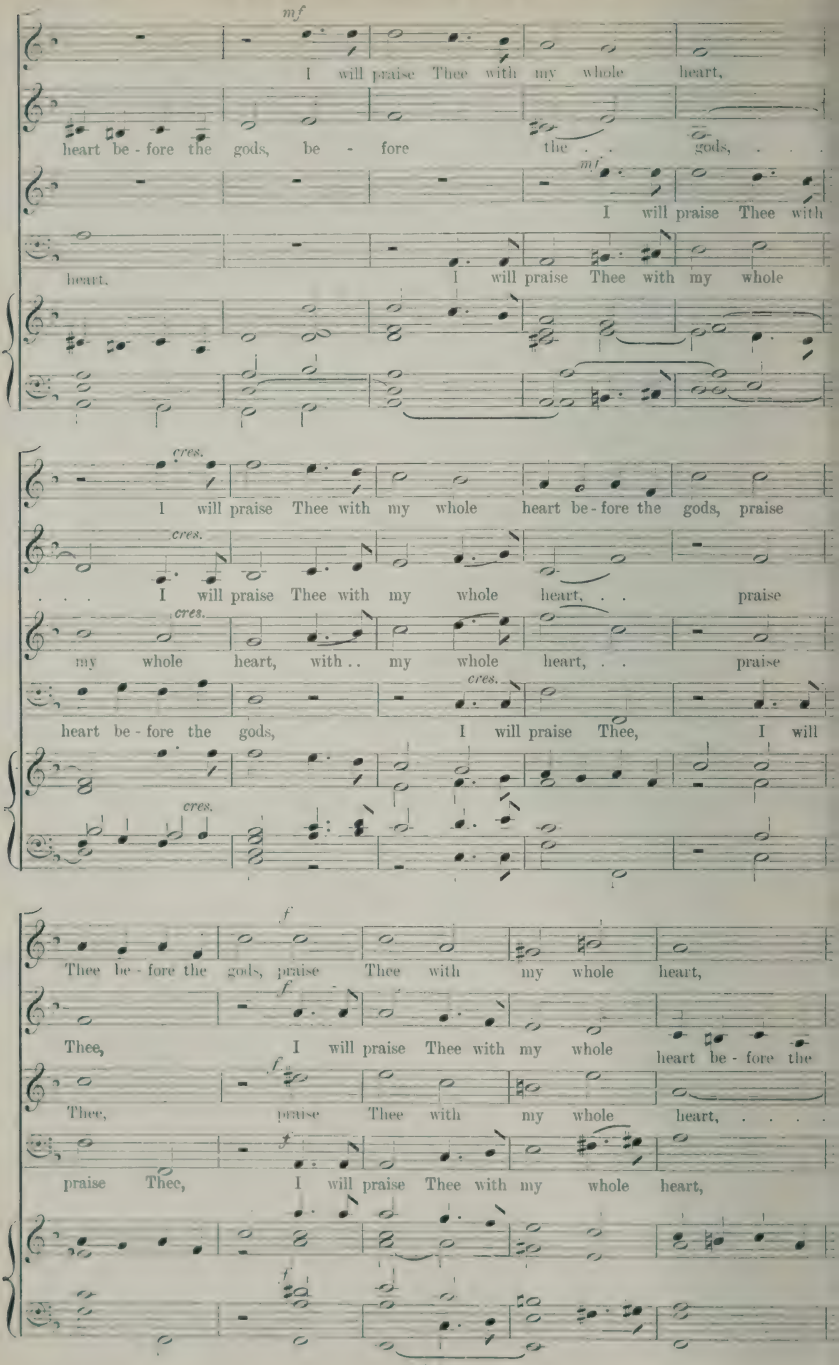
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

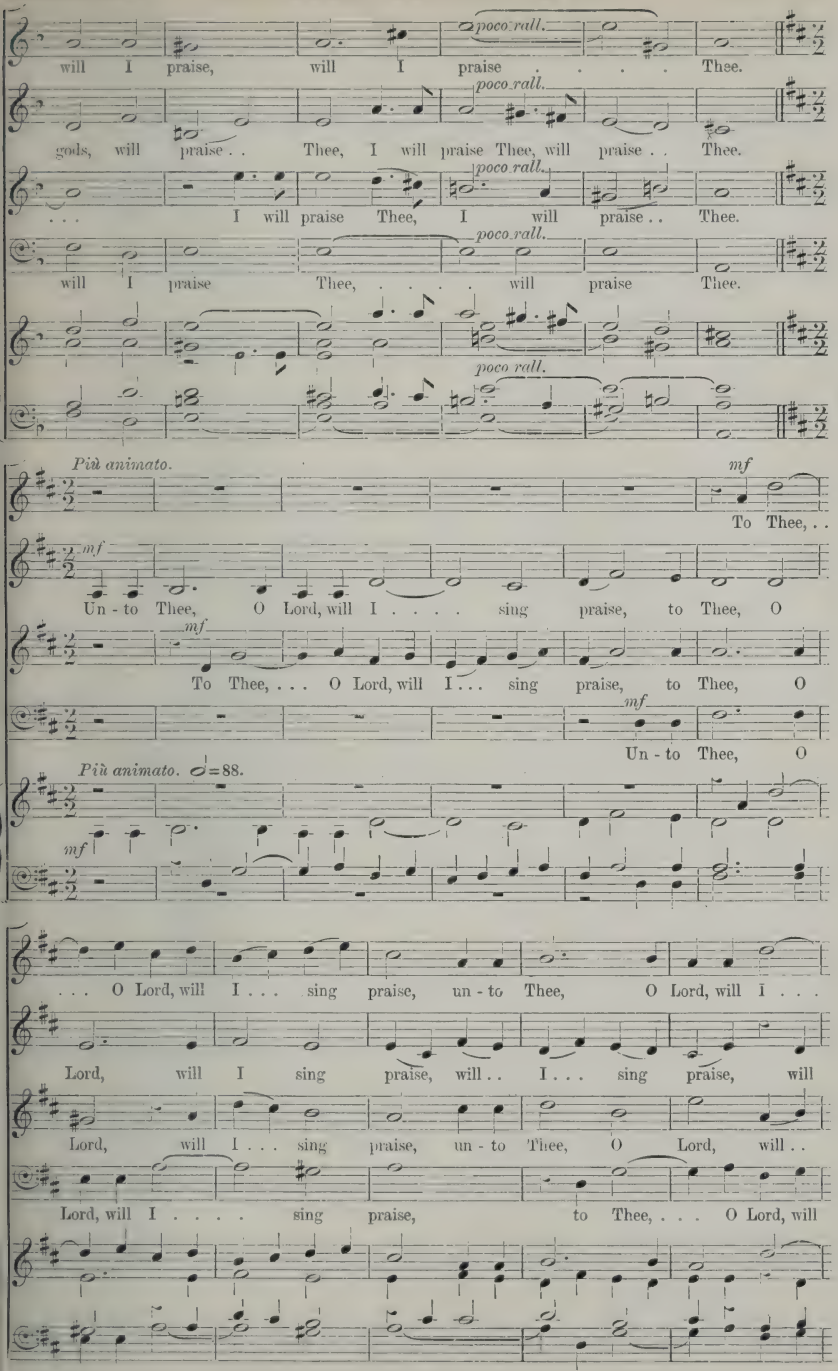

Con moto ma sostenuto.
Soprano.
Alto.
Tenor.
mf
I cried . . un - to the Lord, in . .
Bass.
mf
In my dis - tress I cried un - to the Lord, in . .
Con moto ma sostenuto. ♩=104.
Organ.
Gt. Diaps. (Sw. coupled.)
Ped.
mf
In my dis - tress I cried un - to the Lord, cried . .
mf
I cried . . un - to the Lord, in . .
my . . dis - tress I . . cried un - to the Lord, in my dis -
my . . dis - tress I cried un - to the Lord, in

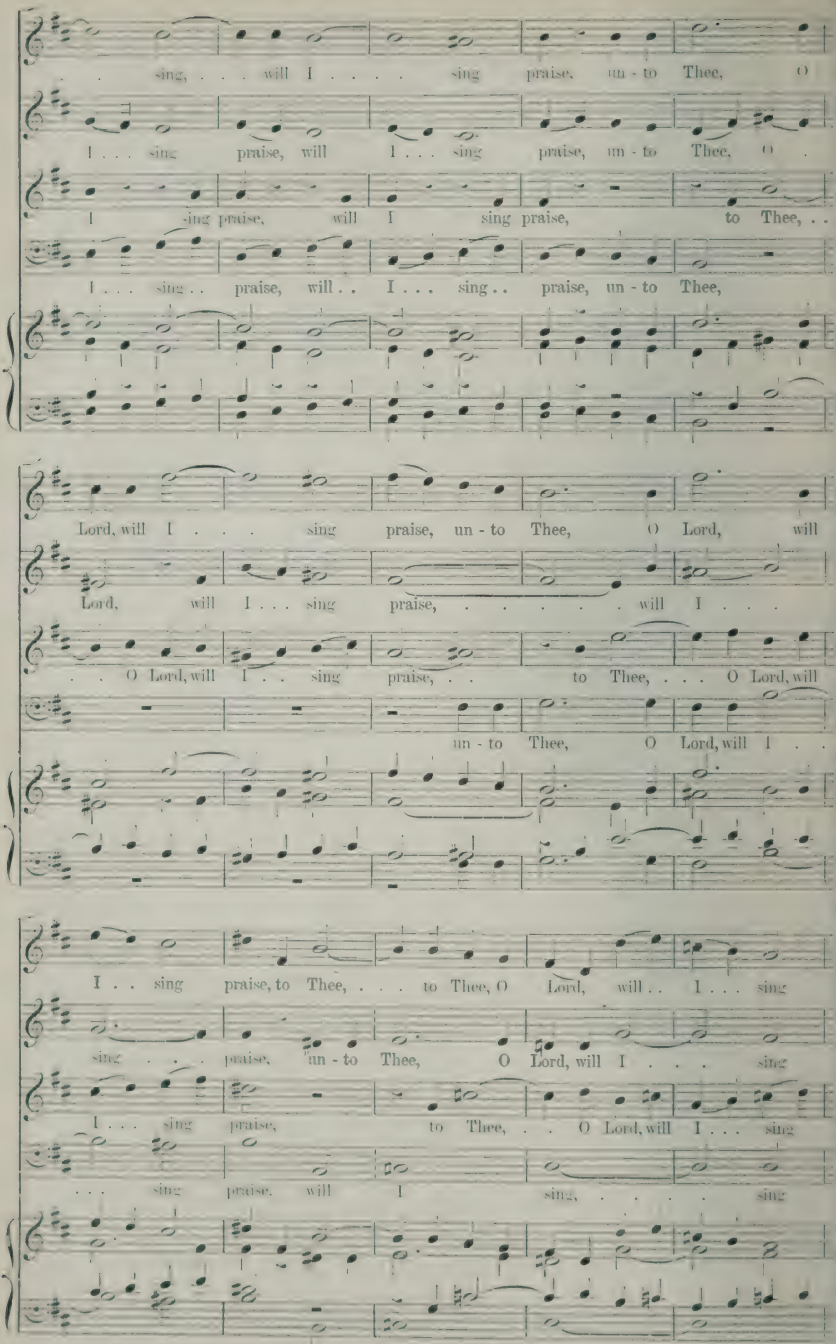
* The editing of this Anthem has been restricted to a slight relaying of the Organ part between the two hands, for the convenience of the player, and the addition of time words and a few dynamic marks. The metronome marks are the composer's.

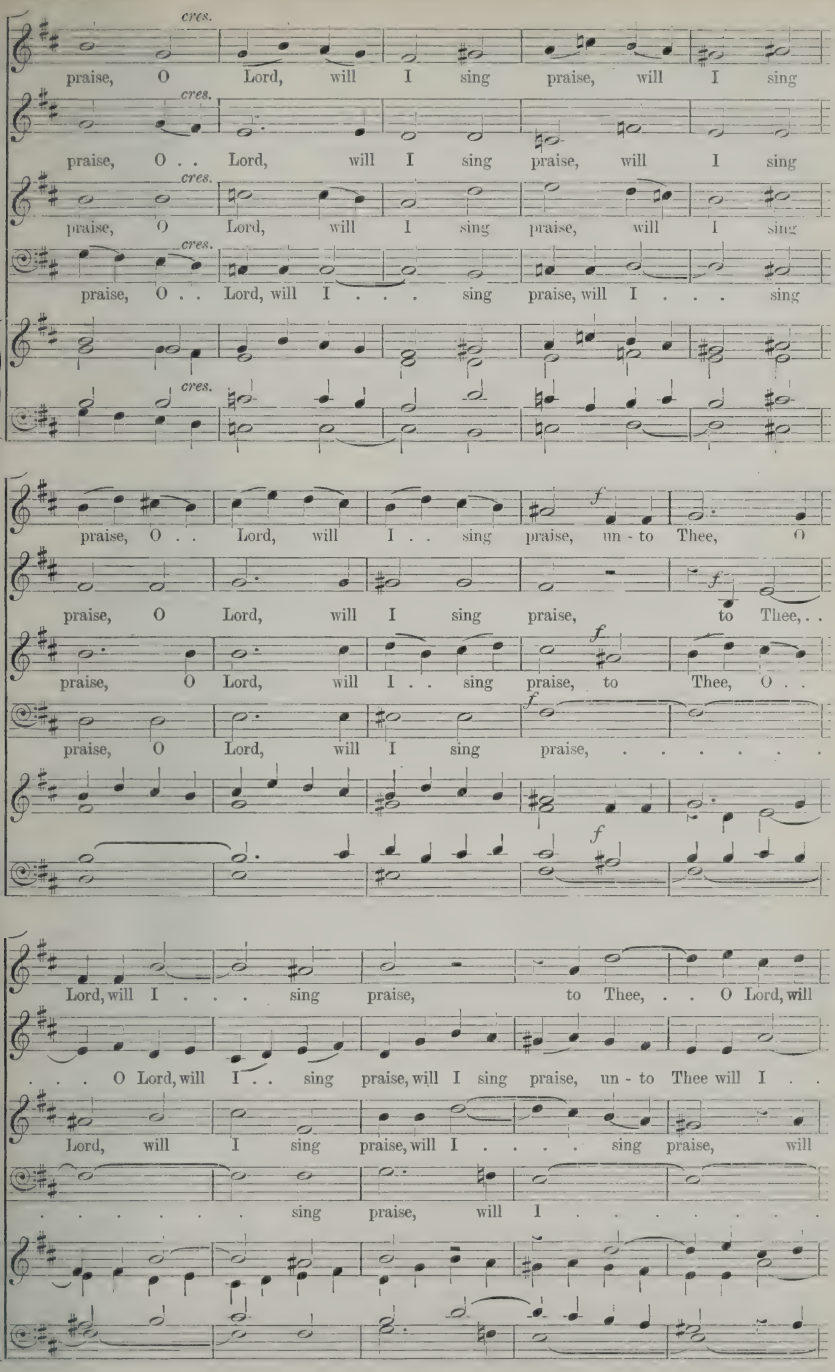

. . un - to the Lord, cried . . . un - to the Lord,
my . . dis - - tress I cried . . un - - to the Lord, in
tress I cried . . un - - to . . . the Lord,
my dis - tress, in my dis - - tress, in
cres.
I cried . . . un - to the Lord, and He
my . . dis - - tress . . I . . . cried un - to the Lord, I cried un -
in my dis - tress I cried un - to the Lord, and He
my dis - - tress I cried un - to the Lord, and He
heard . . . me. and He heard . . . me.
dim.
- to . . . the . . Lord, I cried un - to . . . the . . Lord. In my dis -
heard me, and He heard me.
heard . . . me, and He heard . . . me. In
dim.

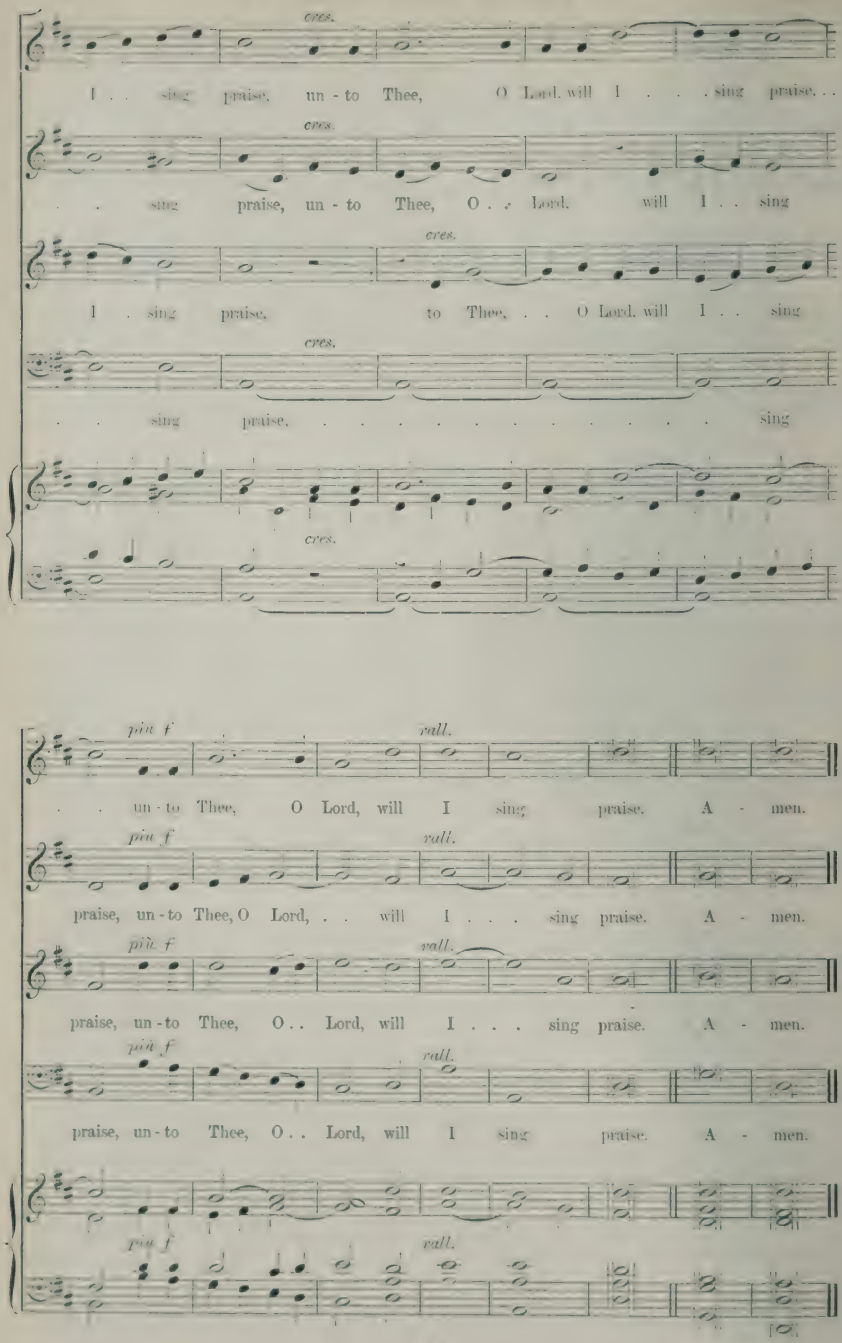

cres.
In my dis - tress I cried un - to the Lord, and He heard . .
- tress . . I cried . . un - to the Lord, and He heard . .
In my dis - tress I cried un - to the Lord, and He heard . .
my dis - tress I cried un - to the Lord, . .
f
me, and He heard . . me.
me, and He heard me.
me, and He heard me.
and He heard me. I will praise Thee with
mf
I will praise Thee with my whole
my whole heart be - fore the gods, will praise Thee with my whole


mf
I will praise Thee with my whole heart,
heart be - fore the gods, be - fore the . . gods, . . .
mf
I will praise Thee with
heart. I will praise Thee with my whole
cres.
I will praise Thee with my whole heart be - fore the gods, praise
cres.
. . . I will praise Thee with my whole heart, . . praise
cres.
my whole heart, with . . my whole heart, . . praise
cres.
heart be - fore the gods, I will praise Thee, I will
cres.
f
Thee be - fore the gods, praise Thee with my whole heart,
f
Thee, I will praise Thee with my whole heart be - fore the
f
Thee, praise Thee with my whole heart, ...
praise Thee, I will praise Thee with my whole heart,
f


poco rall.
will I praise, will I praise . . . Thee.
poco rall.
gods, will praise . . Thee, I will praise Thee, will praise . . Thee.
poco rall.
. . . I will praise Thee, I will praise . . Thee.
poco rall.
will I praise Thee, . . . will praise Thee.
poco rall.
Più animato.
mf
To Thee, . .
mf
Un - to Thee, O Lord, will I . . . . sing praise, to Thee, O
mf
To Thee, . . . O Lord, will I . . . sing praise, to Thee, O
mf
Un - to Thee, O
Più animato. ♩=88.
mf
. . . O Lord, will I . . . sing praise, un - to Thee, O Lord, will I . . .
Lord, will I sing praise, will . . I . . . sing praise, will
Lord, will I . . . sing praise, un - to Thee, O Lord, will . .
Lord, will I . . . . sing praise, to Thee, . . . O Lord, will


. . sing, . . . will I . . . . sing praise, un - to Thee, O
I . . . sing praise, will I . . . sing praise, un - to Thee, O .
I sing praise, will I sing praise, to Thee, . .
I . . . sing . . praise, will . . I . . . sing . . praise, un - to Thee,
Lord, will I . . . sing praise, un - to Thee, O Lord, will
Lord, will I . . . sing praise, ... will I . . .
. . O Lord, will I . . sing praise, . . to Thee, . . . O Lord, will
un - to Thee, O Lord, will I . .
I . . sing praise, to Thee, . . . to Thee, O Lord, will . . I . . . sing
sing . . . praise, un - to Thee, O Lord, will I . . . sing
I . . . sing praise, to Thee, . . O Lord, will I . . . sing
. . . sing praise, will I sing, ... sing


cres.
praise, O Lord, will I sing praise, will I sing
praise, O . . Lord, will I sing praise, will I sing
praise, O Lord, will I sing praise, will I sing
praise, O . . Lord, will I . . . sing praise, will I . . . sing
praise, O . . Lord, will I . . sing praise, un - to Thee, O
praise, O Lord, will I sing praise, to Thee, . .
praise, O Lord, will I . . sing praise, to Thee, O . .
praise, O Lord, will I sing praise, ...
Lord, will I . . . sing praise, to Thee, . . O Lord, will
. . . O Lord, will I . . sing praise, will I sing praise, un - to Thee will I . .
Lord, will I sing praise, will I . . . . sing praise, will
. . . . . sing praise, will I . . . . . .


cres.
I . . sing praise, un - to Thee, O Lord, will I . . . sing praise. . .
cres.
. . sing praise, un - to Thee, O . . Lord, will I . . sing
cres.
I . sing praise, to Thee, . . O Lord, will I . . sing
cres.
. . sing praise, ... sing
cres.
pia f
rall.
. . un - to Thee, O Lord, will I sing praise. A - men.
pia f
rall.
praise, un - to Thee, O Lord, . . will I . . . sing praise. A - men.
più f
rall.
praise, un - to Thee, O . . Lord, will I . . . sing praise. A - men.
più f
rall.
praise, un - to Thee, O . . Lord, will I sing praise. A - men.
più f
rall.

THE ABBEY GLEE CLUB.

The Abbey Glee Club, founded in 1841 (for further information see our April, 1915, number, p. 215), held its annual general meeting at the Caxton Hall, Westminster, on January 11. Mr. Edward Ford North was elected president in the place of the late Viscount Alverstone (who had been a member since 1867), Sir Walter S. Prideaux was elected vice-president, and Alderman Sir Edward E. Cooper the hon. treasurer.

There was a large attendance of members and their guests. Mr. Walter Coward conducted on this occasion, and presented a capital programme. The impressive anthem, 'The souls of the righteous' (Elvey), was sung in memory of the late president, the whole company standing. One of the most effective numbers of the programme was the glee (A.T.T.B.), 'In a cell,' by John Parry. It is a perfect specimen of the type of musical form in which it is cast, and it was exquisitely sung by Messrs. Walter Coward, Wilfrid Kearton, William Fell, and Bertram Mills. Another item was 'Hail, bounteous Nature' (T. Cooke) which is one of the longest glees in existence. It takes eight minutes to perform. A setting of Southey's words, 'How beautiful is night' (S.A.T.B.B.), by Pye, was another much appreciated item. Altogether fourteen pieces were performed. It is evident that in these troublous times many gentlemen amateurs find mental relief in listening to this pure, beautiful music adequately interpreted by skilled performers.

THE ORIANA MADRIGAL SOCIETY.

This Society continues to live up to its high reputation, notwithstanding the difficulties created by the war. On December 21 it gave a concert of Christmas and other music at Æolian Hall. The programme was such an exceedingly interesting and unconventional one that we wish that space permitted us to give it in full. It included Motets by Sweelinck and Prætorius, old English carols, part-songs by Stanford, Percy Grainger, Balfour Gardiner, Norman O'Neill, and R. Vaughan Williams. The choral hymns from the Rig Veda, set to music by Gustav von Holst for female voices with pianoforte accompaniment, were also performed. These settings are remarkable examples of the idiom cultivated by this thoughtful composer. They are in places difficult, and it seems to us unnecessarily so, but they display considerable imaginative power and originality. The choir is certainly the most highly-trained small choral body in London. Mr. Kennedy Scott has a rare faculty in getting to the heart of the music he takes in hand, and the members of the choir are his obedient and highly competent slaves. Perhaps the interpretative insight displayed is more striking than the finish of the technique. Miss Evelyn Stuart diversified the programme with excellently performed pianoforte solos, three of which were by Debussy.

A DUMFRIES SUNDAY CONCERT.

On Sunday, December 26, a sacred concert, the programme of which consisted of selections from 'Messiah,' the 'Hymn of Praise,' and a Bach Cantata was given in the Lyceum Theatre, under the auspices of the Dumfries Select Orchestra, in aid of a local war fund. The double sin of giving a concert on the Sabbath Day and holding it in a theatre aroused much ire on the part of some local ministers and their flocks. An open-air meeting was held in the High Street half-an-hour before the time of the concert to protest against the desecration of the Sabbath, and some strong speeches were made. A Mrs. Kerr denounced the promoters, and said that however laudable the object might be, money made on the Sabbath Day was unclean money, and that God would not bless it. She foresaw many evil consequences. Another speaker declared that the theatre was an open door to hell, and other orations were in the same key. The concert was, however, successfully held.

It is possible to feel some sympathy with the opposition because of its sincerity and pathetic faithfulness to an inherited ideal that for better or for worse is now past praying for. But the protest went too far. Surely, nothing but a feeling of peace and good-will to all men could be inspired by listening even on a Sunday afternoon to the eloquent and moving strains of 'Messiah' and the 'Hymn of Praise,' and as for the theatre, it could hardly be put to better use.

SOUTH PLACE POPULAR CONCERTS.

On January 9 the programme consisted of works by César Franck—the Pianoforte and Violin Sonata, Prelude, Fugue, and Variations for organ, Quintet in F minor, and three songs. The performers were Mr. John Saunders, Mr. Ernest La Prade, Mr. Lionel Tertis, Mr. Emile Dochard, and Mr. Joseph Jongen. Madame Feltesse sang.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Before the close of 1915 two concerts were given at the Town Hall, one by the New Philharmonic Society, on December 19, and the other by the Birmingham Festival Choral Society on Boxing Night. The former is practically a new amateur orchestral association conducted by Mr. H. M. Stevenson, junr., which aims at high things, for its programme was almost entirely devoted to Wagner and Brahms. The orchestra had the assistance of a number of professional instrumentalists, the whole forming an excellent rank and file led by Mr. John Saunders, of the London New Symphony Orchestra. The concert opened with Bizet's 'L'Arlésienne' Suite, of which an interesting interpretation was given, notably the section with muted strings. The Suite was followed by Brahms's 'Four songs for female voices,' admirably accompanied by two horns (Messrs. Frank Probin and W. O. Yorke) and harp (Mr. Charles Collier), Madame Gell's Ladies' Choir (conducted by Madame Gell) being the vocalists, a well-trained and well-balanced body of singers who acquitted themselves in quite praiseworthy fashion. Then came the Prelude and 'Isolda's Liebestod,' the final scene 'Mild and softly he is smiling' being sung by Madame Florence Parkes-Darby with great feeling and in a clear and appealing voice. Mr. Frank Mullings quite excelled himself in his impassioned singing of the two 'Trial Songs' from 'The Mastersingers,' and the 'Prize Song,' the latter given as an encore. The second part of the programme was entirely devoted to the third Act of 'Tannhäuser,' in which Madame Gell's Ladies' Choir and Mr. Frank Mullings's Male-Voice Choir took part, the principal rôles being excellently represented by Madame Florence Parker-Darby (Elizabeth), Mr. Frank Mullings (Tannhäuser), and Mr. Alfred D. Butler (Wolfram). The playing of the orchestra in 'Tannhäuser,' however, left much to be desired. Mr. C. W. Perkins rendered assistance at the organ.

The sixtieth annual performance of 'Messiah' on Boxing Night by the Festival Choral Society constituted quite a record, and Dr. Sinclair is to be congratulated on the impressive and all-round excellent performance given under his conductorship. The choir quite upheld its traditions, and although somewhat depleted in the ranks of tenors and basses, many having joined the Forces, the balance was nevertheless well maintained. Owing to illness, Mr. John Harrison was not able to sing the tenor solos, and his place was taken at short notice by Mr. Frank Mullings, an excellent substitute, who appeared to be equally at home in oratorio as he is in Wagnerian opera. Miss Ada Forrest, who was in excellent voice, sang the soprano solos with consummate art, and Miss Helen Blain gave the contralto solos expressively, creating an excellent impression on this her first visit to our city. Mr. Herbert Brown's magnificent voice and sympathetic delivery of the important bass solos that fill the pages of 'Messiah' secured for him the utmost appreciation. Mr. C. W. Perkins, at the organ, was a host in himself.

The first concert in the New Year was given at the Hippodrome on January 12 by the Birmingham City Police, to raise funds in support of the Police-Aided Association for Clothing Destitute Children, and their efforts will probably realise the sum of £250. The Police Band gave some capital selections of popular music, under the conductorship of Bandmaster Inspector Henry Cannon, and the vocal portion of the programmes (there were two concerts, one in the afternoon, and the other in the evening) rested with Miss Carrie Tubb, Miss Dorothy Webster, Mr. Frank Mullings,

and Mr. Robert Radford, who were heard in a number of songs and some concerted vocal numbers eliciting enthusiastic applause, encores naturally being irresistible.

The now well-established Barfield Choir gave its fourth choral concert in the Town Hall on January 15, under Mr. Joseph Lewis's conductorship. No attempt was made to introduce any choral work of important dimensions—such as Granville Bantock's 'Vanity of Vanities,' which was given by this combination on two previous occasions. The efforts of the choir were restricted to the singing of a number of unaccompanied part-songs more or less of a similar tone-colour, the most polyphonic and important being Cyril Jenkins's set of 'Four choral pictures' (Spring, Summer, Autumn, and Winter), and 'Out of the Silence.' The composer, who is just now recuperating, was present on this occasion. These choral pictures had been written during his convalescence. Other part-songs were by Dr. Rowland Winn, Dr. Markham Lee, Prof. Granville Bantock, E. Roy Thompson, and Clifford Roberts. The singing on the whole was effective and well balanced. Miss Alice Lakin, the well-known contralto, sang a number of songs which suited her sympathetic voice and style, and the Russian pianist, M. Sapellnikoff, revealed all his mastery over the instrument, delightful touch, finished technique, and artistic phrasing in his interpretations of Chopin's Fantasie in F minor, the delightful Nocturne in D flat, and the heroic Polonaise in A flat. He also played a Barcarolle by Rubinstein, the performer's own bright and taking Gavotte (encored), and Liszt's Rhapsody No. 12. The encores were Liszt's 'Liebestraum,' and Tchaikovsky's 'Humoreske.' Mr. E. St. Clare Barfield was an able accompanist.

BOURNEMOUTH.

During the past month the musical activity that is usual in this place has shown no abatement. Also, it is satisfactory to state that audiences are considerably larger than they were earlier in the season, despite the continued drain upon the male element of the population for national purposes.

The Symphony Concerts are exceedingly pleasant musical functions, and every programme contains at least something that will appeal to each individual taste. For example, the attractive works specified hereunder are representative of almost every period, school, and country of importance; and breadth of outlook *plus* intelligent interpretation make a combination that compels attention: Overture, 'Coriolan,' Symphony No. 7, in A, 'Leonore' Overture (No. 3)—all by Beethoven; Tchaikovsky's fourth and fifth Symphonies, together with the 'Romeo and Juliet' Overture; Smetana's 'Bartered Bride' Overture; 'Jupiter' Symphony (Mozart); March on a Russian Theme by Glazounov (first performance at these concerts); 'Unfinished' Symphony (Schubert); Overture, 'Polyeucte' (Dukas). A very old friend of the Bournemouth public, Dr. Charles Maclean, paid one of his periodical visits at the twelfth Symphony Concert on December 23. On this occasion he brought with him two brand-new orchestral sketches entitled 'Absence' and 'Recollection'; these are linked up with an earlier work of the composer's by the free use of quotations from the latter. The music is very characteristic of the composer and, in our opinion, is stronger than anything we have yet heard of his; 'Absence,' in particular, we think would be generally voted as Dr. Maclean at his very best. To conduct the first performance of a work must always be somewhat of an anxious ordeal for the composer, but in the case before us Dr. Maclean had his orchestral forces well in hand, ensuring thereby beneficial results.

The average standard of ability of the solo performances during the month has attained to a rather higher level than earlier in the season. Dr. Rumschisky played very brilliantly in Saint-Saëns's fourth Pianoforte Concerto, the interpretation revealing that his nimbleness of finger is associated with all the loftier attributes of thoughtfulness and concentration of purpose; a Violin Concerto by Nardini (first time here) was an excellent medium for Mr. Max Mossel's finished art, the Birmingham professor's performance of the charming old-world music being full of a natural grace and suavity. It is a wise maxim that warns us against running before our walking powers are properly established, and would that Miss Muriel Poliska, an undoubtedly clever but quite youthful musician, had been thus prompted before attempting to play such an exacting work as Beethoven's 'Emperor' Concerto. This young pianist has marked talent, and if she will but restrain her natural ambitions she should go far. M. Philip Abbas was very successful in Lalo's 'Cello Concerto, his good instrumental tone and musicianly qualities winning cordial appreciation. Rimsky-Korsakov's Pianoforte Concerto is an inviting little work, and its nicely calculated effects apparently appealed very forcibly to Miss Edith Leah, a well-known local performer, whose interpretation was greeted with evident signs of pleasure by an audience of large dimensions.

The series of 'Monday Specials' more than justifies its existence by affording opportunities for the performance of much music that is unavoidably crowded out of the Symphony Concerts. By running two weekly concerts of high-class music side by side for some seven months, Mr. Dan Godfrey is in a position to bring forward a number of compositions that would necessarily drop out under less favourable conditions. Recent reappearances of interesting works at the 'Specials' have been as follows: Introduction, Act 3, 'Tannhäuser' (Wagner); Overture, 'The Magic Flute' (Mozart); 'Brandenburg' Concerto, No. 3 (Bach): and—at a concert exclusively devoted to Russian music—the Polovtsian March, Overture, and Polovtsian Dances from Borodin's 'Prince Igor'; the same composer's Symphonic Sketch, 'In the Steppes of Central Asia'; Moussorgsky's Fantasia, 'Une Nuit sur le Mont Chauve'; Tchaikovsky's '1812' Overture; and Rimsky-Korsakov's Fantasia on Serbian themes. At this highly-attractive concert there was, too, a very graceful performance by Messrs. Whitaker, Solomon, Riviere, and Wolters, members of the Orchestra, of the two middle movements of Ippolitov-Ivanov's String Quartet in A minor. At the eleventh concert Mr. F. King-Hall, leader of the Orchestra, played Wagner's 'Dreams' as a violin solo in an able fashion, and Miss Dorothy Phillips sang 'Ah! fors è lui,' from Verdi's 'Traviata,' very commendably. On January 3, 'Sound an alarm,' from Handel's 'Judas Maccabæus,' was capitally sung by Mr. Sam Hempsall.

A pleasant diversity has prevailed as regards the various miscellaneous enterprises. The students of the Bournemouth School of Music have once again shown that general ability which it is the endeavour of the Directors (Mrs. Farnell-Watson and Mr. Hamilton Law) and their capable staff to promote. An event of some rarity was the recital for two pianofortes by Sapellnikov and Rumschisky—a very delightful function of which the attractiveness was enhanced by the enjoyable singing of Miss Nora Read, of Bournemouth. Miss Read has been much to the fore of late at the Winter Gardens; she was the soloist at the Municipal Choir and Orchestra's repeat performance of Bridge's 'Flag of England' and Elgar's 'Banner of St. George' (conductors, Mr. Godfrey and Mr. T. J. Crawford), to which works were added the singing of some part-songs and the National Anthems of the Allies; and she also sang again at a 'Popular' concert on January 12. A Russian concert, at which Mlle. Ratmirova (soprano) and M. Dubin (tenor) appeared, was rather a disappointing affair; the first-named was moderately successful, but M. Dubin's singing was less satisfactory. A pianoforte and song recital by Mr. Leonard Borwick and Mr. Campbell McInnes was one of the outstanding engagements of the month; the former was in splendid form, and Mr. McInnes, though his voice is lacking in variety of colour, can always be relied upon to supply thoroughly artistic conceptions. This was one of the concerts periodically undertaken by Mr. Graham Peel in aid of the Wounded Soldiers and Sailors' Fund. A word of praise for Mr. George Reeves, who admirably discharged the duties of accompanist, must not be omitted. On January 15 the extremely talented boy pianist, Solomon, made a tremendous impression in his performance of the Tchaikovsky B flat minor Concerto with the Municipal Orchestra; it was very regrettable, however, that he had such a mediocre instrument to play upon.

That hardy annual, Handel's 'Messiah,' was the choice for the second concert given by the Municipal Choir and Orchestra. And right well was it performed; in fact, no other performance here has approached it either in points of detail or in its general ensemble. Mr. Herbert Brown was a tower of strength in the bass solos, his singing of 'Why do the nations' being the finest we have yet been privileged to

hear. The other soloists—Miss Mary Leighton, Miss Dorothy Webster, and Mr. Sam Hempsall—sang well throughout, the charming quality of Miss Webster's voice deserving special mention. Congratulations are due to Mr. Godfrey for securing such an excellent performance from his choir and orchestra, and also to Mr. Crawford, the chorus-master, for his success in the work of preparation.

BRISTOL.

A concert given in Bristol Grammar School, on December 21, was greatly appreciated. With the boys were associated several adult vocalists, and the orchestra included most of the leading local professional players, Mr. Maurice Alexander being leader. Mr. C. W. Stear, the organist and musical director of the School, conducted. Among other compositions were Stanford's Cantata, 'The Last Post,' in commemoration of those killed in the war, and 'The challenge of Thor,' from Elgar's 'King Olaf.' Part-songs were admirably performed by the Bristol Glee Singers (Messrs. W. Gay, L. Venn, F. Baber, and A. W. Parkman). The proceeds of the concert were devoted to the Public Schools Hospital Fund.

On January 10, Mr. R. T. Morgan, organist of St. Mary Redcliff Church, gave an organ recital, and, as on former occasions, a large congregation attended.

The Ladies' Night of the Bristol Madrigal Society was held on January 13 at the Victoria Rooms, and there was a numerous attendance. Mr. H. W. Hunt (organist of Bristol Cathedral), the new conductor, officiated. The scheme of the Society's concerts had been for many years to combine with Elizabethan examples productions by modern musicians, but now the programme was so arranged that the first section was entirely devoted to compositions belonging to the latter part of the 16th century, and the second section to a miscellaneous collection of pieces of recent years. The Elizabethan hymn referring to the Spanish Armada, 'From merciless invaders' (John Still), came appropriately after the National Anthem, it belonging also to the year 1588, when madrigals were first published in England. Other old illustrations given were 'Come, shepherds, follow me' (Bennet), 'Singing alone' (Morley), 'Thule, the period' (Weelkes), 'Come, shepherd swains' (Wilbye), 'Though Amarillis daunce' (Byrd), 'Lady, when I behold' (Farnaby), 'Fair Oriana' (Hilton), 'Thou art but young' (Wilbye), and 'Lady, your eye' (Weelkes). Of the pieces named, six had not before been given by the choir, and it was gratifying to listen to the fine interpretation they received under the direction of Mr. Hunt. In the second part of the concert there were three examples by Pearsall which were acceptable by reason of their intrinsic merit as well as from the fact that he was an original member of the Society. The compositions were 'In dulci jubilo,' 'Ancient Norse melody,' and 'When Allen-a-Dale went a-hunting,' and these were rapturously received. The present president, Dr. Basil Harwood, was represented by 'Tell me, I charge you,' which he wrote some years ago. He quite appreciates the efforts of the Society, and has composed a piece 'To music' which he dedicates to the Society, and it will be taken in hand for the next Ladies' Night. Two other Gloucestershire composers had their efforts drawn upon, Sir Hubert Parry for 'The sea hath many a thousand,' and Harford Lloyd for 'To morning,' an eight-part chorus dedicated to the Leeds Philharmonic Society about twenty-five years ago. It is of a high order, and won favour from the Bristol hearers. Other contributions were Lotti's 'Here on the waters,' 'Weep you no more,' by Walford Davies, 'Rose-cheek'd Laura,' by Napier Miles, and 'The Waits' (Savile). These were effectively interpreted. The customary refreshments during the concert interval were on this occasion omitted in order that the expenses might be reduced, and a good share of the proceeds of the performance was devoted to the Bristol Branch of the Red Cross Society.

At the General Meeting Room, Paddington, on January 13, the Great Western Railway Musical Society gave a performance of the concert edition of 'Maritana,' with some well-chosen miscellaneous items. Mr. H. A. Hughes conducted.

DEVON AND CORNWALL.

DEVON.

Eighteenth-century music played by the Torquay Municipal Orchestra (Mr. Basil Cameron, conductor) included works by Mozart, Gluck, Handel, Boccherini, and Haydn. Miss Una Truman had considerable success on December 16 in playing Saint-Saëns's Concerto in G minor for pianoforte with the orchestra; and pianoforte music was again the attraction on December 27, when Miss Irene Scharrer delighted a large audience with her playing of Liszt's 'Hungarian Fantasie' with the orchestra, and also of pieces by Mendelssohn and Chopin. The same programme included a fine interpretation by the orchestra of Tchaikovsky's 'Pathetic' Symphony. A novel feature on December 22 was the singing of Christmas Carols by the Municipal Choir (conductor, Mr. E. W. Goss), supplementing pieces by the band. Miss Fifine de la Côte and Miss Gladys Lacy were respectively the vocalists for the first and second weeks of the New Year, and on January 13 Saint-Saëns's Concerto for 'cello and orchestra was played with Miss Thelma Bentwick in the solo part, and the orchestra gave a distinctive performance of Tchaikovsky's Symphony No. 4, in F minor.

A choice gem of its kind was the Christmas musical service in Exeter Cathedral on Christmas afternoon. The Canticles were sung to Ouseley in B flat; a lovely carol, 'There were shepherds,' arranged by Dr. Joseph Bridge, gave opportunity for effective soprano and tenor solos with the choir. The highest point of the service was the remarkable playing of the 'Pastoral Symphony' by Dr. D. J. Wood, at the organ, remarkable because of the effects of coming light and moving breezes in an exalted atmosphere which he imparted by ingenious use of contrast. The mood of the occasion was maintained by a Pastorale movement by Guilmant, and a Finale by Borowski brought the present into consciousness without destroying the spirit of the past. Dr. Wood on the last day of the year provided a musical service in memory of fallen heroes, the scheme including the 'Requiem Æternam' of Basil Harwood; Tallis's Funeral Music (3rd Mode); Croft's Burial Sentences; Felton's Chant to the 'De profundis' psalm; the Russian Contakion from the Liturgy of St. Chrysostom, sung unaccompanied to a Kieff melody; and the National Anthem, after which the trumpets of the R.F.A. Band sounded the 'Last Post.'

In the course of their tour in aid of Red Cross Funds MM. Ysäye, Theo. Ysäye, and Pachmann, and Madame Stralia visited Plymouth on December 17, this big event being secured by the enterprise of the Plymouth Orpheus Male Choir, of which Mr. D. Parkes is conductor. The violinist played works by Veracini, Saint-Saëns, and Vieuxtemps, and contributed some of his own compositions. M. Pachmann delighted the audience with his playing of Chopin, and the occasion was further memorable for a thrilling performance by the Choir of Elgar's 'Reveille,' in which the choralists reached a very high plane. They added to their répertoire the same composer's 'Feasting, I watch.' The Choir also gave a sacred concert for charitable purposes at Devonport on December 19. Performances of 'Messiah' were given by the Guildhall Choir on January 8, conducted by the Borough organist.

On Christmas afternoon, in St. Andrew's Church, at Plymouth, the choir, with an orchestra and organ, performed Christmas music, carols, and numbers from 'Messiah,' and appropriate solos were contributed by members of the choir. The band and organ played Rubinstein's 'Rêve Angelique,' the Pastorale movement from Guilmant's first Symphony, and the Offertoire on two Christmas hymns.

When Mr. Mark Hambourg gave a pianoforte recital at Plymouth on January 14 he was unusually and most appreciably subdued in manner, and his interpretations of works by Chopin and of some 18th-century pieces were thoroughly enjoyed because intelligible. Miss Annabel McDonald was the vocalist, with Miss Daisy Bucktrout at the pianoforte.

During Christmas week a male choir, organized by Miss Day in connection with the National League of Carol Singers, visited all parts of Buckfastleigh and district and collected upwards of £20 for the Blind Soldiers and Sailors' Institution. In the same association a choir of a hundred voices sang carols in Torrington Parish Church on December 28.

Madrigals and quartets, sung by Misses Bartlett and Reynolds and Messrs. Hunt and Phillips, formed a conspicuous feature in a concert at Honiton on December 26.

CORNWALL.

Carols and Christmas music have been unusually well represented in Cornwall, and the singing out of doors in some of the small villages was frequently quite good. The season was inaugurated as early as December 19, both at Bodmin and Penryn. At the former place the Pool Street and Town Wall Choirs joined forces and gave a carol service in the Wesleyan Church, and Mr. Webber, at Penryn, conducted a similar function which included the interesting examples, 'Messenger Divine,' and 'The Morning Star.' This service was repeated on January 6. At the Christmas and New Year a band of singers of Metherill covered a wide district, each evening singing and collecting for Red Cross Funds. Mr. F. Everson Luke compiled an interesting programme for a Christmas Day concert at Camborne Wesleyan Church, representing 'Messiah' largely and modern carols, and after evensong at St. Day the church choir sang carols, and solos from 'Messiah' were given. In connection with the National Carol League, festivals were held during Christmas week at Newquay and St. Columb Minor. Mr. Crosby Smith conducted the band and choir of a hundred and thirty performers.

German's opera, 'Tom Jones' obtained a concert-performance by a hundred-and-twenty members of Newquay Choral and Orchestral Society on December 15, Mr. Crosby Smith conducting; and Mabe Male Choir, directed by Mr. E. Spargo, sang choruses, part-songs, and concerted pieces at Carmenellis on December 21. The band of the Duke of Cornwall's Light Infantry has given its services for war funds on many occasions, the most conspicuous being concerts at Portscatho on December 23.

A cast and chorus of forty were trained by Miss Perkins, and gave performances of the cantata 'The enchanted glen' at Looe on December 30; and on the same date a new fairy musical play, 'Dreamland,' was produced at Truro, under the direction of the authoress, Miss K. Kerr.

DUBLIN.

The Royal Dublin Society chamber music recitals recommenced after the holidays on January 10, when Miss Marie Motto, Mr. Charles Woodhouse, Mr. Frank Bridge, and Mr. C. A. Crabbe gave a programme consisting of Schubert's Quartet, Op. 29, in A minor, Borodin's Quartet, No. 2, in D major (played here for the first time), and Mozart's Duet for Violin and Viola, played by Miss Marie Motto and Mr. Frank Bridge. On January 17 the Wessely Quartet (Messrs. Hans Wessely, Spencer Dyke, Ernest Yonge, and B. Patterson Parker) played Mozart's Quartet No. 23, in F major, Mendelssohn's Quartet, Op. 12, in E flat, and Taneiev's Variations from the Quartet, Op. 7.

A concert was given in the Theatre Royal, on January 14, for War Charities at which Madame Borel, Miss Lena Munro, Miss Jean Nolan and others took part. Miss Gertrude Cuolahan was the accompanist.

On December 21 the local section of the I.S.M. had an interesting meeting at the Aberdeen Hall, at which Dr. Esposito conducted a string orchestra of about thirty players. The programme included Corelli's 'Christmas' Concerto; Elgar's 'Serenade,' Op. 20; two pieces by Bossi; a charming arrangement of a Persian love-song by Hamilton Harty; two movements from Esposito's String Quartet in C minor (played by all the strings); and Percy Grainger's 'Molly on the shore.' Solos in the different pieces were played by Signor Simonetti and Mr. P. J. Griffith (violin), Mr. Hoyle (viola), and Mr. Clyde Twelvetrees ('cello).

EDINBURGH.

On December 20 a superb performance of Elgar's Concerto was given by Mr. Sammons and the Scottish Orchestra. This was an all-British programme. An Overture by Norman O'Neill, a Rhapsodie by Vaughan Williams, and 'With the wild geese,' by Hamilton Harty, completed an altogether delightful concert. On December 27, Miss Carrie Tubb gave a memorable performance of 'Ah, perfido' and an Aria from 'Cosi fan tutte.' The Symphony was Tchaikovsky's in E minor. The 'Sigurd Jorsalfar' Suite of Grieg was given for the first time. A Popular Concert was given by the Orchestra on January 3. Elgar's 'Carillon' was recited by Mlle. Scialtiel and also Thomé's poem 'La Fiancée du Timbalier.' In both items she created a sensation, and evidently this type of composition has a large number of supporters. The Royal Choral Union at the same concert gave a fine performance of 'The Revenge.' Mr. W. G. Allt, the new conductor, is to be congratulated on the reception which he obtained. On New Year's Day the Royal Choral Union gave its annual recital of 'Messiah.' The soloists were Miss Caroline Hatchard, Miss C. Mentiplay, Mr. John Harrison, and Mr. Frederic Austin. A Scottish Concert was given on the same evening by the Union and the same soloists. While writing of the 'Messiah,' mention must be made of Mr. Moonie's annual Christmas performance of this work on December 25. Although the Choir is not meeting for regular rehearsals, an excellent performance was given. On January 10 a Beethoven night was arranged by the orchestral directors, and proved one of the most popular concerts of the series. Miss Fanny Davies played the 'Emperor' Concerto and one or two short pieces, the most notable of these being a Toccata of Debussy's and a well-nigh-forgotten Scherzo of Mendelssohn's. The Septuor was a welcome resurrection.

Among the lesser concerts or recitals must be mentioned a pianoforte and 'cello recital by Mlle. Claude Dizan and Mlle. Valérie Valensar, both Belgians. The latter lady was a pupil of Popper's, and in his 'Rhapsodie Hongroise' displayed a fine technique and artistic finesse. Mlle. Dizan is a young lady whose pianoforte-playing is remarkable for her years. She gave a fine performance of one of Glazounov's Sonatas, and surmounted its technical difficulties with ease.

The Glasgow Orpheus Choir, which has made a great reputation for itself, appeared here on January 1, at a Scotch concert. Its performance was excellent, but complaints are heard about the disguising of our fine Scotch melodies by some eminent modern arrangers. It is to be feared that our friends over the Border who never hear a Scotch melody except in this highly-coloured form, will have a very erroneous idea of the true atmosphere produced by these incomparable melodies.

On January 6, Madame Bathori and Mlle. Marguerite Scialtiel gave 'Une heure de Chansons et de Poësies francaises.' Madame's songs were very fine, and mention must be made of a Suite of Stevenson's 'Child verses' set by Reynaldo Hahn. Debussy, Fauré, and Ravel were all represented. Mlle. Scialtiel confirmed the high opinion formed of her gifts on January 3.

GLASGOW.

At the seventh concert, on December 21, a very attractive programme of British music was given, which included four novelties, viz, 'Humoresque' by Norman O'Neill, the Overture to 'The Wreckers,' by Dr. Ethel Smyth, Norfolk Rhapsody No. 1, by R. Vaughan Williams, and Hamilton Harty's Symphonic-Poem, 'With the wild geese.' These, with a 'Valse gracieuse' from a Suite in D minor by E. German, and Elgar's Violin Concerto (magnificently played by Mr. Albert Sammons), completed the programme. There was nothing notable about the eighth concert, on December 28, except possibly Mr. Mlynarski's very interesting reading of Dvorák's 'From the New World' Symphony. Grieg's Orchestral Suite 'Sigurd Jorsalfar' was given for the first time here, and Miss Carrie Tubb was solo vocalist. The Choral Union under the vigorous direction of Mr. Warren Clemens gave the usual 'Messiah' performance on New Year's Day, but for some reason this semi-religious function did not this year attract the customary overflowing audience. A repetition of the work was given to a popular audience in the City Hall, on January 13. Elgar's Introduction and Allegro for string orchestra was brought to a first hearing at Glasgow at the tenth concert on January 4. The programme also included a particularly fine performance of Tchaikovsky's fourth Symphony, in F minor. Miss Agnes Nicholls as solo vocalist charmed the audience with her singing of Beethoven's scena, 'Ah, perfido!' Miss Fanny Davies was solo pianist on January 11, giving a finished performance of Mozart's Pianoforte Concerto in G major (No. 17 B. & H.). An attractive novelty was Rimsky-Korsakov's Symphonic-Suite 'Antar.' A first performance here of Bantock's new

Symphony, 'The Hebrides,' was announced for the twelfth concert on January 18, but the performance has been postponed to a later date. In substitution thereof, Mozart's Symphony in E flat and Beethoven's Symphony No. 5 in C minor were given. Miss Elsie Cochrane, a young Glasgow soprano, was the soloist.

Two of the Saturday Popular Orchestral Concerts merit notice. The first, on December 18, when an all-Russian programme was given which included a Pianoforte Concerto by Rachmaninoff, the solo part being played by Mr. Philip E. Halstead, one of our best local pianists; and the second, on December 25, when Mr. Herbert Walton, the accomplished organist of Glasgow Cathedral, gave an excellent performance of the solo part in Guilmant's Concerto in D minor for organ and orchestra.

Outside their regular series the Choral and Orchestral Union gave a concert on January 6 on behalf of the Red Cross Society. Mr. Horace Fellowes and Mr. Herbert Withers, the principal violinist and violoncellist respectively of the Scottish Orchestra, gave solos, as did also Madame Ellen Overgaard, and M. Jean Vallier, the eminent Belgian bass. Choruses were sung by the Choral Union, and the entire performance was under the direction of Mr. Mlynarski.

The only other music-makings to record are a recital of Hebridean songs on December 22, by Mrs. Kennedy-Fraser, and a performance of the 'Christmas Oratorio' by the Bach Choir, under Mr. J. M. Diack, on December 20.

LIVERPOOL.

The visit of Sir Henry Wood to conduct the seventh Philharmonic Concert on January 11, put the orchestra on its mettle. Whether the occasion was also answerable for more breaking of strings than usual, one cannot say, but it is certain the playing was remarkable alike for its vigour and its full-toned splendour and also, it must be added, for its delicacy in the accompaniments to M. Ysäye's violin solos. The programme opened with Goldmark's Indian legend Overture 'Sakuntala,' an interesting work which Hallé introduced here in 1877, since when it has been curiously neglected. Sir Henry Wood's version had new features of poetical interest. It was, however, his own masterly orchestral arrangement of Moussorgsky's Pianoforte Suite, 'Pictures from an Exhibition,' which chiefly displayed the calibre of the superb array of players. Sir Henry's vivid scoring of several of the Russian composer's songs had already excited a desire to know more about Moussorgsky's music, and his arrangement of the Pianoforte Suite is in every way a happy achievement. In it, Sir Henry shows supreme skill and practical knowledge of the resources of a modern orchestra. He has made the eleven short movements of the Suite yield unflagging interest and variety, whether in the deliciously droll 'Ballet of chickens emerging from their shells,' in the complaining progression of the Polish ox-cart 'Bydlo,' or in the purple patches of the strenuous Finale, 'The Gate of the Warriors.' Mr. Albert Orton assisted as sub-conductor of the instruments effectively played off the stage. In his animated choral and orchestral setting of Mr. Masefield's 'News from Whydah' Mr. Balfour Gardiner has contrived to crowd a deal of kaleidoscopic colour and incident, as well as a touch of humour, into the space of six minutes. It is a work of strong individuality and original expression, whereof the closing pages gave the choralists some trying moments in adapting themselves orchestrally. This they did with considerable, if not complete, success. In Mozart's Violin Concerto No. 3, and Wieniawski's Violin Concerto No. 2, in D, M. Ysäye played with serene beauty of tone. The music exactly suited a somewhat introspective mood. His technical mastery goes without saying, and was best of all shown in the Finale to Mendelssohn's Violin Concerto, played as an encore. The programme was completed by Mackenzie's aptly-chosen and exhilarating Overture, 'Britannia.'

Under Mr. R. H. Wilson the Philharmonic Society's choir is now rehearsing Prof. Granville Bantock's 'Omar Khayyam,' and other choral items which include Morley's 'Now is the month of maying,' Pierné's 'Les Cathédrales,' and Elgar's 'The Dance' and 'Lullaby' from 'From the Bavarian Highlands.' Mr. Wilson will conduct a performance of 'Elijah' which will be given by the Philharmonic Choir on February 16 in aid of the Institute for Sailors and Soldiers who have been blinded in their country's service. The use of the Hall has been granted free, and the performers are giving their services either gratuitously or for nominal fees.

Two performances of Dr. E. W. Naylor's 'Pax Dei' (A Song of Rest) were given under the composer's direction in St. Luke's Church on December 19 and 20. The work has only been previously heard in Cambridge, where Dr. Naylor is organist of Emmanuel College. As an example of modern Church music, suitable for Advent use, 'Pax Dei' should find a notable place. It is practically a Requiem, and comprises nine or ten movements, some of which are sub-divided, the solo quartet being largely interwoven with the chorus. In the composer's harmonic plan there are many suggestions of modern influences, and some daring modulations which make the choral part in places difficult to sing. But there is an evidence of sincerity pervading the work which stamps it as an individual and musicianly achievement. The climaxes are unconventional and well-contrived, although the finest effects are those the composer has evolved spontaneously rather than built up constructively. Melody of a set-kind does not appeal to Dr. Naylor, but there are occasional motives of real beauty, as in the 'Recordare,' and masterly workmanship is shown in the vigorous fugal 'Quam olim Abrahæ.' The English version but poorly expresses the grandeur of the Latin text, and the absence of an orchestra probably was another drawback. But the performance was given by a well-trained choir of men and boys, with an excellently-played accompaniment by Mr. W. G. Withers, organist of St. Luke's. In the solos the choir was reinforced by Miss Mattie Talbot, with Mr. G. A. Withers and Mr. J. C. Brien, of the Cathedral choir. The soprano solos were well sung by Master George Corran, of St. Luke's choir.

Sir Frederick Bridge had an appreciative audience at the Winter Gardens, New Brighton, on Sunday evening, January 9, when he lectured on 'Dibdin's Sea-Songs and other Naval Ballads,' and described the stirring period of English history in which Charles Dibdin appeared as actor, singer, entertainer, poet, and composer. The lecturer also referred to Arne, Shield, and Reeve, of whose Sea-Songs, together with Dibdin's, it is well to be reminded now, when the battle rages loud and long, and when the stormy winds do blow. Liverpool folk are especially well acquainted with the national sea spirit, and also with the name of Dibdin, of whose family they are reminded in the curator of the Walker Art Gallery—Mr. Rimbault Dibdin. Sir Frederick Bridge played the pianoforte accompaniments to the vocal illustrations by Mr. Harry Evans and Mr. J. C. Brien, of the Cathedral choir.

During its ten weeks' season at Kelly's Theatre, which commenced on December 27, the Moody-Manners Opera Company has broken all previous records in crowded houses. Mr. Charles Manners knows his Liverpool audience well, and it supports him whole-heartedly, especially when he offers grand opera performances of familiar favourites at prices ranging from a fourpenny gallery to three-shilling stalls. For this modest outlay it is possible to hear such eminent artists as Miss Agnes Nicholls, Madame Fanny Moody, Mr. Walter Hyde, and an array of able if lesser-known singers, among whom Miss Phyllis Archibald has gained approval as Carmen. Mr. Manners, wisely perhaps at the present time, sticks to his trump cards in 'Il Trovatore,' 'The Bohemian Girl,' 'Martha,' 'Faust,' 'Lily of Killarney,' 'The Daughter of the Regiment,' and 'Carmen,' to which on January 14 he added a welcome revival of Tchaikovsky's 'Eugène Onegin,' with Madame Fanny Moody as Tatiana. It is a part she has made peculiarly her own, and her assumption of it gave real pleasure. With her were associated an excellent cast, including Mr. Hubert Dunkerley (Onegin), Mr. Furness Williams (Lenski), Mr. Harry Brindle (Triquet), Miss McCarthy (Larina), and Miss Enid Cruickshank (Olga). The chorus maintained its reputation for bright and tuneful singing, and the quality of the orchestra—which includes several lady players, and is ably led by a lady—is an improvement upon former seasons. The conductor is Mr. Aylmer Buest.

Mr. Manners revived the operatic version of Mendelssohn's 'Elijah' on January 18, with Mr. Charles Moorhouse in the title-rôle, a part he sustained with great acceptance. The chorus singers also deserve honourable mention.

The annual dinner of the Liverpool Organists and Choirmasters' Association was held on January 10, with the City Organist, Mr. H. L. Ellingford, in the chair. The chief guests were Prof. Joseph C. Bridge and Mr. S. W. Pilling, president of the National Union of Organists' Associations. The well-known organist of Chester Cathedral, who has occupied his responsible post for upwards of thirty-eight years, already a longer period than any of his predecessors, made a characteristic speech, and told several good stories. In alluding to modern developments in Church music, Dr. Bridge said that Chester Cathedral choir, which remains to-day as constituted by Henry VIII., might be compared to an Armada ship attacking an ironclad. He did not, however, refer to the high standard of excellence which the Cathedral choir has maintained during his reign, except perhaps with regard to its perfection in singing the Psalms. The secret of this he described as constant practice. The pointing in use is the Cathedral Psalter 'as revised by common sense.' Mr. Pilling, in his speech, drew interesting personal reminiscences from his unequalled store, and the post-prandial proceedings included songs by Miss Elsie Chadwick, Miss Myrtle Jones, Mr. C. Leeds, and Mr. Lloyd Moore, with Mr. Frank Dibb as accompanist. Mr. Albert Orton played Schubert's Impromptu in B flat with manifest skill and taste, and Mr. C. K. James recited. A fitting allusion was made to absent members of the Association now serving with His Majesty's Forces.

Miss Gertrude Peppercorn gave a pianoforte recital in the Rushworth Hall on January 7, when her comprehensive programme included a welcome item in Dr. John Blow's 'Prelude, Courante and Fugue,' music as great and typical of its day as is Debussy's 'Jardins sous la pluie' and 'Soirée dans Grenade'—pieces which the recitalist played especially well.

A new Choral Society, the Mossley Hill and Wavertree, which during the war is restricted to ladies' voices, held its first concert on December 13, when Mr. J. M. Potter conducted an interesting programme which included J. F. Barnett's Cantata 'The Wishing Bell.' Other pieces agreeably sung were Mendelssohn's 'Ye spotted snakes' and Elgar's 'Fly, singing bird.' Miss Lynton Dawson showed executive skill at the pianoforte in her playing of the Bach-Tausig Toccata and Fugue in D minor.

A finely-appointed concert-hall which will accommodate five hundred persons is a feature of the extensive new pianoforte showrooms of Messrs. Crane in Hanover Street. The stage is of ample size, and fitted with scenic effects and mechanical contrivances, and as the new hall is centrally and conveniently situated, it is an important addition to the city's resources in this direction.

A young Liverpool violinist, Miss Edith Allanby, made a highly successful début at Mr. Vasco Akeroyd's fourth Symphony Orchestra Concert on January 18. In four movements of Lalo's 'Symphonie Espagnole,' for violin and orchestra, Miss Allanby displayed unerring technique, pure tone, and temperamental responsiveness. A pupil of Mr. Akeroyd, she will surely develop into a fine player. M. Vallier also found favour. He has a bass voice of rich and resonant quality, which he used with dramatic art, especially in 'Dors, O Cité perverse,' from Massenet's 'Hérodiade.' The programme opened with Stanford's stately 'Flourish of Trumpets,' composed for the Delhi Durbar, which was played by twelve trumpeters and the drums of Lord Derby's Military Band, conducted by Mr. Arthur Halford. Mr. Akeroyd conducted Arensky's delightful 'Silhouettes,' Tchaikovsky's '1812' Overture, and Mackenzie's 'Britannia' Overture. Altogether it was an inspiriting affair.

The Liverpool Village Choir gave a concert in the Picton Hall on January 19, at which it appeared that the traditions of this choir of young ladies (which holds such a successful record in competition awards) are being well maintained under the new conductor, Mr. T. J. O. Jones.

We have received the very useful pocket date-book issued by Mr. Sweetman's Musical Agency in Liverpool. The diary, small as it is, covers three years (to September, 1919). Mr. Sweetman has a high character as an agent, but he adds to his labours a persistent crusade in favour of cheap halls as a means of popularising good music and making concerts pay.

MANCHESTER AND DISTRICT.

Just before the year's end some good things were said at the Royal College of Music. Brodsky spoke powerfully of music, with its harmonizing influence on mankind, being able and worthy of its share in the reconstructive work before them; and the High Master of the Ancient Grammar School reminded us of the Greek idea that music was an integral part of all education, and that its function was to permeate the whole field of education, quoting Sophocles's 'Work and make music.' This part of industrial Britain is certainly acting up to the old maxim, and for one thing we ought especially to give thanks to all the Societies at work in our area. They have enabled the musical public to approach all styles of music with an open mind; gone are the old days of unreasoning veneration of the classics. On the other hand, there are no evidences of unreasoning prejudice in favour of the newest music; it has all been approached in a thoroughly rational spirit, with minds free from strong bias. The attitude of the public might be fairly summed up: 'If it is the best of its kind, country, or period, give us the chance to hear it under the most favourable conditions you can secure.'

The season's chronicle must be resumed with Savonov's appearance at Hallé's on November 18, in a programme compounded of old and recognised masterpieces and samples of the lesser-known Russian school: Glazounov's Prelude from the 'Middle Ages' Suite, Liadov's 'Enchanted Lake,' and Ippolitov-Ivanov's 'Circassian Village.' Candour compels one to state that such orchestral miniatures have no especial fitness in a Hallé programme. They give pleasure undoubtedly at a first hearing; that such pleasure would be enhanced at a second hearing is probably doubtful,—and yet one felt that if they were to be heard at all it could not have been under happier interpretative conditions. This impression was strengthened by experience on December 2, when Savonov again conducted an orchestral 'Te Deum' of some seventy bars in length, by Sgambati, a Scherzo, 'Ira fronda e fronda,' by Victor de Sabata, and a Swedish Rhapsody, 'Midsommervaka,' by Alfven. There are concert schemes at Manchester where these works would be entirely appropriate, but at Hallé's we look for bigger things. The journey, under Savonov's guidance, into this world of unknown men and music had some interest, but left little satisfaction behind it. This concert derived its main distinction from Scriabin's Symphony in E, and two movements from Sibelius's 'King Christian' Suite. The Symphony impressed most people by its freshness, geniality, and intensely lyrical character; one does not recall any conductor here who has acceded to an encore repetition of a symphonic movement however insistent the clamour, but the vivacious Scherzo in 9-8 rhythm was about as deft orchestral playing as could well be imagined, yet it rather clashes with one's ideas of symphonic development to permit such repetition. If only Savonov could have given us Sibelius's 'En Saga,' it would have made this concert as memorable for a supreme interpretation as was the November 18 programme for his 'Francesca da Rimini' reading. Sibelius, as played by Savonov, brings out most forcibly the finest features of this conductor's style.

Beecham's concerts on November 25 and December 9, fairly epitomized his enthusiasms, his grasp of varied musical idiom, and his indomitable energy in face of difficulties which would have daunted a less determined man; Weber, Mozart, Beethoven, Debussy, Chabrier, d'Indy, Moussorgsky, Borodin, Delius, and Balfour Gardiner afforded the amplest variety both of matter and manner, and the greatest triumph came where it is so often sought but so seldom found—the accompaniment to the Beethoven Violin Concerto (soloist, Mr. Arthur Catterall). A Manchester chronicler must write with some moderation of Catterall's part in this, for he is one of the first-fruits of the Manchester School. He has great distinction of style and emotional warmth linked to intellectual control.

Beecham's Weber—'Oberon,' on its lyrical side—tends to a somewhat effeminate elegance rather than to a full-bodied, ripe-flavoured beauty; again, he has violent contrasts of tempi that excite but do not convince. I confess to an almost boundless faith in the certainty of his artistic *savoir vivre*, but it received a severe shock on December 9, the effect being to crook one listener's mind

into a big note of interrogation. His Mozart, on the other hand, seemed highly felicitous, certainly in his treatment of the Rondo in the 'Eine kleine Nacht Musik.' Debussy's 'Iberia' Suite, save for its second movement, rather surprised by its marked departure from what we have come to regard as his peculiar impressionism. The French temperament can approach such studies in Spanish atmosphere with incomparably greater facility than the average Briton, even of artistic sensibility, and certainly Debussy's pourtrayal is not so readily comprehensible as, for example, Chabrier's 'Spanish Rhapsody,' which was heard a fortnight later. A whole generation separates them in point of time: Chabrier bases on native tunes and relies on headlong impetuosity of rhythm, but there cannot be much doubt in impartial minds that the 'Iberia' Suite differs from the Chabrier 'España' as a Whistler does from a cheap coloured print.

Balfour Gardiner's orchestral 'Fantasy' ranks quite worthily with the best British music. It was superbly played.

The choral selection from Moussorgsky's 'Boris Godounov' (Coronation Scene) suffered from partial preparation, due to late arrival of copies. It revealed most of the characteristic qualities made familiar in this country through Tchaikovsky's Church liturgical settings. The great scene from Act 2 was memorable for M. Auguste Bouilliez's vivid interpretation of Boris's sense of blood-guiltiness. Miss Gwendolen Thomas and Mr. Alfred Heather sang the music of Feodore and Shouisky.

Mr. Brand Lane made the only provision for Manchester's musical needs during the Christmas and New Year holidays, the full swing of musical life being resumed about January 6; but before dealing with these, allusion must be made to the regrettable if almost inevitable tendency in Municipal quarters to curtail expenditure on the music in summer-time in our parks and open spaces. One result of this tendency will be to throw into greater prominence the desirability of utilising the numerous small choirs in and around Manchester. These choirs are ready and willing, although probably not at fullest strength in the male ranks. What is necessary is a suitable form of platform of the alcove-turntable variety, which will secure the choir from having to sing against the wind; only thus can satisfactory results be gained. The open style of circular 'brass band' type of platform is quite useless, save on days of absolute calm, and such days never coincide with an open-air concert!

Mr. Landon Ronald's programme on January 6 contained the 'Meistersinger' Overture, the Prelude and closing Scene of 'Tristan,' Tchaikovsky's B flat minor Pianoforte Concerto (Miss Scharrer), and Tchaikovsky's fourth Symphony. This scheme of 'old' music drew a big 'gallery,' and the change was thoroughly appreciated. This season we are having as judicious a blend of all sorts of musical styles as the most exacting reformer could desire; one's impression that Mr. Ronald tends to a somewhat ponderous dignity of style received ample confirmation on this occasion. There are three of the world's pianists who can successfully tackle Tchaikovsky's B flat minor Concerto, and one is a lady—but is the lady Miss Scharrer?

Beecham's absence in Italy on his politico-musical mission has necessitated some re-arrangement of our programmes, and January 13 brought us Part 1 of 'Omar Khâyyam,' conducted by the composer; and a short, miscellaneous second half, conducted by Mr. Hamilton Harty, who succeeded in creating the most ideally appropriate atmosphere in Debussy's 'L'Après-midi' that I have yet heard from a British conductor. A Corot-like haze enveloped the whole work, and you positively felt (rather than heard) the atmosphere of heat and languorous ease.

The writer is of the number who hold the view that when 'Omar' in its entirety is given with the 'cuts' sanctioned by the composer, as here early in 1915, the public loses much by the lengthy abbreviation in Part 1. The omitted stanzas (19 to 46) were heard again on January 13, and the wonder of the music came home with added power; not willingly would one miss the philosophic stanzas when there is a Frederic Austin at hand, nor the pathos and solemnity of the 'Earth could not answer' chorus—to name only a couple of features. The performance took place somewhat earlier in point of time than when the season's scheme was drafted, and as a fair percentage of the choir were new to the work, it was not as finished a choral performance as on some previous occasions. Still, knowing all, one is more than thankful it was so good. It was never the composer's way to be much of a stickler for the finer features of a reading, whether choral or orchestral; he is rather Richter-like in his preference for a well-conceived and balanced whole, and so long as this is secured he does not mind such blemishes as were evident to anyone tolerably familiar with the score. Miss Phyllis Lett, Mr. Alfred Heather, and Mr. Frederic Austin came as near to the ideal trio for this work as we are likely to get at present.

Our impressions in Manchester of the musical characteristics of the Maoris have been derived from Mr. Michael Balling, who, in the course of an interview which appeared in the January, 1914, issue of this Journal, spoke of his early life among them. The second Harrison concert (November 23), gave us the first actual experience of their native tongue and music from the lips of Princess Iwa. Clad in native attire she performed a very animated folk-song, sudden ejaculatory phrases punctuating the normal flow of melody; an encore 'Lullaby' was very restricted both in length and compass. Her voice almost eludes strict classification. Possessed of quite high notes, it rather inclines to contralto quality. Mr. William Samuell bids fair to become quite a distinguished baritone; ballad concerts may display vocal quality, but not often the higher essentials that go to the making of a perfectly-equipped singer.

The second Brodsky Quartet Concert on November 20, and the second Bowdon Chamber Concert on December 7 had fully interesting programmes, Brahms's D minor Sonata (Dr. Brodsky and Mr. John Wills) and the Verdi E minor Quartet being the main items at the former, and at the latter Miss Susan Morvay and Mr. Anton Maaskoff played Brahms's Sonata in A (Op. 100) and the 'Kreutzer' of Beethoven, vocal duets being given by Misses Edith McCullagh and Helen Anderton.

Three concerts have been given under the auspices of the Committee for Music in War-time. On November 23 Mr. Frederick Dawson gave a pianoforte recital, on November 30 the choir of Henshaw's Blind Asylum appeared, and on December 14 a choir newly formed by Mr. Sydney H. Nicholson, in connection with the movement, appeared for the first time. A second series of these music-makings took the form of Tuesday 'Dinner-hour' popular concerts, at which the Ancoats Girls' Institute Choir sang, on January 8, a well-varied selection of part-songs heard at recent festivals; and on January 25 Mr. Frederick Dawson, for the second time this season, gave his services in this cause. The February concerts include a recital by Mr. Arthur Catterall (accompanist Mr. John Wills); a vocal recital by Mr. Manitto Klitgaard; a choral programme by the Manchester Orpheus Choir, and an orchestral concert by the Beethoven Society's Orchestra. All these arrangements have been made possible through the generosity of the various artists in placing their services at the disposal of the executive who are helping musicians less fortunately circumstanced.

At the Ancoats Chamber Concerts, on November 28, Messrs. G. Archer Hill and E. Bennett North played in duet form two movements from an orchestral ballet, 'Judith and Holofernes,' by Walter H. Mudie, and Madame Gertrude Brooks gave Archer Hill's song, 'Homewards,' to a poem by Phyllis Mudie.

The Catterall Quartet, Mr. and Mrs. Frank Merrick, and the staff of Mr. Albert J. Cross's School of Music have severally attempted to find in the Houldsworth Hall, right in the heart of the city's traffic, a suitable home for chamber music. As yet we cannot accurately gauge its acoustics. On November 17 Mr. and Mrs. Merrick gave another of their 'guess the composer' programmes, an advertisement a few days later giving the clue.

A series of recitals by eminent organists at the Town Hall has not attracted the public so much as was expected. Messrs. Swinnen, Ellingford, Alcock, and Perkins have played. Reubké's 94th Psalm Fantasia has been given at least on three occasions this winter.

The connection between cinema houses and good music is growing rapidly. The Oxford Picture House here has an orchestra of forty members, including a dozen Hallé men, and in addition to the musical accompaniment to the films they give a miniature popular orchestral concert. Mr. J. Fielding Crompton is the conductor.

NOTTINGHAM AND DISTRICT.

Prendergast's 'Two Advents' was introduced on the first Sunday in Advent at All Saints' Church. The soloists were Mr. Ernest Pike and Mr. Mark Mellers, and Mr. F. W. Hughes, the new organist, played.

On December 18, Messrs. Wilson Peck gave a concert under the Rumford-Butt Fund for the benefit of the wounded. Vocal items were contributed by Madame Laura Evans-Williams, Mr. Joseph Harrington, and Mr. Spencer Thomas, and violin solos by the Court violinist to the King of Spain, Señor Jose Gomez. Mr. William Turner's Girls' Choir gave some part-songs, Mr. Bernard Johnson played popular airs on the organ, and Miss Alice Hogg accompanied.

On the occasion of opening the greater part of the new organ at St. Mary's Church on December 23, the choir performed Gounod's 'De Profundis' and parts of Brahms's 'Requiem.' The solos were ably sung by Mr. Synyer, Mr. Howell, Mr. Wright, and four boys from the choir. Mr. J. E. Gomersall, the organist, conducted, and Mr. Reginald Armitage was at the organ.

A successful concert was organized by Mrs. E. Francis at Ruddington on December 21, when vocal items were given by Miss Ida Kiddier and Mr. Wellings; instrumental numbers by Miss Sybil Speed (violin), Mr. Edwin Thorpe ('cello), and Miss Emily Roseblade (pianoforte); choral selections being contributed by Cooper & Roe's Girls' Prize Choir, trained by Mrs. Francis.

The annual performance of 'Messiah' by the Nottingham Sacred Harmonic Society on Boxing-Day calls for special notice, because the soprano and bass soloists were both natives of this City, namely, Miss Florence Mellors and Mr. Robert Radford; Miss Maud Wright and Mr. John Booth completed the quartet.

On January 2, the programme of Mr. Bernard Johnson's organ recital at the Albert Hall included MacDowell's Pianoforte Concerto (No. 2) in D minor, when the soloist was Miss Una Truman. Her performance was keenly appreciated, and an encore being insisted upon she played Dvorák's 'Koboldstanz.' Mr. Johnson gave an electrifying performance of Wagner's 'Ride of the Valkyries.'

YORKSHIRE.

At the time of writing the musical public has hardly recovered from its habitual glut of 'Messiah' performances at Christmas, and the lighter claims of pantomime still occupy the attention almost too exclusively to allow for much serious music to be heard until about the last week of January. It may be said that Bradford has taken the lead in the New Year, for during the week ending January 15 three fairly important concerts have taken place there. On Monday, January 10, the sixth season of Public Free Chamber Concerts, founded and organized by Mr. S. Midgley, and financed by a few generous local amateurs, was begun. Three Pianoforte Trios, with some songs, formed a very interesting programme. Two of the Trios were familiar works, Mendelssohn's Trio in C minor (Op. 66) and Rubinstein's in B flat (Op. 52). The third was John Ireland's 'Phantasie' Trio in A minor, a work which was suggested by one of the Cobbett Musical Competitions, and sufficiently proves their value, since its artistic worth is considerable, and in its concise yet comprehensive form it affords a most wholesome precedent. It is easy to be diffuse, but the concentration required to put one's ideas concisely and without needless verbiage is a quality much to be desired. The 'Phantasie' is brief—it takes only ten minutes in performance,—so it was a happy idea for Mr. Midgley and his colleagues (Messrs. Whitby Norton, violin, and G. S. Drake, violoncello) to repeat it later on in the concert. The vocalist was Miss Nellie Judson, who sang songs by Tchaikovsky, Schumann, Delius, and MacDowell very pleasantly. On January 14, the Bradford Subscription Concert programme assumed that lighter character supposed to be suitable to a holiday mood, and though the singing of Madame Clara Butt, Miss Bessie Tyas and Mr. Maurice D'Oisley, and the violin-playing of Miss Marjorie Hayward (who gave a delightful Mozart Rondo with appropriate delicacy and charm) were excellent of their kind, the programme was hardly of general interest. On the following day, at the Bradford Permanent Orchestra's concert, Mr. Julian Clifford gave an admirable performance of Elgar's 'Enigma' Variations, inclining one to reflect upon the immense advance of orchestral playing in the West Riding during the past twenty years or so, an advance which is directly due to the establishment of popular concerts by local professional orchestras, both here and at Leeds. Another feature of the programme was Arensky's Pianoforte Concerto, an effective if not particularly individual youthful work, the solo part in which was brilliantly played by Miss Una Truman. Miss Bertha Armstrong was the vocalist, and made a distinct impression by her naturally expressive style in Aïda's song, 'Ritorna vincitor,' from the first Scene of Verdi's opera. A third concert which deserves brief mention was that given by Miss Fennings, with the aid of some violin pupils, on January 13, in aid of a War charity, when the soundness of her methods as a teacher were demonstrated.

At Leeds, on January 17, Mr. Frederick Dawson gave a pianoforte recital in the Great Hall of the University in aid of a deserving object, the local 'Music in War-time' scheme, which is engaging professional musicians to give concerts to soldiers in the Leeds Infirmary and elsewhere. His programme was of exceptional interest, including three typical sets of Variations—Bach's 'Alla maniera Italiana,' Beethoven's 'Thirty-two,' in C minor, and the first book of Brahms's 'Paganini' Variations. These, and other things, including Schumann's 'Papillons,' were played by Mr. Dawson with his invariable brilliance and certainty.

The Leeds University is becoming a centre for artistic as well as intellectual activities at Leeds, and its mid-day recitals, though primarily for the delectation of its members, are much enjoyed by a larger circle of privileged hearers. On January 18 Mr. Alex Cohen (violin) and Mr. Herbert Johnson (pianoforte) gave a short recital at which they played the 'Kreutzer' Sonata,—which still seems to oust all Beethoven's other violin sonatas from the concert repertory,—and two movements from César Franck's fine Sonata. The performers' musicianly readings of the music gave much enjoyment to a thoroughly appreciative audience, Franck's work being very sympathetically treated.

At Ilkley, on January 6, a chamber concert of Russian music was given by Miss Vera Dawson (pianoforte), Miss Sylvia Sparrow (violin), and Miss Elma Godfrey (violoncello), who played Pianoforte Trios by Tchaikovsky (in A minor) and Arensky (in D minor),—both 'elegiac' in intention, as it happens,—with great success. Mr. W. Hayle was the vocalist. This formed a suitable complement to a series of University Extension Lectures on Russia which had been given recently at Ilkley.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

AUCKLAND, N.Z.

Mr. Maughan Barnett, the City organist, recently gave his hundredth recital. The programme contained a list of works played during these recitals (April, 1913, to October, 1915). The recitals are given on Saturday evenings in the Town Hall, and the programmes thus necessarily contain a good proportion of light music. None the less, the list bears witness to an endeavour to popularise the best of organ music. Bach has 17 works to his credit; César Franck, 7; Handel, 8; Mendelssohn, 13 (including Sonatas 1, 2, 3, 4, 6); Guilmant, 16; Lemare, 14; Rheinberger, 5; Widor, 12; and Wolstenholme, 7; whilst the composers drawn on for transcriptions include Wagner, Sterndale Bennett, Schubert, Elgar, Tchaikovsky, Debussy, &c. The composers represented are about 120, and all but a 'negligible quantity' are of recognized standing. Altogether, a record of excellent work.

BLACKBURN.

The Ladies' Choir, under Mr. F. Duckworth, gave an attractive concert recently in aid of various war charities. Bantock's 'Happy Isle,' and Coleridge-Taylor's 'Enclactured with a twine of leaves,' and Colin Taylor's 'See what a wonderful smile,' were among the most important items.

BRIGHTON.

On December 18, Mr. Charles Fry gave a Dramatic Recital at the Aquarium, in conjunction with the Brighton Municipal Orchestra. A feature of special interest in the programme (which included patriotic pieces by Shakespeare, Tennyson, Bernard Fagan, and others) was Longfellow's 'King Robert of Sicily,' with the picturesque music by John E. West, which was admirably played by the orchestra under the able direction of Mr. H. Lyell Taylor. Mr. Frederick Taylor was the vocalist, and displayed a fine and well-cultivated baritone voice to advantage in 'Drake's Drum' and other songs.

CAPE TOWN.

Under the conductorship of Mr. Theo. Wendt, excellent programmes are the rule at the Corporation Concerts. Among the most important works recently performed are: the 'Unfinished' Symphony; 'Leonore' No. 3; Glazounov's Symphony and 'Scènes de Ballet'; Goldmark's 'Sakuntala' Overture; Liszt's E flat Concerto; Brahms's Symphonies in D and E; Beethoven's 7th, 8th, and 9th Symphonies; Dukas's 'L'Apprenti Sorcier'; Tchaikovsky's 'Francesca da Rimini'; and Elgar's 'Enigma Variations.'

DUNEDIN, N.Z.

The Male Choir gave its 111th concert on October 6, when a good programme was successfully performed under the direction of Mr. Jesse Timson.

HANLEY.

An overwhelming audience attended the performance of 'Messiah,' given in December by the North Stafford District Choral Society, under the direction of Prof. Granville Bantock. The soloists were Miss Carrie Tubb, Miss Phyllis Lett, Mr. Frank Mullings, and Mr. Robert Radford—an exceptionally fine quartet.

MELBOURNE.

The 343rd concert of the Philharmonic Society took place on November 17, when the programme included the 'Hebrides' Overture, Mackenzie's 'Britannia' Overture, César Franck's '150th Psalm,' a group of English madrigals and part-songs, the Epilogue from 'The Golden Legend,' and Elgar's 'The Banner of St. George.' Mr. Alberto Zelman conducted.

MERTHYR.

The Musical Society opened its season on December 9 with a performance of Verdi's 'Requiem.' The soloists were Miss Carrie Tubb, Miss Phyllis Lett, Mr. David Ellis, and Mr. Herbert Brown. Dr. D. C. Williams conducted. He and his Society are to be commended for their enterprise in giving their supporters an opportunity of hearing this fine work. Wales should be proud of this choir.

SOUTHPORT.

The Orchestral Society is still in being and active. At its first Subscription Concert an excellent miscellaneous orchestral programme was provided, including Saint-Saëns's Pianoforte Concerto in C minor (No. 2), which was played by Miss Irene Scharrer. Elgar's 'Carillon' was a feature, the recitation being given by Miss Linda Gibbs. Mr. William Rimmer conducted.——A fine performance of 'Messiah' by the Philharmonic Society, under Mr. Arthur W. Speed, was one of the chief musical events of the season, and attracted a very large audience to Holy Trinity Church. There was a full orchestra.

TORONTO.

The fine new organ built by Messrs. Casavant, St. Hyacinthe, for Old St. Andrew's Presbyterian Church, Toronto, was opened recently. At the first recital, Mr. Richard Tattersal, the organist, gave a programme that included Bach's Fantasia and Fugue in G minor, and Rheinberger's Sonata No. 20.——At the University, Mr. F. A. Mowie, at his fifth recital, played Gade's Moderato, Arensky's Berceuse, Harwood's Sonata No. 1, and Tombelle's Toccata. ——The many English friends of Mr. Healey Willan will not be surprised to hear that both on personal and musical grounds he is making a mark in his new sphere. At the first concert of the season of the Toronto String Quartet, a Trio in B minor for pianoforte, violin, and 'cello was performed, with the composer at the pianoforte. Mr. Willan has just given an excellent series of organ recitals at St. Paul's Church, where he has a fine organ of 106 stops.—— The Mendelssohn Choir, under Dr. Vogt, is still active. Performances of Pierné's 'Children's Crusade,' Hamilton Harty's 'The Mystic Trumpeter,' a selection from Borodin's opera 'Prince Igor' and many smaller works, are arranged to be given at the cycle of concerts from January 31, February 1 and 2. A Russian orchestra will co-operate.

WINNIPEG.

The Broadway Methodist Church choir, under the direction of Mr. Watkin Mills, the choirmaster, gave a very successful carol concert on December 30. Traditional carols and others by Barnby, Sullivan, Dykes, Bridge, Mackenzie, Goss, and Chambers were sung. Mr. Watkin Mills, who now resides at Winnipeg, sang 'Nazareth,' and Mr. J. W. Parnam played seasonable organ solos.

Miscellaneous.

The many admirers of Spohr's famous and popular work 'The Last Judgment' will welcome the new and revised edition that has been issued recently by Messrs. Novello. It has been produced under the supervision of Mr. H. Elliot Button, who has re-arranged the accompaniments so as to bring out the salient points of the full-score and to make it practicable for one pair of hands. Hints as to orchestration are added. No work of importance has suffered so much as 'The Last Judgment' from differences of opinion and practice as to metronome rates. It may be hoped that the new edition will dispel this difficulty. The rates given are in accordance with the most experienced opinion. Louis Spohr was born on April 5, 1784, and died on October 22, 1859. 'The Last Judgment' was produced at the Lutheran Church, Cassel, on Good Friday, 1826, and was first performed in this country at Norwich on September 24, 1830.

Mr. F. A. Innell, Wokingham Road, Reading, writes: 'The following passage in Samuel Butler's "Contradictions" (Characters, &c., Cambridge English Classics, 1908, p. 446) may be of interest in connection with the question of clavier-fingering in the 17th century:

> Those who play upon the Organs or Virginals, have the Advantage of those who play upon Lutes, &c., for they have the use of one Finger and a Thumbe more than the others have, and with the same touch do both stop and strike.'

The Oxford House Choral and Orchestral Society gave a concert on January 15, when the chief feature of the evening was Stanford's 'The Revenge' which was very well sung, the words of the ballad being given with commendable distinctness by the choir. The programme included Sullivan's 'In Memoriam' Overture and Wormser's 'L'Enfant Prodigue' Suite. Songs by Miss Phyllis Lett and recitations by Mr. Charles Fry were received with enthusiasm by the large audience. Mr. Cuthbert Kelly was as usual an admirable conductor.

Since our last reference to the Ealing Philharmonic Society, that capable body has given a notably good performance of Elgar's 'King Olaf.' The choir particularly distinguished itself. The principals were Miss Maidstone Campbell, Mr. Frank Webster, and Mr. Topliss Green. In addition to its local performances the Society gives concerts in neighbouring camps. Mr. E. Victor Williams is the conductor.

At Union Street Chapel on Christmas morning a choral service was held at which appropriate numbers from 'Messiah' were sung, followed by a miscellaneous selection. The principals were Miss Ada Forrest, Miss Lucy Nuttall, Mr. Frank Mullings, and Mr. Hamilton Harris. Mr. F. Royle was at the organ, and Mr. W. Towsend conducted.

A conference of teachers on 'Musical Education,' held at St. Paul's Girls' School, Hammersmith, from January 3 to 8, was a cheerful event of the Christmas vacation. Many useful papers were read, and the discussions were informing. The whole affair was well-managed by the hon. secretary, Mr. Arthur J. Hadrill.

The annual Great Spring Festival of the London Sunday School Choir will be held on February 19, at the Royal Albert Hall, South Kensington. The choir and orchestra will consist of 1,200 adults. Miss Phyllis Lett and Mr. Charles Saunders will sing. Mr. William Whiteman will conduct.

The Church Imperial Club is an institution that should be of use to the clergy and to organists. Some well-known members of the latter fraternity are members. The terms for membership have been framed to suit the circumstances of those for whom the Club caters.

Mr. Harold V. Neilson's production of 'Brer Rabbit and Mr. Fox' at the Liverpool Repertory Theatre has been received with a chorus of praise from the local critics, most of whom devote special attention to the music, which is by Mr. Martin Shaw.

On January 11, Mr. R. J. Pitcher delivered a lecture on the uses of his recent invention 'The Techniquer,' at the London Academy of Music. Mr. Percy Scholes was the chairman, and spoke of the lecturer as a public benefactor.

We regret to hear that Mr. Hamish MacCunn has for some months been suffering from a throat complaint that has prevented him from undertaking work. We wish him speedy recovery.

The Committee for Music in War-Time has given recently many concerts in camps and hospitals. The demand for these concerts is on the increase. All the artists engaged are remunerated.

Mr. Isidore de Lara pursues with commendable persistence his concert campaign in furtherance of the interests of the British composer.

An operatic setting of Shakespeare's 'Romeo and Juliet' by John Edward Barkworth was produced by the Harrison-Frewin Opera Company at Middlesbrough on January 7.

On December 29, at Llandudno, Miss Marguerite B. Price gave a successful concert-recital of her own compositions.

Dr. Albert Ham has been elected president of the Empire Club of Canada.

The London Trio continues to give excellent performances at Æolian Hall.

Answers to Correspondents.

Miss J. G. BOTT writes: 'In the Syllabus of the Metropolitan examination for the diploma of licentiateship of the Royal Academy of Music, for the violin, the following remarks occur: "Scales and arpeggios to be played with detached and slurred bowing." I should be glad if you could give me some idea as to how many notes are to be slurred to one bow.'

ANSWER.—The best method of 'slurring' the scales is to play the whole three octaves in two bow-lengths, *down* for ascending and *up* for descending, as shown in 'Wessely's Scale Manual.' As an alternative to the above slur in sevens, as shown in the Associated Board Local Centre Advanced Syllabus.

'ROSEVALE' (QUESTION).—'Please give me a list of good and moderately difficult anthems for Lent, Easter, Whitsuntide, and Trinity, for a well-balanced choir of twenty-five.'

ANSWER.—The following should meet your case: 'By Thy glorious death,' Dvorák, 'By the waters of Babylon,' H. M. Higgs (Lent); 'Sing ye to the Lord,' Lloyd, 'The promise which was made,' Bairstow (Easter); 'As the hart pants,' Mendelssohn, 'The eyes of all,' Gibbons (Whitsuntide); 'Light of the world' (Elgar), 'Thou shalt shew me,' Alan Gray (Trinitytide)—all published by Novello.

The Rev. ERNEST DOWSETT asks whether there exists a history or account of the development of Negro music as it is found to-day in Plantation songs and dances and banjo music.

ANSWER.—The best history we know of is 'Afro-American Folk-Songs, a Study of Racial and National Music,' by H. E. Krehbiel, of New York. It is published by Messrs. Schirmer & Co., London and New York.

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No.		
1.	Prelude on Sullivan's Tune "Fatherland" ("We are but strangers here") (A major)	JOHN E. WEST
2.	Blest are the departed ("The Last Judgment") (G major)	SPOHR
3.	I know that my Redeemer liveth ("The Messiah") (E major)	HANDEL
4.	O rest in the Lord ("Elijah") (C major)	MENDELSSOHN
5.	Cast thy burden upon the Lord ("Elijah") (E flat major)	MENDELSSOHN
6.	Then shall the righteous ("Elijah") (A flat major)	MENDELSSOHN
7.	Prelude on Dykes's Tune "Requiescat" ("Now the labourer's task is o'er") (C major)	JOHN E. WEST
8.	When called by Thee I gain Thy portal (Motet: "Come, Jesu, come") (G minor)...	J. S. BACH

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5.	CHURCH PRELUDES No. 5	R. E. Bryson
6.	POSTLUDE IN G	H. Elliot Button
7.	PRELUDE IN D MINOR	George Calkin
8.	PRELUDE	Percy E. Fletcher
9.	MINUET IN A	C. H. Lloyd
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19.	MODERATO MAESTOSO (from Four Short Voluntaries)	Kate Westrop
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The Competition Festival Record

No. 91.

1916 FESTIVALS.

HUDDERSFIELD.—February 11, 12. The 'Mrs. Sunderland' Competition. Adult and choir boys' solos, violin (junior and senior), for mixed-voice, male-voice, and junior choirs. Mr. T. Thorp, Technical College, Huddersfield.

PEOPLE'S PALACE (EAST LONDON), (Junior Choirs).—February 24 and 26. (*See* below.)

LONDONDERRY.—February 28 to March 4. Mrs. Stewart, 9, Crawford Square.

THE SOUTH AND WEST LONDON MUSICAL FESTIVAL (TOWN HALL, WANDSWORTH).—March 18, 20, 22, 23, and 25. This scheme is a comprehensive one. There are sixty-four classes, covering almost every kind of musical activity. An all-British programme of tests. Mr. T. Lester Jones, 130, Belgrave Road, Wanstead, N.E.

HAUGHTON AND DISTRICT (STAFFORD).—End of March. Mixed-voice, female-voice, and school choirs and male-voice quartets. No solos and no male-voice choirs. The hon. secretary, Musical Competition, Haughton, Stafford.

STRATFORD (EAST LONDON) FESTIVAL.—April 1 to 8. Mr. John Graham, 74, Park Hall Road, East Finchley, N.

BELFAST.—April 14, 15. Miss L. Murphy, B.A., Churchill, Craigavad, Belfast.

WANSBECH (MORPETH DISTRICT).—April 15. Schools only. Miss MacLeod, Mitford Vicarage, Morpeth.

OUNDLE.—April. Junior competitions only. The Lady Lilford, Lilford Hall, Oundle.

COLERAINE (IRELAND).—April. Mrs. Huston, Ulster Bank, Coleraine.

GLASGOW.—May 5, 6 (*see* comments on the syllabus and secretaries' names on another page).

FEIS CEOIL (DUBLIN).—May 8 to 13. Miss Edith Mortier, 37, Molesworth Street, Dublin. (*See* comments as to syllabus on another page.)

TAUNTON.—May.

BALLYMENA (IRELAND).—May 9, 10. Mrs. Dinsmore, Crebilly, Ballymena. This is a new Festival which has grown out of the success of the neighbouring Coleraine Festival.

WHARFEDALE (ILKLEY).—May 11, 12, 13. Mr. A. T. Ackeroyd and Dr. W. R. Bates, Ilkley.

BATH.—May 12, 13. The Mid-Somerset Festival. Eighteen vocal classes for junior girls' clubs and women's choirs. Three instrumental classes, Folk-dance classes (including Singing Games, Country, Morris, and Sword Dances). Mr. H. Bowen, 13, Daniel Street, Bath.

BIRMINGHAM (the Midland Festival).—May 13 to 20. Mr. George J. Bowker and Mr. F. W. Stevens, Queen's College, Birmingham.

PEOPLE'S PALACE, EAST LONDON.—May 22 to 30 and June 2, 3. Miss Edith Barran, 46, St. George's Court, Gloucester Road, S.W. (*See* above for Junior Choirs.)

HASTINGS.—May 22, 23, 24. Address Festival Secretaries. 47, Havelock Road, Hastings.

SLIGO.—June 7, 8, 9. Mr. J. McCarthy, Forthill, Sligo.

ST. CECILIA GIRLS' CLUBS.—This competition was to have been held in December. Owing to the dark nights and other difficulties, it has been decided to postpone the event until next June.

MR. ALDOUS'S CHOIR, LANCASTER.

This Choir has a long record of competitive successes. It is now employing its energies and resources in connection with concerts and entertainments for soldiers. Mr. Aldous writes to us as follows:

> I thought that perhaps you would like to know that my Choir is still working away and trying to do something to entertain our soldiers in barracks here, and also to help various war charities. The war has hit us very hard as a choir, no less than nineteen past and present members having joined H.M. Forces—also four have laid down their lives for their King and country—all honour to them! We have given ten concerts since the war began.

This Choir has since its establishment in 1905 won the Challenge Shield at the great Morecambe Festival four times.

We note that at one of the concerts Lieut. W. T. Forshaw, V.C., a member of the Choir, sang. 'Messiah' was performed on December 9.

THE NATIONAL EISTEDDFOD, ABERYSTWYTH.

The executive committee of the Aberystwyth National Eisteddfod has met to receive the report of the sub-committee appointed to obtain all the information necessary for the purpose of deciding whether to hold the Aberystwyth National Eisteddfod on a modified scale in 1916. The chief and second choral, male voice, orchestral and brass band competitions are to be cut out. Mr. Lloyd George, whose opinion was sought on the situation, replied:

> I am firmly convinced that our great National Festival should not be put into a condition of suspended animation during the war. What possible reason is there for discouraging literature and music during the progress of the war? An Eisteddfod is not merely a frolic: it is a serious contribution to the best side of a nation's life. I quite realise that you cannot give the same prizes and you cannot expect the same crowds as during the piping times of peace. But the glorious days of the Eisteddfod were those in which audiences were comparatively small, and the menu restricted and substantial. It would be a good thing if the Eisteddfod led the simple life for a year or two.

At the meeting there was considerable opposition to the proposal, but ultimately it was agreed by 16 votes to 14 to recommend the holding of an Eisteddfod in a modified form.

SOUTH AFRICA.

The *Education Gazette* of December 23 gives a full account of School Music Competitions in nine districts of the Colony, viz.: (native schools) Tsomo, Qumbu, Idutywa, Butterworth, Mount Frere, St. Mark's, Nqamakwe, and Glen Grey, and one at Paarl and Malmesbury Mission School. We give two of the reports as typical of the others.

PAARL AND MALMESBURY MISSION SCHOOL CHOIR COMPETITION.

The Town Hall, Paarl, was crowded by an enthusiastic audience on October 22, to hear the singing for the Mission

School Challenge Shield. Inspector Golightly was in the chair. A warm acknowledgment is due to the Rev. C. Earp-Jones for carrying out the local arrangements and for the keen interest taken in these competitions since their inception. He was prevented, unfortunately, through indisposition from hearing what proved to be one of the most keenly contested events of the series. The sum of £10 6s. 4d. was available for distribution among the schools which took part, these funds to be spent in musical equipment.

Choirs were entered by :

(*a*) Paarl Congregational (Mr. D. B. van Niekerk).
(*b*) Wellington (D.R.C.) (Mr. A. E. West).
(*c*) Klein Drakenstein (E.C.) (Mr. H. Conrad).
(*d*) Malmesbury (D.R.C.) (Mr. I. B. Oppelt).

The song set by the Department was Rogers's 'Angel of the rain,' and the selected items were :

(*a*) 'The Summer' (Gwilyn Gwent).
(*b*) 'The Gypsies' laughing trio' (S. Glover).
(*c*) 'Music's the language of the blest above' (Samuel Webbe).
(*d*) 'The Angelus' (Ad. Papin).

Mr. Arthur Lee, Departmental Instructor, who adjudicated, reports as follows :

Prescribed song.—The singing of the Paarl choir was correct and of good expression. A few boys with broken voices were found among the alto, and the choir sank a tone. The vowels in 'earth,' 'zephyr,' and 'yellow' were faulty, and the same words gave trouble to the Wellington choir. The *tempo* of the latter was too slow, and several wrong notes were heard. The tune, however, was better, and more feeling was shown than at the last competition. Both Klein Drakenstein and Malmesbury reached a very high state of efficiency. The *tempo* is marked 'M. 80, increasing to M. 96 twice,' with movements of M. 104 and M. 120 following. Both conductors achieved success therein and, with the good tone, expression and articulation, the effects were very fine. Klein Drakenstein fell a semitone, and some of the Malmesbury sopranos dropped an 'h' into the middle of 'merry' and 'patt'ring.'

Selected songs.—(*a*) Very well sung, but the parts were not balanced, the second soprano being too strong. (*b*) The parts were clearly sustained ; the rhythm, however, had not been correctly taught. (*c*) A very artistic performance with one blemish, *i.e.*, the escape of an aspirate between certain tied notes. (*d*) This proved the finest item of the competition.

Sight-Reading.—Paarl read both tests correctly. Its knowledge of phrasing, however, appeared slight. Wellington has still much to learn as regards time. Klein Drakenstein sang both pieces with the utmost confidence, and the performance of Malmesbury was only slightly inferior.

The award is made in favour of Malmesbury Dutch Reformed Church School, conducted by Mr. I. B. Oppelt.

Ear-Test Competition.—The best writing from ear of a melody containing chromatic notes was done by the following choristers :

Susanna Oppelt. Correct.	Malmesbury.
Jacob N. Oppelt. Correct.	
Lizzie Carolissen.	Paarl.
Gustaf Jeftha.	
Aletta Brink.	Wellington.
Minnie April.	
Frederick Conrad. Correct.	Klein Drakenstein.
Clara Pietersen. Correct.	

QUMBU NATIVE SCHOOL CHOIR COMPETITION.

This competition was held at Qumbu on November 8, 1915. Mr. F. Farrington, Departmental Instructor, reports as follows :

Six choirs competed, viz. :

(*a*) Qanqu (Victor Lokwe).
(*b*) Shawbury Practising School (Simon Mtsela).
(*c*) Mahlungulu (Daniel Mkentane).
(*d*) Tyira (James Nqakala).
(*e*) Lower Culunca (Julius Ngxola).
(*f*) Nyanisweni (Kildas Stofile).

As both this and the Mount Frere competition were in Inspector Green's circuit, the same prescribed song and sight-tests were used at each centre. The selected songs were :

(*a*) 'Hail ! smiling morn' (Spofforth).
(*b*) 'O sing no more that gentle song' (Swiss Melody).
(*c*) 'Come, Dorothy, come' (Swabian Melody).
(*d*) 'Grant, we beseech Thee.'
(*e*) 'In going to my lonesome bed' (Edwards).
(*f*) 'Sweet day so cool' (Brinley Richards).

Choirs (*a*) and (*d*) were rather weak in sight-singing, choir (*c*) was lamentably weak. Choir (*e*) was fair, choir (*f*) good, and choir (*b*) very good. The boys of (*c*) were better than the girls. On the whole, singing from notes was creditable. The songs of (*b*) were the best, but (*f*), though not so well balanced owing to its few basses, came a good second, and put plenty of spirit in its efforts.

The best choir was Shawbury. It will hold the shield until the next competition.

The prescribed song for 1916 is Bishop's 'The fisherman's good-night.'

GLASGOW.—May 5 and 6.

The Glasgow Choral Festival syllabus can now be obtained from the secretaries, Mr. Edwin H. Hale and Mr. D. Glen Mackemmie, 115, Renfield Street, Glasgow. Last year only school and female-voice choirs and solo-singers were catered for, and the same plan has been adopted for 1916. The Report for 1915 says :

It is with special pride and pleasure that the Executive Committee of the Glasgow Choral Festival present this Report.

The Festival of 1915, despite its limited scope, was an event of absorbing interest. The performances, it is safe to say, reached a higher uniform standard of excellence than ever before. The Festival was confined to children's choirs, ladies' choirs, quartets, and soloists. In the classes for school children we had some extraordinarily fine singing. The lessons of previous Festivals had been taken to heart. There was a notable absence of the tone crudities, the rhythmic stiffnesses, the localisms in diction and the other peculiarities that characterized much of the singing at former Festivals. Indeed, we have now attained a definite standard, and certainly a creditable one. It is not too much to say that the average performance by school children at the last Festival was as good as the best performance at the first Festival, in 1911. This speaks progress—a kind of progress that cannot fail to be gratifying to all who are interested in the work. It is matter for regret that the schools under the Glasgow Board still stand aloof. This we consider is unjust to the children, and is hindering legitimate musical progress in Glasgow.

In other departments of children's singing, the class for juvenile (excluding day school) choirs was very inadequately supported. If (to mention only two instances) the superintendents of Bands of Hope and Sabbath schools could only be brought to realise that the Festival is a means of education ; that there is no discredit in not winning prizes ; that the greatest prize, which is knowledge, may always be won there ; that the Festival exists to improve ordinary singing rather than to crown the finest singing—if these things could be realised progress would be made in this class.

In the challenge shield class for juvenile choirs we had first-class performances by first-class choirs. The choirs here have developed a magnificent tone and technique, and are now able to perform the most difficult music with an ease and fluency that would hardly have been thought possible a few years ago.

The eighth annual conference of the Free Church Musicians' Union will be held in the Free Church, Hampstead Garden Suburb, on May 4. On the evening before (May 3) a choral competition will be held in the Institute (which adjoins the Church). The test-piece is 'As the hart pants' (Mendelssohn). It is expected that the competing choirs will learn certain other choruses for combined performance at the conference on May 5.

MANCHESTER.—January 1.

The Annual Competition promoted by the Welsh Congregational Church, Moss Side, attracted over sixty competitors from Manchester and surrounding towns. Adolphe Adam's 'Comrades' song of hope' was the test-piece in the choral class, premier honours falling to the Middleton Road Primitive Methodist, Oldham. The first prize in the double-quartet class also fell to a party from the same choir.

The principal winners in the solo classes were :

Male Solo.—Mr. J. E. Roberts, Seedley.
Ladies' Solo.—Miss Hilda Turner, Longsight.
Boys' Solo.—Llewellyn Williams, Chorlton-on-Medlock.
Girls' Solo.—Nellie Evitts, Broughton.

The programme also included Welsh and English recitation classes.

FEIS CEOIL IRISH MUSICAL FESTIVAL, DUBLIN.—May 8 to 13.

The syllabus for this Festival has now been issued. The reports on the 1915 Festival, a list of the chief awards since 1897 (an interesting record to many supporters), and a list of classes and tests for the 1916 event, fill sixty-six pages. Fifty-eight classes are enumerated. They comprise choral sections for all kinds of adult choirs, but there is only one section for junior choirs. From this it seems that the Festival has not got into touch with the schools, which is unfortunate. A great feature is made of adult solo-singing and instrumental playing. Nearly all the music selected as tests is by British or Irish composers, and there is no modern German music. The following are the tests for the choral classes :

DIVISION I.

Class A.—CHORAL SOCIETIES OR CHOIRS.

(Not less than 35 voices.)

First prize, £20, gold medal to conductor, and silver badge to each member of choir ; second prize, £10. Entrance, £2.

'The silver swan' (Orlando Gibbons).
'The Cruiskeen Lawn' (arr. Stewart).
'The capture of Cremona' (arr. Jozé).

(All unaccompanied.)

Class B.—MALE-VOICE CHOIRS.

(Not less than 20 voices.)

First prize, £5, gold medal to conductor, and silver badge to each member of choir ; second prize, £3. Entrance, 10s.

'Good-night' (Dudley Buck).
'The King's messenger' (Granville Bantock).

(Both unaccompanied.)

Class C.—FEMALE-VOICE CHOIRS.

(Not less than 20 voices.)

First prize, £5, gold medal to conductor, and silver badge to each member of choir ; second prize, £3. Entrance, 10s.

'Blow, bugle, blow' (Edgar Bainton).
'The shadowy woodlands' (E. Roy Thompson).

(Both unaccompanied.)

DIVISION II.

Class A.—MIXED-VOICE CHOIRS.

(Not less than 25 voices.)

First prize, £10, silver medal to conductor, and bronze badge to each member of choir ; second prize, £5. Entrance, £1.

'Diaphenia' (Stanford).
'In praise of Neptune' (Edward German).
'The wine cup is circling' (arr. Seymour).

(All unaccompanied.)

Class B.—MALE-VOICE CHOIRS.

(Not less than 16 voices.)

First prize, £4, silver medal to conductor, and bronze badge to each member of choir ; second prize, £2. Entrance, 10s.

'In this hour' (Pinsuti).
'Little Billee' (Rutland Boughton).

(Both unaccompanied.)

Class C.—FEMALE-VOICE CHOIRS.

(Not less than 16 voices.)

First prize, £4, silver medal to conductor, and bronze badge to each member of choir ; second prize, £2. Entrance, 10s.

'Here in cool grot' (Mornington).
'Pack, clouds, away' (Arthur Somervell).

CHURCH CHOIRS.

(Open to Church Choirs of all denominations, numbering not less than 8 voices.)

First prize, £7, silver medal to conductor ; second prize, £3. Entrance, 10s.

'O God, whose Nature,' unaccompanied (S. S. Wesley).
'Ave Maris Stella' (Latin words), accompanied (Liszt).

CHILDREN'S CHOIRS (Boys, Girls, or Mixed).

(Not less than 16 voices.)

(Children not to be over 17 or under 9 years of age.)

'See the chariot' (trio arrgt.) (Horsley).
'The brook is rippling' (A. H. Ashworth).

And a sight-test. [There is no indication of whether it is to be unison or two-part. This is unsatisfactory, because teachers ought to know what they have to expect and work at.]

MISS ASHWORTH'S ANCOATS (MANCHESTER) FEMALE-VOICE CHOIR.

NOONDAY CONCERTS FOR MEN.

The following criticism, which appeared in the *Manchester Guardian* of January 20, affords a glimpse of how a well-known competition festival female-voice choir is utilising its abilities in war-time. The occasion was one of the Tuesday Noonday Popular Concerts for Men recently instituted in Manchester :

There was a fairly large audience, consisting chiefly of men, at Tuesday's concert, given by Miss Ashworth's Ancoats Choir, and it showed a very decided appreciation of the music. This result illustrated once again that if the concerts are sufficiently well organized and a sufficiently high standard of performance is maintained the noonday concerts will succeed, and will give to men a welcome opportunity of hearing good music casually. The choice of pieces showed that the Choir in its work is beginning to miss the stimulation of the competitive festivals, at which its work has always been much admired, and the preparation for which has brought constant additions to its repertory. But the pieces given were all delightfully sung, and all were beautiful. Elgar's 'The snow,' finely accompanied by Mr. Bennett North, and the graceful obbligati violin parts played by Miss Clarice Dunington and Miss Mary Shore, was the most poetically given of all the pieces. We were glad to have for once the popular 'Lullaby' by Brahms taken swiftly enough to have movement in the rhythm. It is the special excellence of the Choir that the words are well expressed, and we thought the Choir therefore not quite true to itself in the scrupulousness which sacrificed to the staccato style of Brahms's 'Love song' the due length of long syllables. If it is once realised how essential time is to the delicate palatalisation of such words as 'dew,' it will be understood with how great licence and discrimination the staccato style must be adapted to vocal music. The most ambitious selection in breadth of style was Tchaikovsky's hymn 'Nature and love,' in which several effective solos were intermingled. Miss Dunington played a number of violin concertos expertly and with great charm, although there was sometimes a tendency to let the style lose breadth when playing softly.

The Syllabus of the Hastings Festival is now issued. The event will take place on May 22 to 24. There are forty-five classes, including choirs and vocal and instrumental solos. The secretaries are Lady Isham and Mr. John Lockey, 47, Havelock Road, Hastings.

CHILDREN'S SINGING GAMES

EDITED BY

ALICE B. GOMME AND CECIL J. SHARP.

Sch. Songs. No.	SET I. (SCHOOL SONGS, BOOK 198.)
926.	LONDON BRIDGE.
927.	OLD ROGER (FIRST VERSION).
928.	OLD ROGER (SECOND VERSION).
929.	WALKING UP THE HILLSIDE.
930.	OATS AND BEANS.
931.	THREE DUKES.

Sch. Songs. No.	SET II. (SCHOOL SONGS, BOOK 199.)
932.	NUTS IN MAY.
933.	THE JOLLY MILLER.
934.	O WHEN I WAS A SCHOOLGIRL.
935.	WHEN I WAS A YOUNG GIRL.
936.	O! A-HUNTING WE WILL GO. DAME, GET UP.
937.	PUSH THE BUSINESS ON.

Sch. Songs. No.	SET III. (SCHOOL SONGS, BOOK 227.)
1101.	JENNY JONES.
1102.	THE THREE SOLDIERS.
1103.	THERE STANDS A LADY.
1104.	THE FARMER'S IN HIS DEN.
1105.	THE BUTCHER'S SHOP.
1106.	POOR MARY SITS A-WEEPING.

Sch. Songs. No.	SET IV. (SCHOOL SONGS, BOOK 228.)
1107.	LOOBY LIGHT.
1108.	THE KING OF THE BARBAREES.
1109.	THE ROMAN SOLDIERS.
1110.	THREE JOLLY FISHERMEN.
1111.	TWO JOLLY SAILOR BOYS.
1112.	HARK! THE ROBBERS.

SET V. (SCHOOL SONGS, BOOK 229.)

Sch. Songs. No.	
1113.	THE JOLLY NIGGER BOY.
1114.	WALLFLOWERS. THE GALLANT SHIP. QUEEN MARY.
1115.	SWEET DAISY.
1116.	SALLY GO ROUND. THE TWO PIGEONS.
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296. Ditto E. V. Hall 3d.
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631. Behold now, praise F. Iliffe 3d.
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ANTHEM FOR EASTER

Psalm cxviii. 24;
Song of Solomon ii. 16, 17;
and Verses by CHRISTINA ROSETTI.

COMPOSED BY

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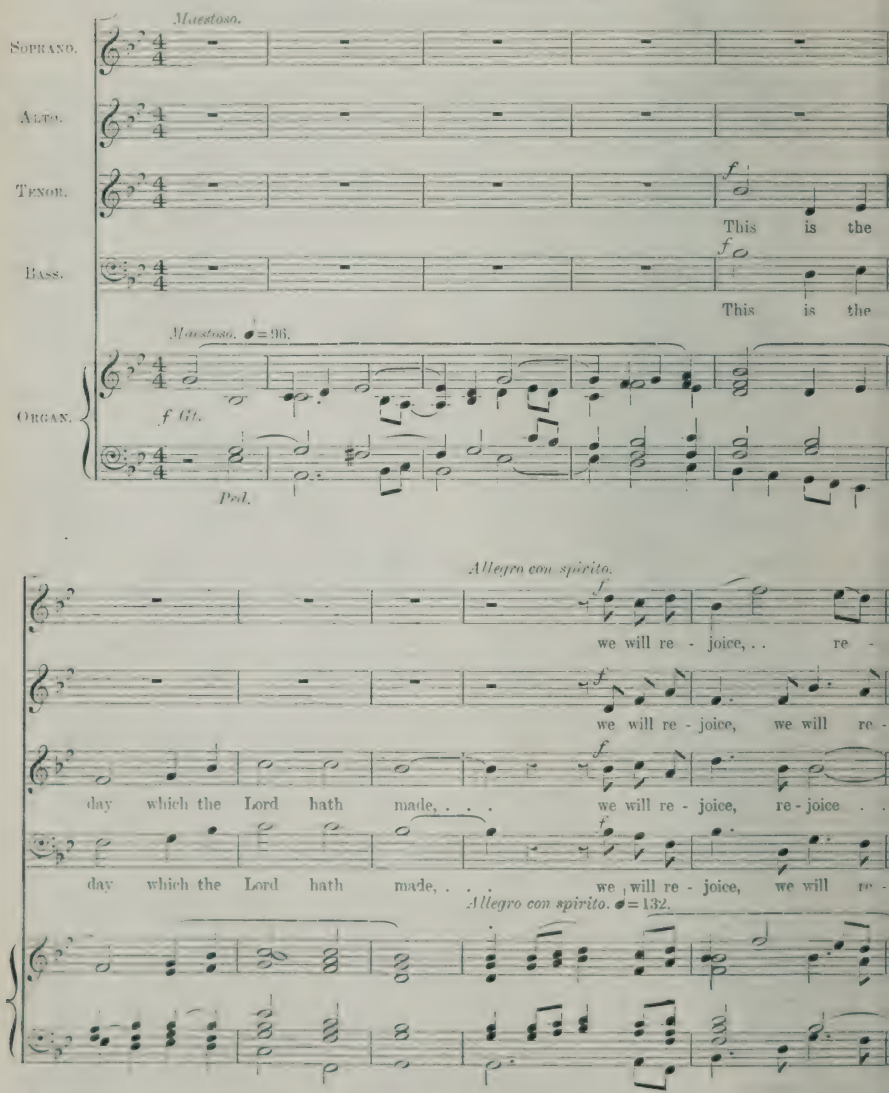
Maestoso.
Soprano.
Alto.
Tenor.
This is the
Bass.
This is the
Maestoso. ♩ = 96.
Organ.
f Gt.
Ped.
Allegro con spirito.
we will re - joice, . . re -
we will re - joice, we will re -
day which the Lord hath made, . . . we will re - joice, re - joice . .
day which the Lord hath made, . . . we will re - joice, we will re -
Allegro con spirito. ♩ = 132.

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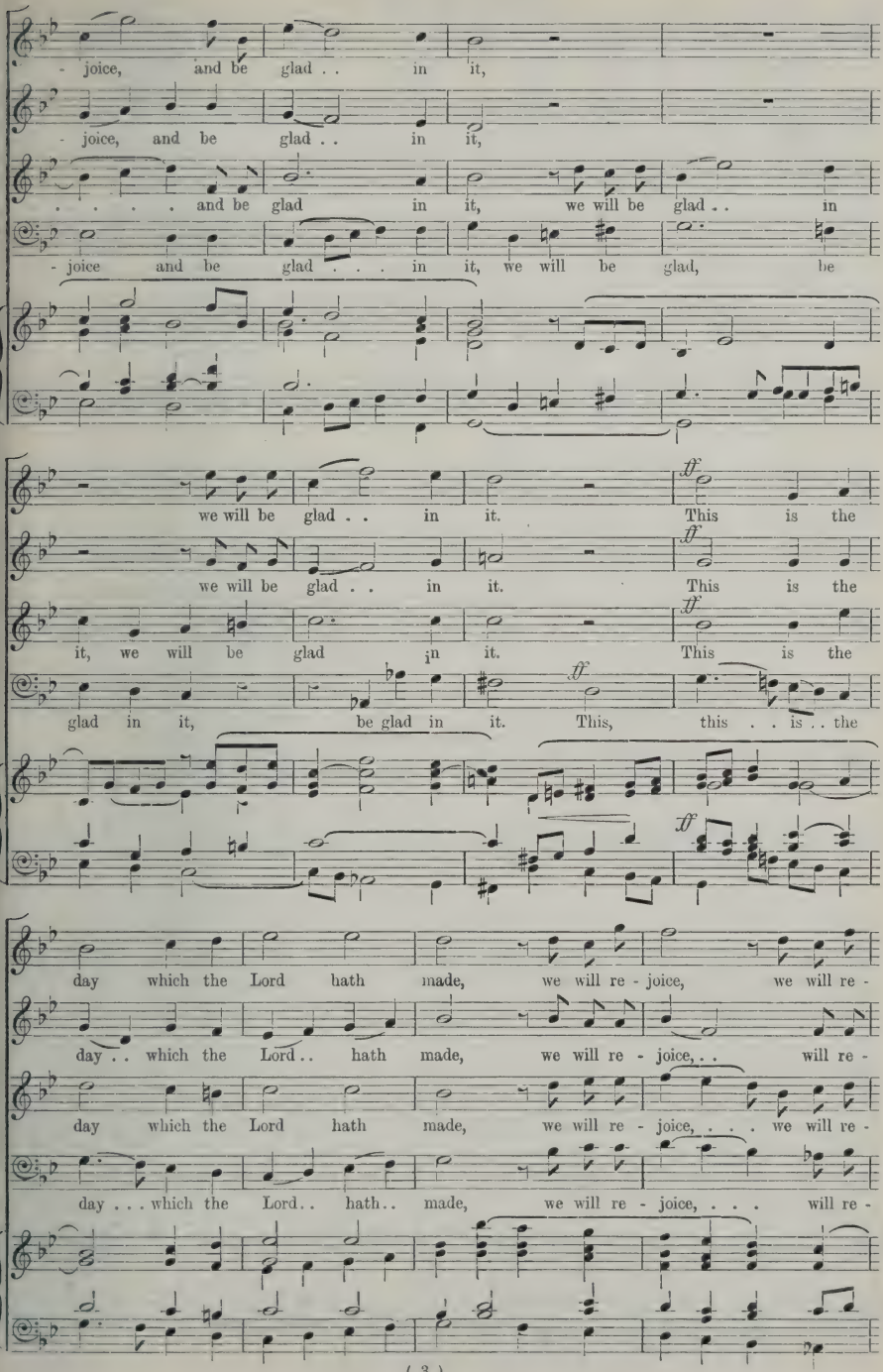
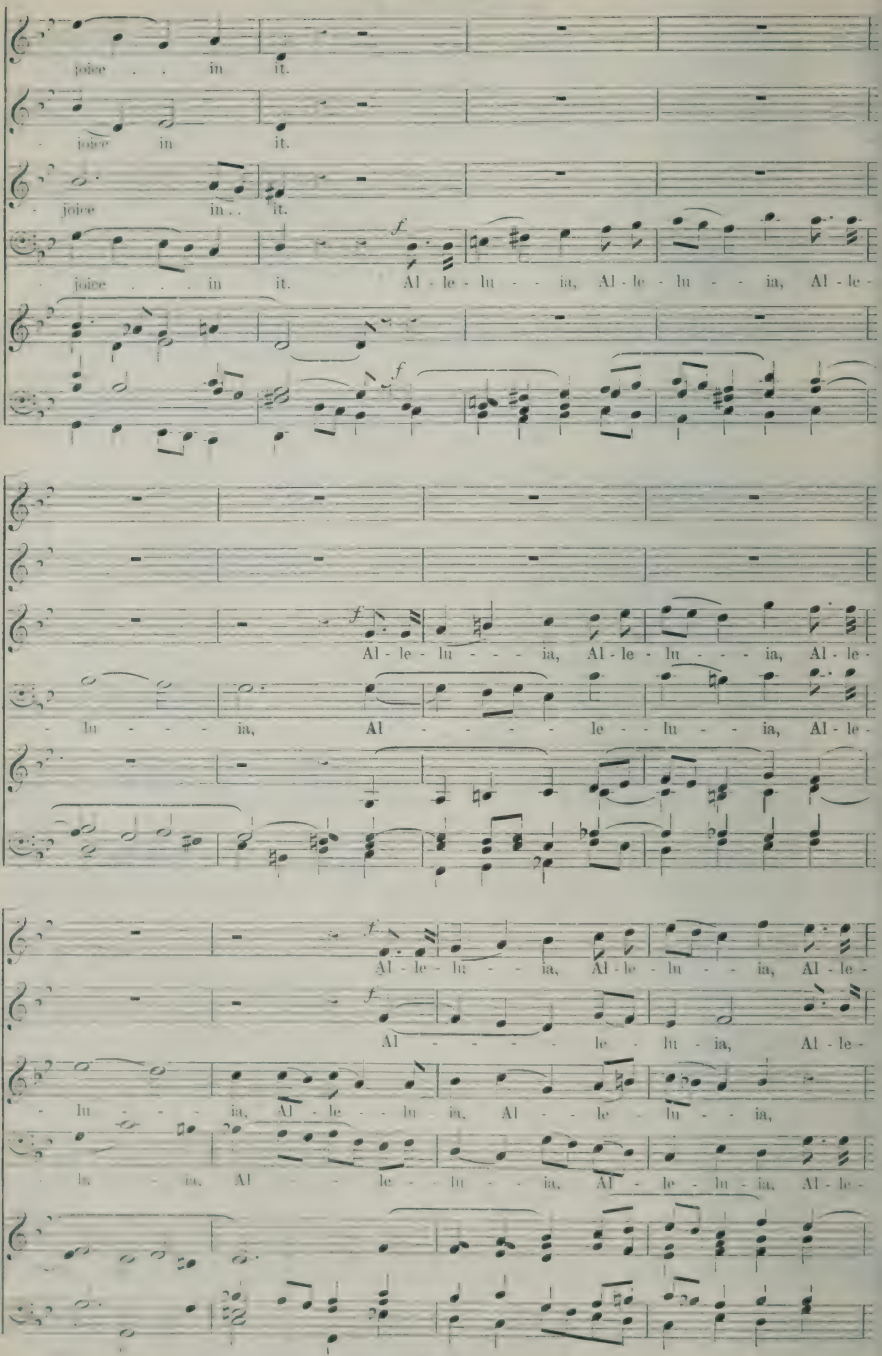
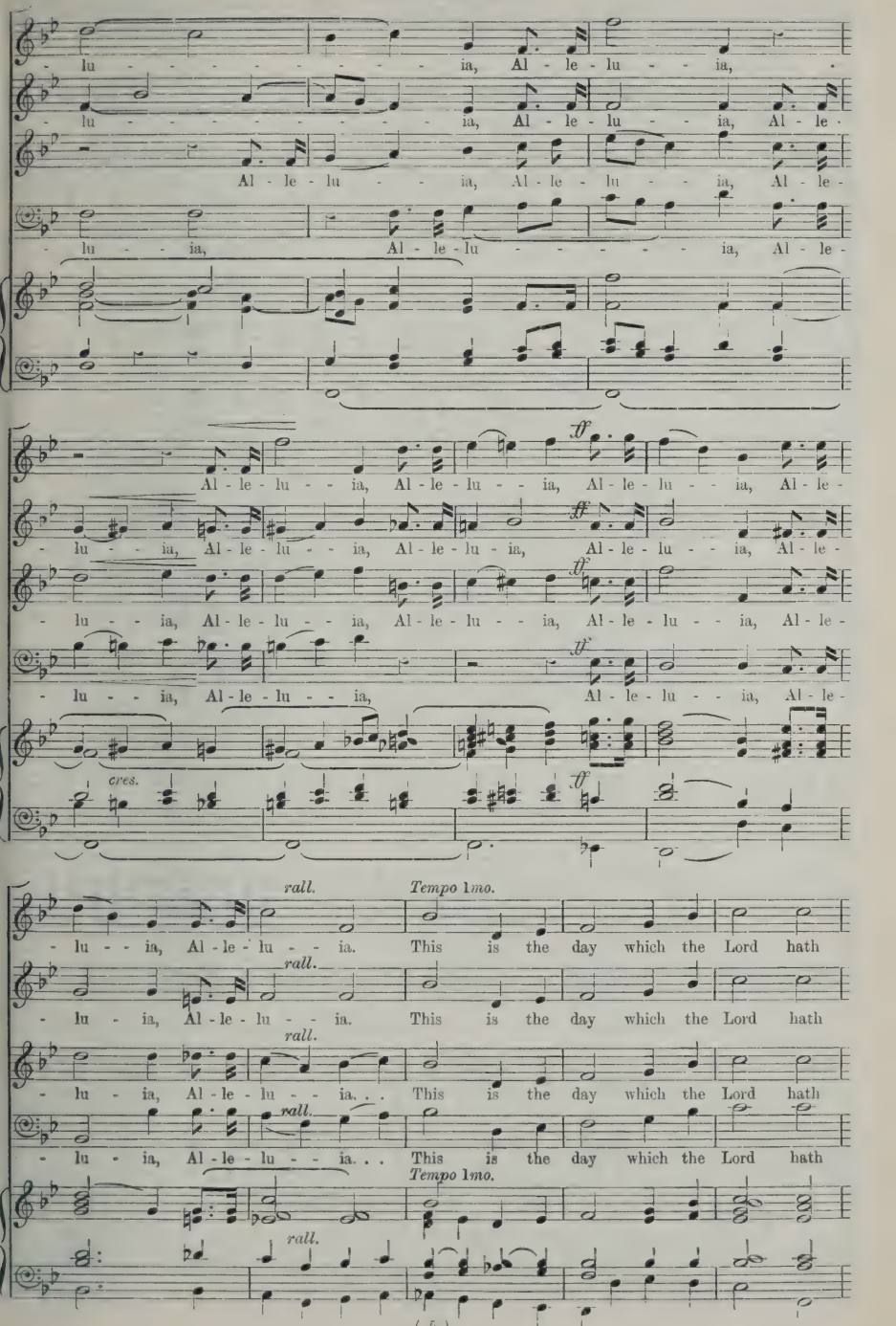
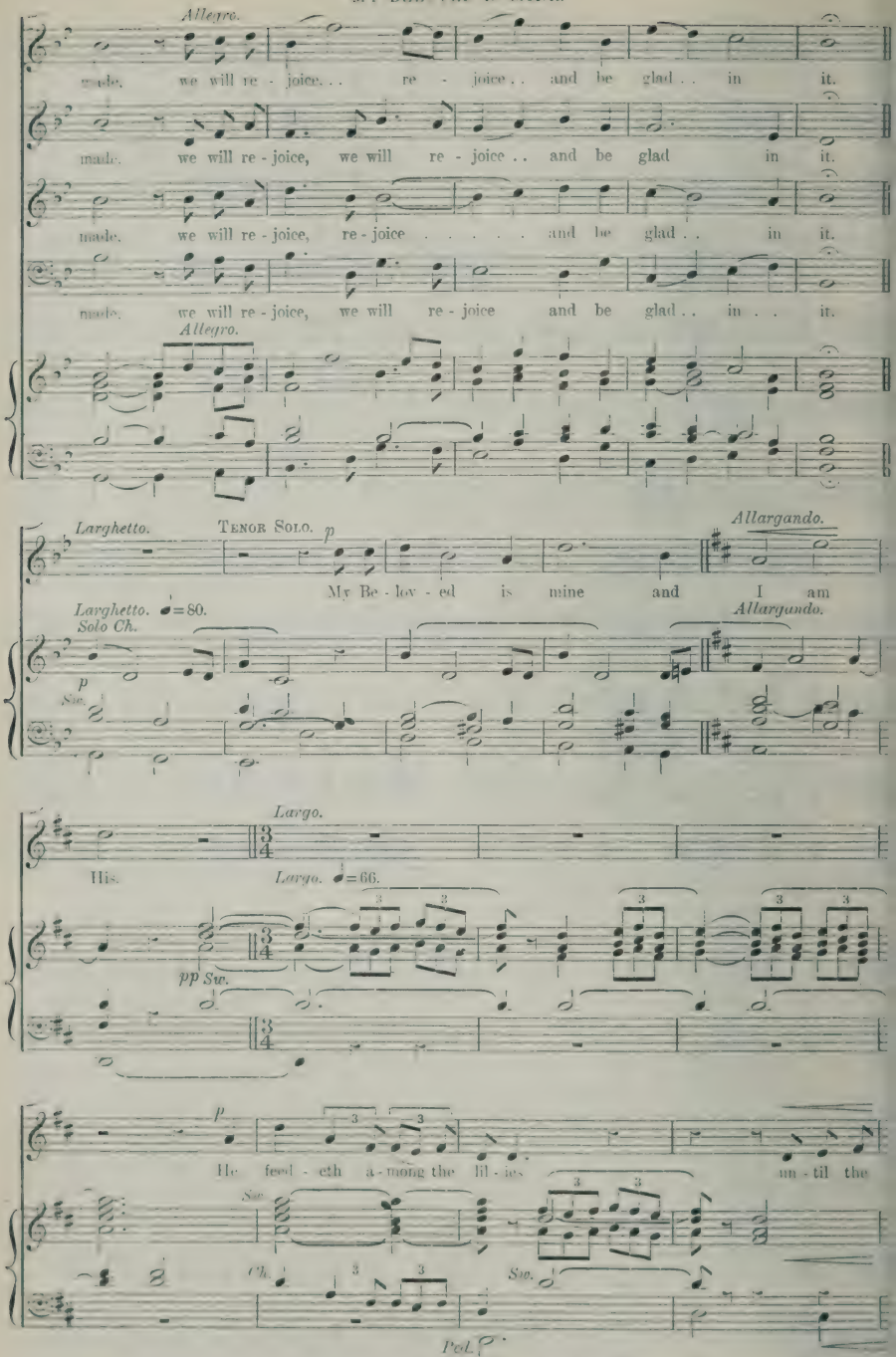
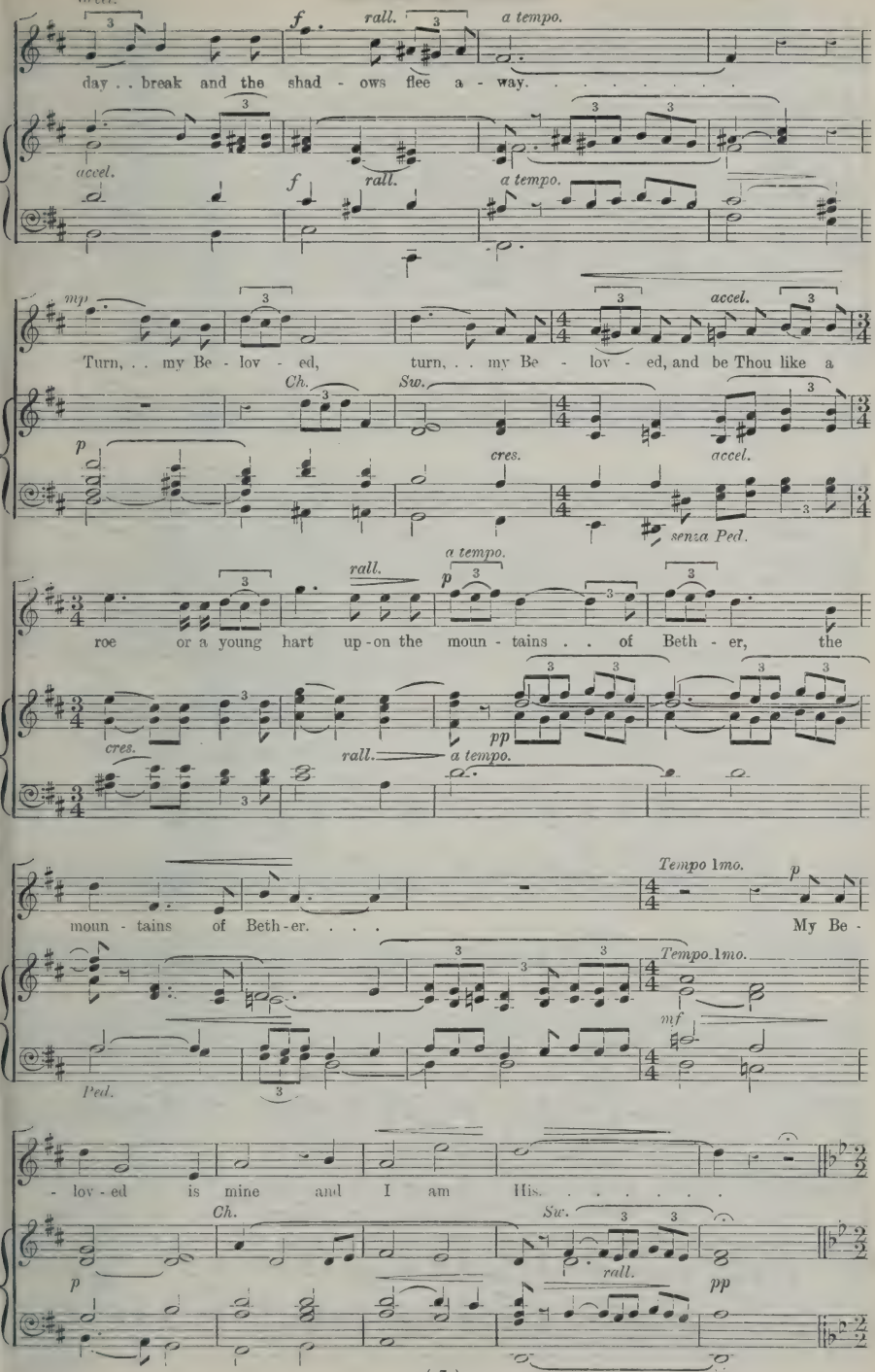

- joice, and be glad . . in it,
- joice, and be glad . . in it,
. . . . and be glad in it, we will be glad . . in
- joice and be glad . . . in it, we will be glad, be
we will be glad . . in it. This is the
we will be glad . . in it. This is the
it, we will be glad in it. This is the
glad in it, be glad in it. This, this . . is . . the
day which the Lord hath made, we will re - joice, we will re -
day . . which the Lord . . hath made, we will re - joice, . . will re -
day which the Lord hath made, we will re - joice, . . . we will re -
day . . . which the Lord . . hath . . made, we will re - joice, . . . will re -

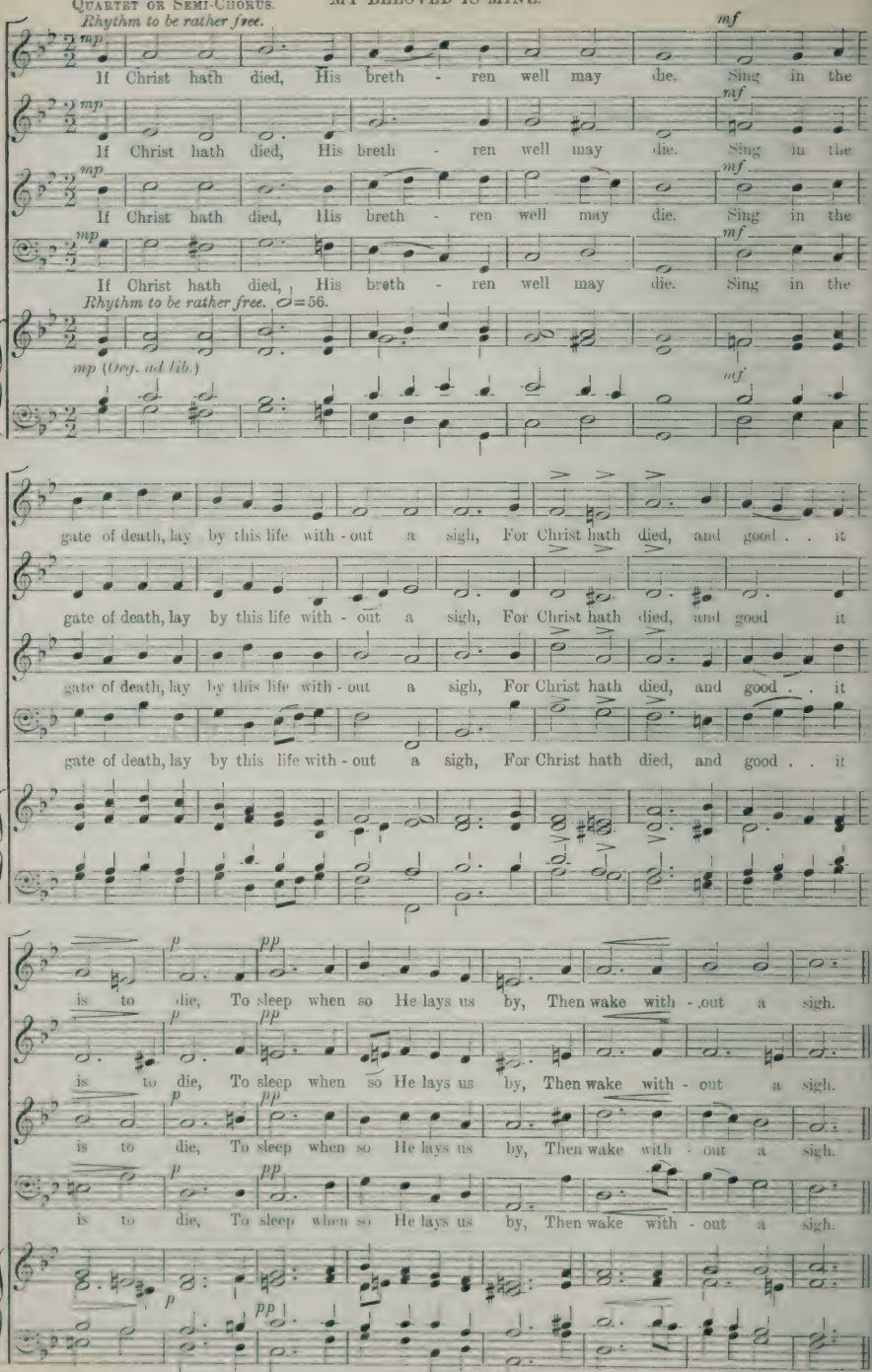
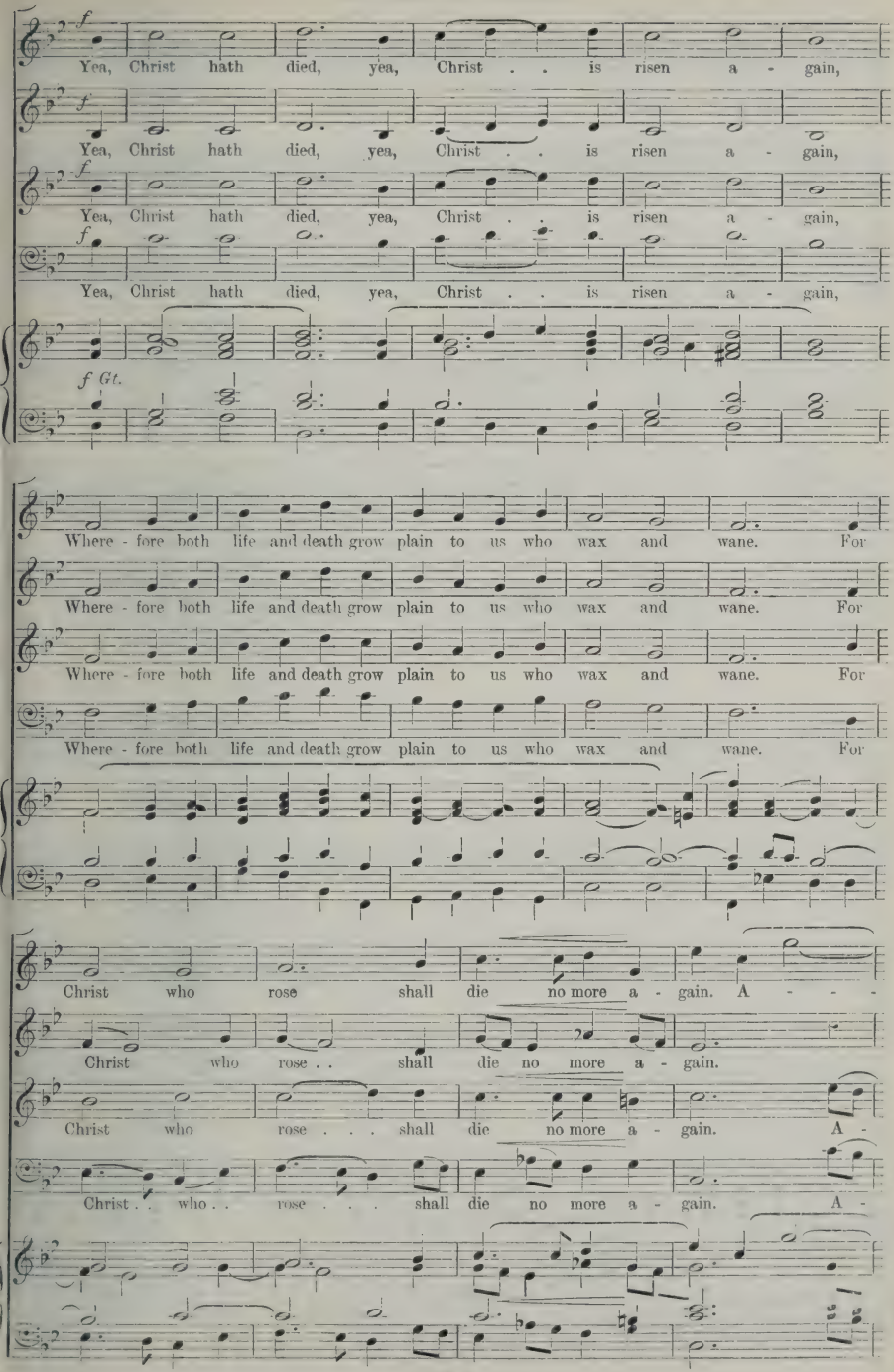

joice . . in it.
joice in it.
joice in . . it.
joice . . . in it.
Al - le - lu - - - ia, Al - le - lu - - - ia, Al - le -
Al - le - lu - - - ia, Al - le - lu - - - ia, Al - le -
- lu - - - ia, Al - - - - - le - - lu - - ia, Al - le -
Al - le - lu - - - ia, Al - le - lu - - - ia, Al - le -
Al - - - - - le - lu - ia, Al - le -
- lu - - - ia, Al - le - - lu - ia, Al - - le - lu - - ia,
- la - - ia, Al - - le - - lu - - ia, Al - le - lu - ia, Al - le -

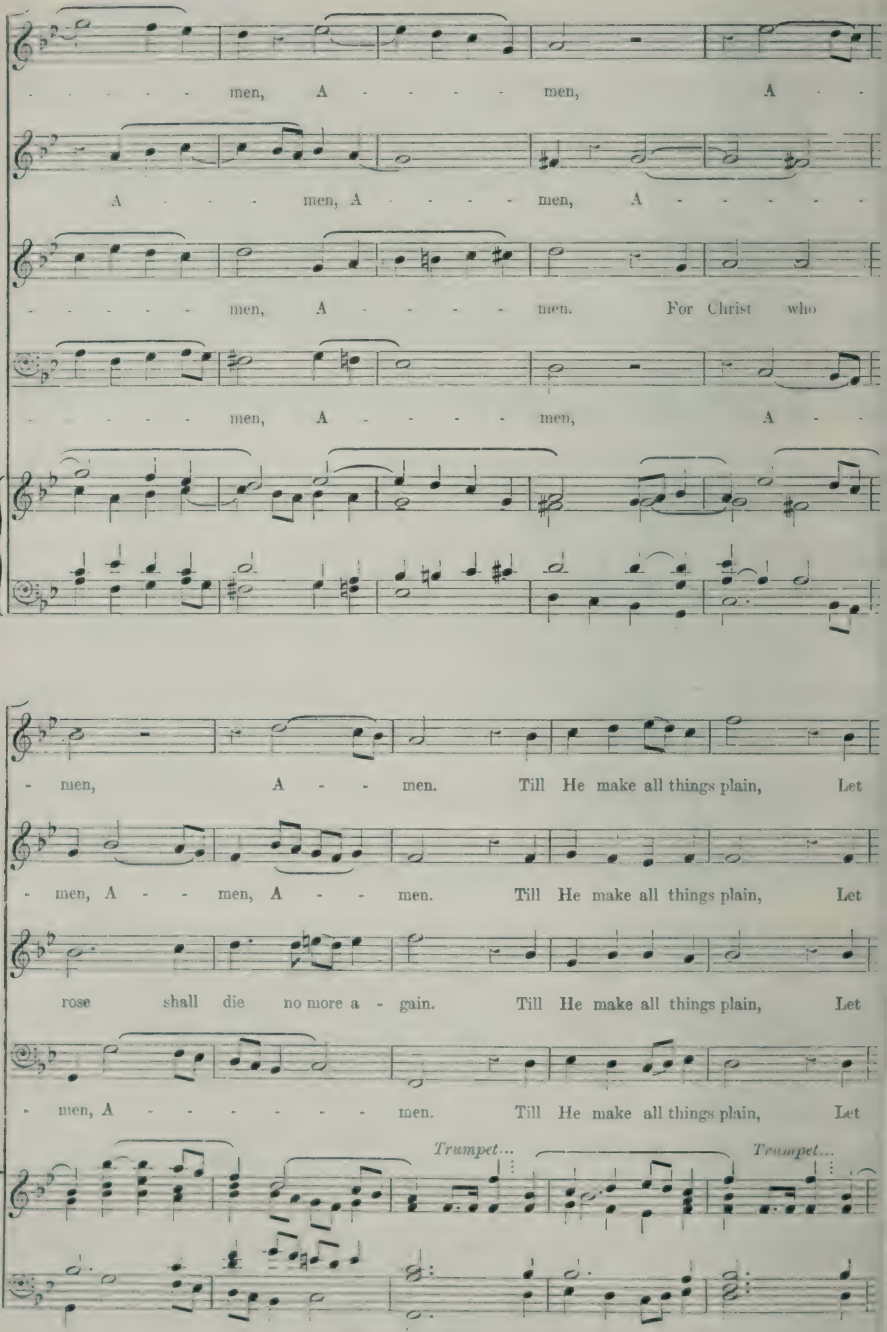
MY BELOVED IS MINE.

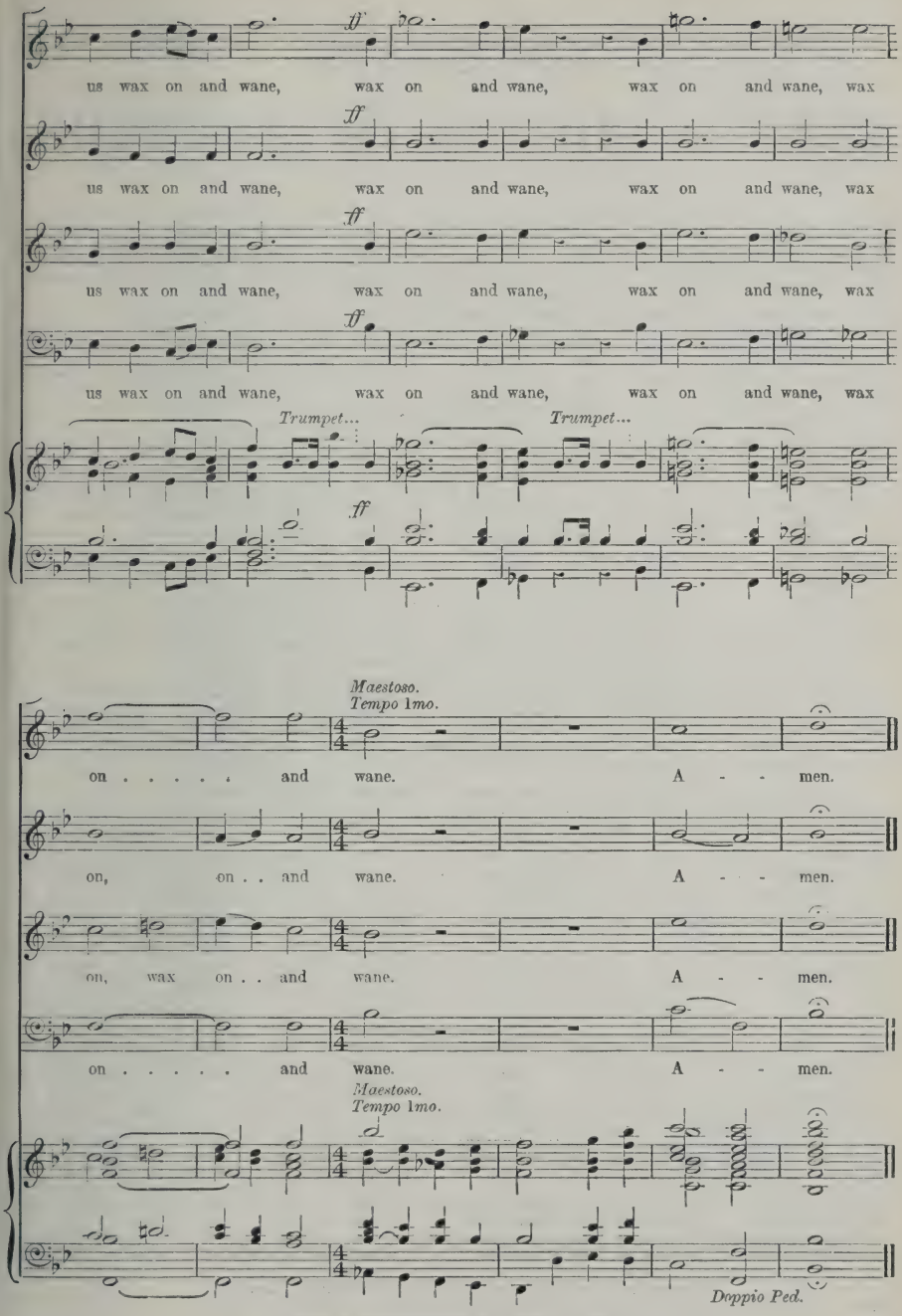

lu - - - - - - - - ia, Al - le - lu - - ia,
lu - - - - - - - - ia, Al - le - lu - - ia, Al - le -
Al - le - lu - - ia, Al - le - lu - - ia, Al - le -
lu - - ia, Al - le - lu - - - - - - ia, Al - le -
ff
Al - le - lu - - ia, Al - le - lu - - ia, Al - le - lu - - ia, Al - le -
ff
lu - - ia, Al - le - lu - - ia, Al - le - lu - ia, Al - le - lu - - ia, Al - le -
ff
- lu - - ia, Al - le - lu - - ia, Al - le - lu - - ia, Al - le - lu - - ia, Al - le -
ff
lu - - ia, Al - le - lu - - ia, Al - le - lu - - ia, Al - le -
cres.
ff
rall.
Tempo 1mo.
- lu - - ia, Al - le - lu - - ia. This is the day which the Lord hath
rall.
lu - ia, Al - le - lu - - ia. This is the day which the Lord hath
rall.
lu - ia, Al - le - lu - - ia. . . This is the day which the Lord hath
rall.
- lu - ia, Al - le - lu - - ia. . . This is the day which the Lord hath
Tempo 1mo.
rall.


Allegro.
made, we will re - joice . . re - joice . . and be glad . . in it.
made, we will re - joice, we will re - joice . . and be glad in it.
made, we will re - joice, re - joice . . . . . and be glad . . in it.
made, we will re - joice, we will re - joice and be glad . . in . . it.
Allegro.
Larghetto.
Tenor Solo.
p
Allargando.
My Be - lov - ed is mine and I am
Larghetto.
Solo Ch.
♩=80.
Allargando.
Largo.
His.
Largo.
♩=66.
pp Sw.
p
He feed - eth a - mong the lil - ies un - til the
Sw.
Ch.
Sw.
Ped.


accel.
f
rall.
a tempo.
day . . break and the shad - ows flee a - way.
mp
Turn, . . my Be - lov - ed, turn, . . my Be - lov - ed, and be Thou like a
Ch.
Sw.
cres.
senza Ped.
roe or a young hart up - on the moun - tains . . of Beth - er, the
pp
Tempo 1mo.
moun - tains of Beth - er. . . .
My Be -
mf
Ped.
- lov - ed is mine and I am His. . . . . .
rall.


Quartet or Semi-Chorus.
Rhythm to be rather free.
mp
mf
If Christ hath died, His breth - ren well may die. Sing in the
If Christ hath died, His breth - ren well may die. Sing in the
If Christ hath died, His breth - ren well may die. Sing in the
If Christ hath died, His breth - ren well may die. Sing in the
Rhythm to be rather free. ♩=56.
mp (Org. ad lib.)
mf
gate of death, lay by this life with - out a sigh, For Christ hath died, and good . . it
gate of death, lay by this life with - out a sigh, For Christ hath died, and good it
gate of death, lay by this life with - out a sigh, For Christ hath died, and good . . it
gate of death, lay by this life with - out a sigh, For Christ hath died, and good . . it
p
pp
is to die, To sleep when so He lays us by, Then wake with - out a sigh.
is to die, To sleep when so He lays us by, Then wake with - out a sigh.
is to die, To sleep when so He lays us by, Then wake with - out a sigh.
is to die, To sleep when so He lays us by, Then wake with - out a sigh.
p
pp
Attacca.

f
Yea, Christ hath died, yea, Christ . . is risen a - gain,
f
Yea, Christ hath died, yea, Christ . . is risen a - gain,
f
Yea, Christ hath died, yea, Christ . . is risen a - gain,
f
Yea, Christ hath died, yea, Christ . . is risen a - gain,
f Gt.
Where - fore both life and death grow plain to us who wax and wane. For
Where - fore both life and death grow plain to us who wax and wane. For
Where - fore both life and death grow plain to us who wax and wane. For
Where - fore both life and death grow plain to us who wax and wane. For
Christ who rose shall die no more a - gain. A - - -
Christ who rose . . shall die no more a - gain.
Christ who rose . . . shall die no more a - gain. A -
Christ . . who . . rose . . . shall die no more a - gain. A -


men, A men, A
A men, A men, A
men, A men. For Christ who
men, A men, A
men, A men. Till He make all things plain, Let
men, A men, A men. Till He make all things plain, Let
rose shall die no more a - gain. Till He make all things plain, Let
men, A men. Till He make all things plain, Let
Trumpet...
Trumpet...


us wax on and wane, wax on and wane, wax on and wane, wax
us wax on and wane, wax on and wane, wax on and wane, wax
us wax on and wane, wax on and wane, wax on and wane, wax
us wax on and wane, wax on and wane, wax on and wane, wax
Trumpet...
Trumpet...
Maestoso.
Tempo 1mo.
on . . . . . and wane. A - - men.
on, on . . and wane. A - - men.
on, wax on . . and wane. A - - men.
on . . . . . and wane. A - - men.
Maestoso.
Tempo 1mo.
Doppio Ped.

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612.	Now is come salvation	C. Harris	3d.
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673.	Now sinks the sun	H. W. Parker	4d.
868.	Now when Jesus Joseph	Holbrooke	3d.
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505.	O all ye people ...	H. Purcell	3d.
833.	O all ye that pass by ...	Vittoria	3d.
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HIGHER EXAMINATIONS, 1915.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to December, 1915:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

Pianoforte Playing.—Harriet M. Armitage, Doris F. Abbott, Winifred A. Atkin, Wilton Auckett, Ada Auburn, Sylvia I. Bent, Ina M. Brazier, Gladys Burrow, Albert J. Burchler, Lillie Bark, Hilda M. Bentley, Daisy Baird, Edwina J. Boyle, Dorothy M. Bertram, Doris A. Brake, Helen A. Burns, Jean A. Burns, Frank E. Cook, Violet I. Chambers, John Coad, Hannah G. Cropper, Elsie Corish, Olive Carden, Dorothy Cox, Elsie G. M. Cooke, Constance Cooke, Veronica G. Daly, Paul Dewhurst, Marjorie B. Drake, Florence W. M. Ellerampp, Myra A. Elliott, Myrtle L. Estes, Rose F. Fixter, May Fern, Frieda E. Fischer, Bessie Farnham, Nita Fergie, Charles Greenway, Nettie Garside, Cecilia Goldberg, Arthur Green, Lucy Grant, Ada George, Ivy Grimmett, Ada F. Henshaw, Margaret E. Heath, Dora E. Hopkins, Maggie Hughes, Madelaine Holmes, Gertrude E. Humphries, Elma E. Hanna, Eveline Illingworth, Margaret J. Ingham, †Bernard Johnson, Eva M. E. Jones, Edith Kitchen, Irene M. M. Lewis, Miriam Lewien, Vaida Le Cavalier, Lena Mellor, Eileen Muckle, Amelia K. Massey, Kathleen Newman, Alice Odgers, Oscar O. Olssen, Stella C. R. O'Donnell, Ethel A. Pritchett, Nancy M. Powell, Doris Paterson, Bessie J. Rowan, Mary C. Sparrow, Lillie D. Symmons, Albert Spencer, Doris Shuttleworth, Kitty M. Stocks, Vera E. Schofield, Alfreda Schmidt, Ida H. Thomas, May Thomas, Herbert Taylor, Annie H. Thom, Gladys Taylor, Amelia Tate, Nellie Thornley, Eva Thelssen, Mary Whatmough, Sarah Williams, Flora Watts, Ena I. Withers, Vera M. Williams, Myrtle Warters, Doris Watt, Florrie Waters.

Singing.—Florence E. Broadbent, Arthur J. Trivitt.

Violin Playing.—William H. Stubbs.

Elocution.—Bertha Armstrong, Reay Mackay, Nellie Nicholls, Tessa Trevor, Jessie J. Wise.

ASSOCIATES (A.L.C.M.).

Pianoforte Playing.—Ida H. Allen, Stanley J. Atkinson, Margaret A. Archer, Maud M. Anderson, Elizabeth Anderson, Phœbe E. K. Arnold, Dorothy M. Armstrong, Elsie L. Andrews, Dorothy Aiken, May Ayling, Norah W. Ashmore, Mary Anderson, Irene D. Allen, Ella M. Alexander, Ada I. Brookes, Matilda Brookes, Helen M. E. Bolton, Ruth Bray, Winifred Bagnall, *Grace V. Bignold, Elsa Bowman, Marjorie M. Buckle, Dorothy G. Buckle, Doris K. Bull, Clarice Bolton, Elizabeth Behan, Gladys M. Boyle, Eileen Byrne, Mary M. Brosnahan, Eileen M. Berreny, Hilda Brown, Hazel Barrett, Eileen Byrne, Bernice L. Benyon, Dorothy Beasley, Kathleen Brady, Beulah Barber, Ruby F. Barnes, Agnes E. Bawden, Ethel Blackwell, Charles H. H. Beck, Asphodel A. Brown, Madeline Brammer, Mary Byron, Catherine Cruickshank, Sylvia Cook, Gertrude Clifford, Una Clancy, Kathleen A. Clark, Sarah A. Compton, Sarah Cohen, James E. Clapham, Ellen E. Collier, Thomas G. Capey, Margaret Cook, Jane A. Coonan, Nora J. Cursons, Marjorie Greer, Elsie Chatburn, Kathleen Clampett, Christine A. M. Cherbury, Ida Cyanes, Rene Cuane, Evelyn C. Custer, Lilly Calverley, Frances Clifford, Winifred Cochrane, Doris Clune, Elsie I. Chalmers, Ruby Curry, Eileen Cody, Edna Carpenter, Myvanwy Comrie, Dorothy Clark, Violet Crocker, Lily Carpenter, Margaret W. Dennett, Clara Wynne-Dickson, Lilian M. Davies, Lenora E. Drake, May Davies, Maggie Dixon, Eleanor A. Dunham, Alice M. E. Durrant, Ellen L. Davey, Mary E. Dawson, Louisa Dexter, George T. Dyball, Annas Dockeray, Lorna Davidson, Eileen Dorrat, Dorothy Downward, Mabel M. Dibb, Carl Dunn, Margaret Dunmer, Isaac Davies, Nellie Daniel, Sophia Evans, Mildred Evans, Ethel Edwards, Laura M. Edwards, Gwendoline Evan, Vera G. Edwards, Annie Egan, Kathleen English, Sidney R. Fowler, Alice E. Fell, Alice H. Foster, Eva Fletcher, Doris Fuge, Nina Farnell, Percy G. Fryer, Vera Foote, Eileen Forsaith, Vera Fuller, Gwendoline A. Fetherston, Sadie M. Firth, Clare E. 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Herwig, Gladys Hunter, Ethel Isherwood, Amy Low, Winnie James, Mary James, Hilda G. Jones, Nita Jury, Dorothy M. James, Edith Jones, Emily N. Johnson, Eveline Jones, Gwendoline L. Jones, Herbert E. Jackson, Annie P. Jones, Cisselia Julian, Alice M. Jackson, Blanche James, Dorothy M. Johnson, Thomas E. Johnson, Florence Jones, George W. Kirby, Harold Kearsey, Violet Kirkby, Delia Kilderry, Daphne Keith, Milda Karooz, Augusta Katz, Lily Llewellyn, Helen R. Lean, Annie Ledbitter, Doris M. Lancaster, Elsie O. Lee, Nancy E. Lewis, Edith Lowe, Kenneth C. Lodge, Lilian S. Lane, Ivy Lawrence, Elsie E. Lewis, Howard Leighton, Nellie Lawler, Nellie Limier, Florence Lynch, Muriel Leverton, Edith F. Lyne, Florence Lockyer, Effie M. Donald, Dorothy M. Pherson, Vanessa Muller, Lilian McArthur, Annie F. Murray, Dorothy Moss, Bertram Mayne, Lucy Moore, Florence I. Matthews, Agnes Maclaverty, Joseph McDougall, Emily R. Mercer, Doris Myers, Annie A. Mossop, Grace Marriott, Edith M. Miles, Josephine Morrell, Hilda Markwell, Ada M. Mottram, Catherine Miller, Annie Moran, Mabel Matthews, Beatrice M. Mitchell, Ivy M. Austen, Flora McDonald, Ethel Myers, Dorothea McPherson, Vera Middleton, Doris McGee, Isabel G. Moorehead, Catherine A. Mannion, Hilda Minns, Kathleen I. McHugh, Ethel Mawhinay, Christina M. McKerrell, Irene McCarthy, Olivia Maher, Karlie M. Dermott, Eugene L. Macgowan, Sylvia Mahon, Elsie R. Norris, Alice H. M. Notley, Lucy Nuttall, Olive Nicholas, Rosie Neesham, Beatrice Newsham, Vera M. Napper, Alice Nicholson, Alice H. Osborne, Ella Oatram, Phyllis Ole, Elizabeth O'Donnell, Dorothy Oates, Flora E. Pitcher, Lucy A. Parker, Lucie N. Pyrah, Eileen Power, Emma Perris, Margaret Plumridge, Mary E. I. Pomeroy, Leslie B. Phillips, Jenny Pitt, Mary Price, Doris Parsons, Mary Parkes, Ruby Pearson, Violet E. Ralph, Esther I. Rayner, Lilian Roberts, Christina R. Rodger, Alwen Rogers, Isabella Ross, Ernest H. Rose, Myfanwy Rees, Elsie H. 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Thompson, Norah C. Turner, Grace Thompson, Thelma Taylor, Annie Turner, Peggy Thornton, Gertrude Tuttle, Doris E. Lowesmith, Emma B. Thomas, Margaret Tuttle, Eva Thomson Hope Taylor, Constance S. Vaught, Agnes Wright, Charles K. Watkins, Lorna C. Wilson, Elizabeth Watkins, Muriel M. Wallis, Hilda M. Watson, Irene G. Watts, Rose Wadsworth, Nancy Webber, Mildred Wadsworth, Cecil S. Ivy Winter, Dorothy M. Williams, Jessie Wood, Annie Wass, Lizzie M. D. Wallis, Martha Wood, Elsie Way, Ethel R. Williams, Sybil White, Effie Watson, Nellie E. Wardle, Annie Watson, Daisy C. Webster, Percy Watkin, Dorothy Wilkinson, Lilian R. Wood, Amy Wilkins, Mary Wilkinson, Edna M. Williams, Evelyn Way, Vera Williams, Myra Woodcock, Ernest Williams, Bernett Wendell, Gertrude Winter, Ludwig Wachsmuth, Nellie Williams, Marion Wood, Marian E. Young, Mary N. Yates.

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ASSOCIATES (A.L.C.M.)—*Continued.*

Violin Playing.—Mona Byrne, Elizabeth Ball, Florence Corbett, Lillian Cashmere, Mollie Dunne, Margaret A. Elliott, Edith Fallick, David S. Harris, Richard Homer, Mary G. E. McDonald, Maymie Muntz, Dorothy Mallen, May Miles, Thomas F. Neal, Vera Reeves, Edith T. Reed, Gladys Seymour, Thomas W. Scragg, Ruby W. Skinner, Robert Swanson, Harry Sucker, Harold Taylor, Eric L. G. Thompson, Winifred Wales.

Organ Playing.—Mary A. C. Brown, Robert A. Newcomb.

Singing.—Millicent Davies, William D. Evans, Daisy M. Elliott, Isabel Field, Zillah Goldman, Gertrude Grant-Gordon, † Chic Hinchliffe, Lilian M. Harris, Annie H. Hedges, Carrie Hinge, Hilda Hopkinson, Ruby McDonald, Katie I. Rowland, Gladys Steward, May Sloan, Mary K. S. Shirley, Lucy Ure, Rebecca Winfield, Clara White, Doris E. Young.

Elocution.—Jessie M. Blackburn, Constance J. Brine, Bertha Claughan, Theresa Copland, Ettie Hogan, Maida J. Hill, Marjorie Kershaw, Jessie Lothian, Kathleen S. McEvoy, Rene F. Gordon-Reid, Phyllis H. Saunders, Vina Sergeant.

TEACHERS' DIPLOMA.

Pianoforte Playing.—Bertha A. Clark, Joseph Handford, Annie M. Healy, Myra King, Adeline Mutton, Millie Napier, Alice Newland, Elvira Sciacchitano.

Violin Playing.—Elvira Sciacchitano.

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DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

Percy J. Allen, Sidney C. Byers, Stella S. Boyce, Linda Oliphant, Wanda M. Riedel, William H. Thomas, Colin Wall.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Wilfred Arlom, Esq., L.R.A.M., L.R.C.M.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; S. Bath, Esq., Mus. Doc., Dublin, Mus. Bac. Oxon., F.R.C.O.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; T. Barrow Dowling, Esq., Mus. Doc. Cantuar, F.R.A.M.; Evan P. Evans, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; H. F. Henniker, Esq., Mus. Doc. Cantuar., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Juncker, Esq.; F. J. Karn, Esq., Mus. Doc. T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Fewlass Llewellyn, Esq.; D. J. Montague, Esq.; F. W. Pacey, Esq., Mus. Bac. Oxon.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; R. Walker Robson, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., L.R.A.M.; G. Gilbert Stocks, Esq., Mus. Doc. Oxon., F.R.C.O.; Reginald J. Shanks, Esq.; Sydney Scott, Esq., Mus. Bac., Oxon., F.R.C.O., L.R.A.M.; C. Reginald Toms, Esq.; John Thornton, Esq.; James Ure, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.

There were 922 Candidates for Diplomas, of which number 584 passed, 328 failed, and 10 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.), and LICENTIATE (L.L.C.M.), are held in London and at certain Provincial, Foreign, and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHERS' DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

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(*Continued from page* 135.)

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The Musical Times

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1916.

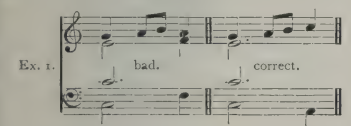
We deeply regret to learn that Sir George Martin passed away in the early morning of February 23. This information reached us after we had gone to press, and therefore we are reluctantly compelled to postpone further reference to the sorrowful event until our April issue.

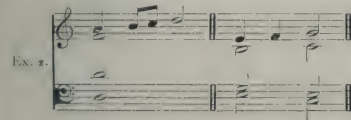
PROGRESS AND POVERTY.

By G. H. Clutsam.

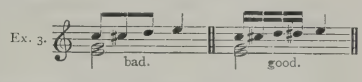
(*Continued from February number, page 82.*)

As in all other expositions of the theories on which his book is founded, Dr. Kitson labours a thousand-and-one points in dealing with what are generally designated unessentials. The string of rules that is drawn up to guard the student from any mishap in dealing with passing, auxiliary, and changing notes, or those that are the outcome of a dabbling with the idea of suspensions, retardations, or anticipations, is almost an insult to his intelligence when they are concerned with the diatonic scale; and they take on the nature of a jig-saw puzzle when they are applied to the minor or any chromatic scale. Usually when the books tell you that a certain thing should not be done, an effort is immediately made to reveal some exception to the rule by a brief example from one of the classical masters, who hadn't the smallest scruple in upsetting the theorists' apple-cart. In his preliminary dealing with the matter of notes that are 'obviously foreign to the harmony' of the diatonic scale, 'and are called diatonic passing-notes,' Dr. Kitson makes some stipulations regarding their use that have nothing whatever but a tradition to sustain their utility. Take this as an example: 'If two [unessential notes] be used, the second must proceed in the same direction to the next harmony note, and not return a step in the opposite direction':

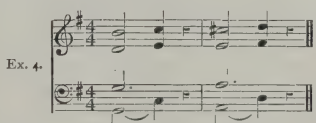


But what, in the name of all that is sensible, is the matter with the progression cited as 'bad'? Again, we are told that 'if the following be played it will be at once felt that there is something wrong with them':

and that 'the ear is influenced by the scale of the chord that is being used.' The idea is of course that being concerned with the chords of D and E minor respectively, the leading notes C and F should be sharpened to be satisfactory. The remedy is 'to avoid using such notes altogether.' Well, there are many conditions under which such progressions can be made perfectly satisfactory, and if the functions of the chords, especially the sevenths, of the diatonic scale were properly understood and explained, all this mass of futile rule and regulation would be unnecessary.

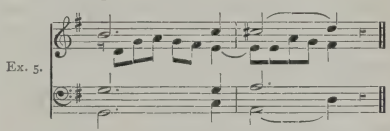
Things become more complex when chromatic passing-notes are approached. Dr. Kitson says that 'these may be introduced at any point, but once a chromatic passing-note is used, the part must proceed in the same direction by semitones till it reaches the next harmony note':

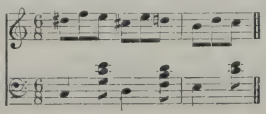


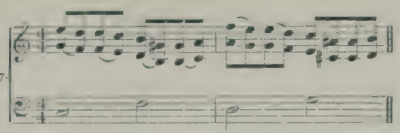
What sort of a confusing rule is this, anyway, and what is wrong with the 'bad' group? The only other information concerning chromatic notes is that they may 'of course be used in parallel thirds and sixths,' but evidently there must be no suggestion of modulation. I have looked on Dr. Kitson's example in every possible light, turned it round and stood it on its head, but utterly fail to see that while 'there is no harm in such a passage as this:



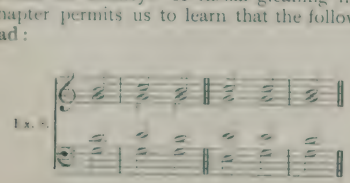
the following is atrocious':



Of course it is not exactly a beautiful musical phrase, and is not likely to exercise much influence on the imagination of a student, one way or the other, but would someone learned in such matters kindly say what is the matter with its grammatical health? It is at this stage of his progress the student is evidently expected to be something of an expert in dealing with Dactylic, Trochaic, Anapæstic, Iambic and other Tetrameters, Trimeters, and Pentameters. Passages for ear-training, presumably in chromatic passing-notes, include this as a simple form:

and this as a complex in sixths :

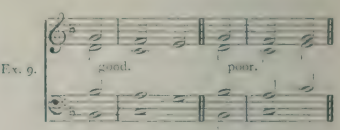
Ex. 7.

—a melodic basis which is rather a favourite of Dr. Kitson and appears to be a variation of a simple German waltz tune generally attributed to Schubert. Or is it Beethoven or Weber? Anyway it is a fine old cliché that has carried many popular tunes to success. In this respect Dr. Kitson, by his insistence on the phrase, is likely to be of value to the neophyte. It occurs on pp. 159, 167, 172, and 185, with a complete faith in its efficacy as a phrase of melody, and the descending scale progression commencing on the third occurs in many of the brief examples that are offered as a guide to the student, who will probably never be able to start a tune when left to himself, without following the prescription of his mentor. Of course, the duty of the teacher should actually be concerned in gently discouraging his pupil from perpetrating anything in the nature of the idioms he so ingenuously offers as exemplary. A book on those lines would not only have a salutary effect, but set the tyro's imagination working in a creative direction. One would think that the management of cadences—perfect, plagal, false, and interrupted,—was one of the most important of matters in the preliminary training of the student, to judge by the elaborate exposition of their various significances that forms a bulky part and parcel of the average text-book. Just imagine the impression you could make on a student by telling him that he probably knew all about that sort of thing instinctively, and that it was his business to invent something that would fulfil their functions, and avoid their banality! What a wonderful amount of nonsense, also, has been written on the musical morals of the chord of the six-four! It is subjected to obligations and observances that practically challenge its existence as a component part of the diatonic harmonies. A good twenty pages of Dr. Kitson's book are devoted to its preparation and quitting, its qualities as an entity or as an auxiliary, how it should be treated under various conditions of accent, and a score of other superfluities, that should render it anathema to any sensitive student, who must, in his heart, utter many a malediction on 16th-century technique, and all those who preach its efficacy. A casual gleaning from this chapter permits us to learn that the following are bad :

Ex. 8.

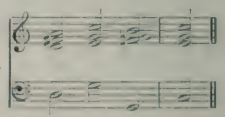


and that it is possible to catalogue these harmless phrases as 'good' and 'poor' respectively.

Ex. 9.

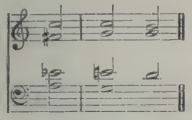


There are also suggested examples of what a student ought not to do when, obviously, any attempt at such a use of material would absolutely put him out of court as any sort of a prospective composer. The chapter on the diatonic chords of the seventh is extremely uninforming from any practical standpoint. It is a mere matter of listing the sevenths based on each step of the scale, without any satisfactory attempt at classification, and leaving the student to sort them out and apply them according to his own lights. This series happens to introduce the dominant seventh, which is treated from the outlook of the Polyphonic period, and as derived from a progression of parts. How simple the matter would have been to the student if the contents of the natural harmonic series had been taken as a basis! The chapters, then, devoted to what is imposingly designated as the Higher Dominant Discords, but which only deal with the ninths, elevenths, and thirteenths, and their mild ramifications, the so-called Italian, French, and German sixths (they are not sixths!), would have necessarily been shorn of all their confusing elaborations. However, at the moment, there is no question of dealing with the things that might be. There are some very curious matters discussed in a chapter on Chromatic Supertonic Harmony, which, of course, treats of a commonplace progression in the cycle of dominants—an all-important consideration in modern harmony that is quite overlooked by Dr. Kitson, although it would offer the simplest and happiest of solutions to many matters that are subjected to a laborious explanation, necessitated, as it seems, by the endeavour to build up chords from the vagaries of contrapuntal progressions :

Ex. 10.

In its simplest form, as a common major triad, it is merely treated from the standpoint of its cadential proclivities, and certainly does not warrant the term chromatic; as a seventh, it appears in all its glory as 'one of the best means of modulation'; and as a ninth, it begins to involve itself in methods of notation that invariably play the deuce with the recognised and established origins of all these chords when the Polyphonic period claims them. In the form with the minor ninth we receive a first introduction to the

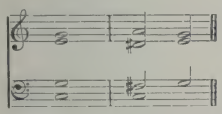
diminished seventh, arising from the omission of the root:

Ex. 11.

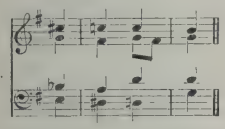


This is probably all right, but in juxtaposition to this we are shown the progression with another notation—that is, another diminished seventh:

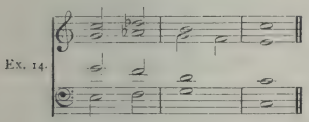
Ex. 12.



in which it is explained that the E flat is written as D sharp, and that the chord is really an appoggiatura of the chord of C major! The real status of the chord is left to the discrimination of the student. This suggests, however, to the teacher that consecutive diminished fifths are good between any two parts; and this example is given:

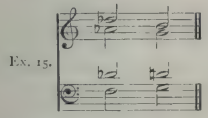
Ex. 13.

What the D sharp is doing in the second chord nobody seems to know, whereas if the idea had only some sort of system at the back of it, the veriest beginner would not hesitate at E flat. Although Dr. Kitson believes in them, there are no such things as Chromatic Supertonic elevenths and thirteenths. All that can be dragged out of the theory is the Neapolitan sixth, which you can use this way:

Ex. 14.



but must avoid as an unpleasant effect in this:

Ex. 15.



and the dominant derivatives with flattened fifth that are generally, but erroneously, termed augmented sixths. Although it is some time before Dr. Kitson reaches his chapter on 'The remaining Chromatic Resource according to accepted theory,' it is surprising in how little the modern idea is even approached. The student is consoled with a 'complete series of major common chords, minor common chords, diminished triads, augmented triads, and fundamental sevenths on each degree of the chromatic scale,' and made hopeful and ambitious with the suggestion that 'it must be possible to use the whole series of fundamental discords on every degree of the scale.' A number of these possibilities are offered in blocks of four-part chords, many that would never occur to any self-respecting composer, and many that are all out of any reasonable sort of harmonic perspective; but certainly Dr. Kitson seems to realise that music is in a transitional state (it would be more correct to say it was!) and that out of what he considers the present chaos order will emerge. As a matter of fact, all the material in 'The Evolution of Harmony' should, properly handled, be of great assistance to a student. Modern music is really not such a terrible revolution. It is not brought into line with the old theories mainly because the theorists will not admit that the composer's instinct has, decades back, left them in the lurch. He has divined, or rather sensed, matters that are entirely susceptible to a theory, and are easily capable of being systematised. Only no attempt has been made to keep in touch with him. Perhaps it will be possible for me to show, in dealing with M. Lenormand's book on 'Modern Harmony,' the direction in which I think it possible an entire breaking away from the ancient theories of chord construction is possible. Also, it would be as well to explain, I have had no intention of making Dr. Kitson responsible for the futilities of his teachings. If anything is wrong it is the system itself, founded as it is on things that are entirely extraneous to the art of music as practised by the modern master, who, I make bold to say, has not only an equivalent imagination and as fine a sense of poetical and dramatic expression, but is more brilliantly equipped in every direction than any of those old masters on whom we lavish such an excess of admiration and credit with such a superior recognition of all that is finest and noblest in the musical art.

(To be continued.)

NORWEGIAN MUSIC AND ITS MASTERS.

By J. F. Rowbotham.

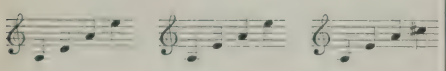
As late as the end of the 18th century Norwegian music was still in its cradle—still passing through the same experiences from which the music of Germany had emerged many centuries ago.

At the period mentioned Gluck had already produced his reformed operas in Paris, Handel and Bach had lived and died, Mozart had given to the world the treasures of his muse, Beethoven was unfolding his genius in Vienna. But in Norway the only musicians were simple unsophisticated peasants, who, like the wandering minstrels of the Middle Ages, journeyed from place to place playing at the doors of generous listeners.

We have interesting descriptions in contemporary literature of how at Easter time these humble minstrels went long pilgrimages from house to house. The songs they sang were of the most primitive complexion, being simple ditties descriptive of the ordinary avocations of country life. There were Shepherd Songs, forming a class by themselves, Angling Songs, Reaping Songs, Sowing Songs, Mowing Songs. Each variety had its audience, and each was welcome at the appropriate seasons of the year. There were Winter Songs, when frost and snow locked the fjords and clad in white the laden pines of Norway. There were Spring Songs, which told of the melting frosts, the opening buds, the delicious perfume which bathes Norwegian hills when the sun and the leafage of the trees are hastening on to summer.

These primitive musicians were most useful also for accompanying the dances—of which in Norway there were and are a great number,—such as the Spring Dance, the Halling, and others; and the instruments which the performers originally used are to be found in some parts of the country even at the present day.

The old Norwegian violin was always used by preference to accompany the dances. It is tuned in three ways:



This peculiar tuning is to be attributed to the necessity for accommodating the instrument to the tonal form of three of the old Modes, the Phrygian, the Hypodorian, and the Hypolydian, the influence of which is very perceptible in early Norwegian music. A violin with the ordinary tuning does not adapt itself so easily to the peculiar strains and cadences of these Modes, and therefore the ancient Norwegian violin retains the primitive tuning.

The Krogharp is an antique and uncouth instrument with metal strings and a horizontal sound-board. It is still in use among the peasantry, and with reason; for it is capable of producing great emotional effects, and is peculiarly fitted to be the interpreter of that weird Norwegian music, through which such a deep strain of melancholy runs.

The Langleike is a very old-fashioned instrument, a dulcimer of old type, played with a peculiar plectrum of wood or fish-bone.

A strange instrument is the Nyckelharpe, though a favourite one despite its uncouthness. It is a connection of the Organistrum, or keyed dulcimer, which was played by the Wandering Minstrels in the Middle Ages, being a sort of large violin, or rather, small violoncello, with a keyboard attached.

The Hardangerfele is a little violin, very probably named after Hardanger Fjord, where it is very generally played. It is a point in this little violin that it should be highly ornamented and covered with paint and carvings. The volute is generally shaped like a human head, or sometimes like a unicorn or griffin. Its four catgut strings are played by a bow resembling a double-bass bow, only smaller. Beneath the four catgut strings are four metallic wires, which are not intended to be played upon but are merely an addition to the violin in order to strengthen the tone sympathetically and to give the harmonics.

Three more instruments yet remain to be considered: the Kantele, which is a sort of lyre or cithara, the Lur or wooden trumpet, and the Norwegian pipe, made from the bark of the quicken tree or mountain ash. Such were the instruments upon which the primitive Norwegian minstrels played the melodies of their folk-songs, which breathe the very soul of Norway.

I have said that so late as the middle or latter end of the 18th century primitive minstrels were the sole musicians in Norway. But at about this period some were beginning to break through the barriers of caste and seclusion, and to develop into artists. F. C. Groth and Andreas Flintenberg may be mentioned as men who, with no musical training, and no culture save that of the folk-song, laboriously developed their genius to the level of composing artistic works. Short, unambitious cantatas were the offspring of their muse. Flintenberg, who was a poet as well as a musician, generally wrote the text to which his music was composed.

There was another class of workers who potently helped on the art, though in another way. These were the organists of churches in town and country, who held themselves aloof from the simple minstrels as people of superior standing. To become an organist instead of a wandering musician grew to be the ambition of many a humbler minstrel, and a great movement in this direction may be traced at about this period. One family of the name of Lindemann appears in the lists of organists, generation after generation. Another called Andreas contributed three famous organists of that name. Just was a well-known organist, and L. Matthias, another organist of celebrity, was more famed for his valuable collection of 540 old Norwegian national songs and dances, which had been preserved from a remote antiquity by ear and tradition alone, never having been committed to writing until he recorded them.

We now come to the founder of Norwegian music, Thrane, who lifted up the infant art of his compatriots until he placed it, in its form at least, in line with the music of other European nations. He lived at the beginning of the 19th century, studied at Paris, and wrote overtures, cantatas and and dances. We find in the music of Thrane evidences that he is trying to set himself free from the simple art of his country and to attempt more ambitious flights. Thrane had as his followers and contemporaries Arnold and Falcke, who both exhibited the same tendency.

With Halfdan Kjerulf (*K'yá-roolf*) (1815-68) we arrive at a new development of Norwegian music. It now strives to express not only the soul and charm of its beautiful land, but the spirit of freedom which pulsated in Norway's great struggle

for political liberty. Kjerulf associated himself with the poet Björnson, who wrote the words of the lyrics; and the melodies to which Kjerulf set them became the common songs of the people.

The same passionate love of his native land to which the songs of Kjerulf bear witness, is found in the fervent patriotism of Ole Bull (1810-80), the Norwegian violinist, who, amongst his other activities, attempted to found a colony in Pennsylvania. He is the most famous Norwegian musician of his time. His contributions to the national music of his land have been underestimated and forgotten in his repute as a violin virtuoso. But we should remember that he founded the National Theatre at Bergen, and persuaded Ibsen to become its director. He was a man of great personal influence, which he was able to exert on both Ibsen and Grieg. Ole Bull, however, failed to infuse his wonderful and powerful personality into his own compositions, but as a violin virtuoso he was, in the opinion of many, one of the greatest in Europe.

The difficult subject of Norwegian music has been divided by the Norwegians themselves into four periods—the first, called the Folk-song Period; the second, the Old Romantic Period, from Thrane to Kjerulf; the third, the Romantic Period; and the fourth, the New Romantic Period, reaching to the present time.

Such a division is perhaps a convenient one, but it cannot really be substantiated, for the so-called periods overlap, and we perceive little difference between a composition of Kjerulf of the second period and one of Nordraak of the fourth. The trio of musicians who dominate modern Norwegian musical history — Grieg, Svendsen, and Sinding—struck their roots in all four periods, and their genius is not to be tested or gauged by the characteristics of any assumed period, but by their ability as exponents of Norwegian feeling and soul.

The greatest of these three, Edvard Hagerup Grieg (1843-1907), was, it is interesting to note, of Scotch descent. Like a certain famous Italian composer, his name is a corruption of a common Scotch name—Greig, in one case, Donald Izett in the other, giving us respectively Grieg and Donizetti. When Alexander Greig and his wife Anna Milne, of Frazerburgh, came to settle in Norway, they little imagined that a famous descendant would make their name renowned in the country of their choice.

Grieg had the advantage of studying at Leipsic and of being the pupil of the Danish composer, Gade. On his return from the Leipsic Conservatoire we find him figuring as a musical revolutionist. In company with his great friend, Nordraak (1842-66) he undertook a crusade against what he was pleased to call 'the effeminate Mendelssohn-Gade Scandinavianism,' and determined 'to tread a path more divine which should be followed by other Norwegian composers.' This was a bold dream for a young man, and Grieg was soon left in solitude to achieve it, for his great friend Nordraak (after composing the Norwegian National Anthem) died.

Johan Svendsen (*Svent-zen*) (1840-1911), a genius of less decided national sentiment, wrote his first composition for the violin when he was eleven years old. His famous Romance is widely known, and his four masterly Norwegian Rhapsodies, his Andante Funèbre for orchestra, his two Symphonies, and his Octet, are works of power and attractiveness.

Svendsen consecrated his powers and the charm of Norwegian musical idiom to varied themes, amongst which 'Romeo and Juliet' and 'Carnival of Paris' may be instanced. But it is when he unites his inspiration to a real Norwegian theme, as in his setting of 'Sigurd Slembe,' that we find him at his highest level. The words are by Björnson, and they are suffused with that peculiar Norwegian sentiment which Europe generally has not yet quite learnt to understand, and Svendsen's music is in entire sympathy with the poem.

There is a second 'Carnival' from his pen, with which we are unacquainted, and a solemn and stately funeral march for the death of Charles XV., which may be recommended to conductors as a noble and impressive substitute for the march in 'Siegfried.'

Svendsen suffered a calamity which has befallen few composers. He lost the score of a Symphony, which was probably his greatest work in that field of musical composition. When John Stuart Mill's servant lit her master's fire with the MS. of Carlyle's 'French Revolution,' the stalwart historian at once set to work to write the MS. over again. But to the softer genius which produces music and poetry, such robust resolution is not possible. Edmund Spenser when he lost a section of his 'Faerie Queene,' which fell from a boat into the water, could never put pen to paper to sing the verses over again. Svendsen never had the heart, never could summon the courage to attempt to weave once more the scattered threads and strains of his tapestry of sound. He bitterly regretted his loss. The world of music must regret it more.

Svendsen may with justice be placed second in the great trio of Norwegian composers, though there are people who prefer to rank Christian Sinding (born 1856) above him. This composer is perhaps better known than Svendsen out of his own country, owing to his having written so many popular songs and light compositions in the domain of chamber music.

Sinding was sent to Leipsic at an early age to study music, and there became one of Reinecke's favourite pupils. On his return to Christiania he began to give his attention to the old forms, and as one of the outcomes of this effort we may mention his 'Suite of Ancient Form'—one of the most delightful essays in antique music which a critic has ever been called upon to praise. Sinding is fond of suites, concertos, serenades, and trios. His music is always fine and interesting, but he has not the sensitive feeling of Grieg and Svendsen.

But what shall be said of Selmer (1844-1910), the most advanced pioneer of what may be called the New School? A mere enumeration of his works will show into what fields he has carried Norwegian art. The Carnival in Flanders lives again in his music,—the drinking bouts, the revellings, the dances, the amorous couples, are all faithfully portrayed. He is indeed the Berlioz of the North, and as fond as was Berlioz of bizarre themes and of large, bold outlines. Like Tintoretto in painting, he is always at his best when working on a large canvas. The grand ideas of the Greek Æschylus find a noble reproduction in the tone-pictures of Selmer. The giant nailed to the rock, the wrath of Jupiter, the horrors of the silent wilderness, the tortures of the vulture, the sublime courage and endurance of Prometheus himself—all are expressed in imposing and unexpected forms in the 'Prometheus' of this composer. Then when he debouches into the Oriental, and gives us the 'March of the Janissaries against Athens'—his noble baritone solo and chorus with full orchestra—how realistic, how overwhelming is the effect! Or when he sketches the carillons of Mechlin and Antwerp, how idyllic is his treatment! Selmer brought a new spirit into Norwegian music, and carried it into strange and marvellous fields of expressiveness.

There are however other masters of Norwegian music who may well stand second to Selmer or by his side—Haarklon, for instance, who has elaborated the Norwegian oratorio, having composed the great work, 'The Creation, Humanity, and the Messiah'; and Elling, another oratorio writer of less decided genius. Schjelderup has drawn on more familiar themes for his 'Midsummer Night on the Fjord,' and his Symphonic-poem 'A Sunday Morning,' which speaks the genuine Norwegian spirit. This latter composition may be compared with Sigurd Lie's 'Easter Suite.' Quite as essentially Norwegian are Ivan Holler's Idyll 'Hanskveld,' Ole Olson's Suite, 'Nidaros,' and Halvorsens' Suite, 'Vasantasena.'

The Suite seems the favourite form of the later composers, while if we go back to an earlier date we shall find cantatas and the music for dramas such as Hjelm's cantata 'The Light,' Udbye's music for the drama of 'Blom,' and Conradi's music for the drama of 'Gudbrandsdvelerne,' the most popular and successful forms.

From this rapid survey we see how Norwegian music has long transcended the days of the simple Wandering Minstrels, and how loftily it soars. But as its themes change, let us hope that its true national spirit will not change and be forgotten, that the voice of nature, the primitive charms of hills and scenery, the pine tree forests, the smiling fjords—the scenes and spirit in which the art was cradled—will continue to live in all its future manifestations, and will ever be held in affectionate memory by the Masters of Norwegian Music.

In the posters announcing the recent concert of the Enniscorthy Choral Union (January 25, 1916) there appeared in large type: '"The Lay of the Nell," by Ramberg. Conductor, Mr. J. W. Dry, Mus.Bach.'

SIXTEENTH CENTURY DANCES.

By Mabel Dolmetsch.

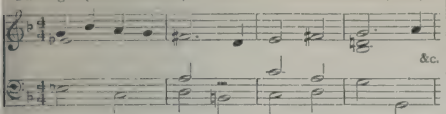
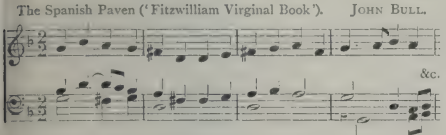
Within recent years a number of people have laboured devotedly to collect the traditional old dances which have survived amongst our village folk. Doubtless these dances in the process of transmission through centuries have undergone many modifications. A study of old treatises on dancing should therefore prove helpful and interesting. I propose to describe some of the dances most in favour in England, France, Spain, and Italy during the 16th century. Much that is confused and incorrect has been written of late on this subject, chiefly because the writers, not being dancers, have made no attempt to perform these dances according to the minute descriptions in the 16th century treatises; they have instead reproduced and embroidered the opinions of others no better informed than themselves, namely, the late 17th century and early 18th century writers, whose authority is far from reliable. for at that time much ignorance prevailed concerning the dances of the 16th century. Feuillet, who wrote at the close of the 17th century an admirable treatise on the dances then in vogue, had never seen Arbeau's 'Orchésographie.' He says in his preface that it is mentioned in the 'Dictionnaire Historique de Furetière,' but that the book is no longer to be found. He imagines that Arbeau used a kind of notation to record his dances, akin to that which he himself brought to such perfection. This opinion was reproduced by Weaver. In reality Arbeau merely used certain names and abbreviations, to indicate, not exactly steps, but the elementary movements of which steps are composed. These indications were placed side by side with the notes of music with which they corresponded.

THE SPANISH PAVAN.

Much more thorough are the works of the Italian ballet-masters of this epoch: that of Fabritio Caroso, the Venetian, published in 1581, and dedicated to Bianca da Medici, and that of Cesare Negri, published at Milan in 1604 and dedicated to Philip III. of Spain, which latter work is complete to the minutest details. Both the authors were old men, and give many dances of a much earlier date, some of which are even described as 'Ballo d'Incerto,' their origin being lost. Such a one is the 'Pavaniglia' or Spanish Pavan, given by Caroso, the tune of which was popular in England, for it is also to be found in 'Robinson's School of Musick' and the 'Fitzwilliam Virginal Book':

Ex. 1.

Pavaniglia (Lute Tablature). Fabritio Caroso, 1581.

Pavaniglia (Lute Tablature). Cesare Negri, 1604.

The Spanish Paven ('Fitzwilliam Virginal Book'). John Bull.

(Same tune in 'Robinson's School of Musick,' 1609.)

The dance has sixteen strains. With the exception of the first, which begins with the usual deep reverence, and the last, which finishes in the same manner, all the strains keep their first and last four bars unchanged, the intervening eight bars being filled by a great variety of steps, which become more and more florid as the dance proceeds.

The man in these dances had frequently a more difficult part to perform, the lady being given easier and milder steps. Negri, in his directions for dancing the 'Corrente' (Coranto), says, 'If the lady cannot do the said *Passi in fuga* she will do the *seguiti ordinarij con saltino*, and instead of the *sotto piedi* she will make the *ripresa*, and instead of the *recacciate*, she will do the *fioretti spezzati*.'

THE GALLIARD.

In the galliard the man's steps required great agility and skill, whereas those of the lady were distinguished by lightness and precision without entailing the same amount of physical exertion, which would have been considered immodest. The foundation of the galliard was the *cinque passi*, or *cinque pace* as the English have it, which consisted of four steps and the cadenza—a high jump followed by a posture. Caroso says on this subject:

> Although the name of *cinque passi* is an ancient corruption, there being actually but four steps and the cadenza, nevertheless, this being so, as I do not wish to appear superior, I will give them their usual name of *cinque passi*.

In 'Much Ado about Nothing,' Act 2, Scene 1, Beatrice says:

> 'Wooing, wedding and repenting is like a Scotch jig, a measure, and a cinque-pace. . . . and then comes repentance, and, with his bad legs, falls into the cinque-pace faster and faster till he sink into his grave.'

This mention of the bad legs of repentance refers to the four steps in the ordinary *cinque passi*, which consist of a kind of limping hop called by the Italians *zoppetto*, in which one of the feet was held in the air and put down after the beat. Caroso thus describes it:

> The *Zoppetto* is done (beginning with the feet together, or otherwise as it may so occur in the galliard) by raising both feet, one rather high from the ground, and the other moving forward . . . . the which effect has taken the name of the *Zoppetti*, because, holding one of the feet raised in front, one goes with the other hopping and jumping like a lame person.

These *cinque passi* could be reduced to two or three steps, being then performed slowly, or so far varied and increased in number that they required to be done *prestissimo*. Many other steps belonged to the galliard of this epoch: the *molinello* or little mill, which was the *cinque passi* performed in gyration; the *fioretti*; the *campanella* or little bell (so called from the swinging of the foot like a bell-clapper); the *capriola*, which was a high jump during which the feet passed and repassed one another three, four, and even five times; the *capriola spezzata* or 'cut caper' ('Twelfth Night,' Act 1, Scene 3, Sir Toby, 'What is thy excellence in a galliard, Knight?' Sir Andrew, ''Faith, I can cut a caper'); the *capriola intrecciata* or interlaced caper, corrupted by the French into 'entrechat,' under which name it is still performed; and many more. The galliard held such an important place in the dancing of this period that Negri devotes a whole section of his book to its intricacies. Here is an extract from his general remarks:

> The cavalier about to dance the galliard, in a fête, with a lady, wearing his cloak and his sword, will let both corners of his cloak hang down. In passing down the ball-room, he will take off his hat low before the principal people of authority present, which he will do facing these noblemen. At the same time he will make a short reverence, carrying his body straight and bending his knees outwards to give grace. Going then to fetch the lady, he will stand in front of her in a straight line, with the right foot forward and will make a slow reverence as previously described. The lady will rise and will make the slow reverence with her left foot, with the same movements and grace as the cavalier, the which at the same time drawing back his left foot, will make another short reverence, to honour the lady. Then raising his right arm, and the lady her left, he will feign to kiss her hand with grace and decorum, taking the middle of the lady's hand, and holding it above his own. They will then pass before the principal personages, saluting them with a half-reverence [called by Arbeau *congé*] in passing. After this the lady will turn facing the cavalier, he standing with his right foot forward and she with her left, and, letting go her hand, he will feign to kiss it, making a reverence as before. Then, promenading a little, he will take his cloak by the border and arrange it as before explained, and will put his hand on the hilt of his sword as already described [to stop it from swinging]. Those who dance the galliard must carry themselves well. The dance finished, they will make the reverence together, and he will take the lady, kissing her hand with respect, and leading her to her place, repeating the same actions done in the beginning.

Whereas the Italian, French, and English galliards of this period had six beats in a bar, the Spanish galliard was in common time. The example given by Caroso contains no *cinque passi*, and but few of the other steps common to the Italian galliard. In two Spanish music-books—one by Ruiz de Ribayaz, published in Madrid in 1677, and the other by Gaspar Sanz, published in Zaragoça, 1697, containing examples of the most popular dance tunes of the time—all the galliards are in common time. I have come across English galliards of the beginning of the 18th century also in common time, but the dance had by this time lost its original character.

THE FRENCH PAVAN.

The two Spanish pavans described by Cesare Negri, one as danced in Rome and the other in Milan, resemble closely that of Caroso referred to above; the tune of the Roman one is the same. They agree in keeping unchanged the steps of the first and last four bars of each strain, the variations being confined to the intervening eight bars. This is borne out by Arbeau in his explanation of the *Pavane d'Espagne*. The French pavan as described by Arbeau is very simple; the dancers only use two kinds of steps with which they advance and retreat or 'go in procession. The Italian pavan was much more elaborate, being arranged on the plan of the *passeggio* and the *mutanza*. The *passeggio* (or promenade) contained sequences of steps called *seguite*, which carried the dancers from one place to another, whereas in the *mutanza* they remained more or less stationary. Sometimes, while the man was doing a *passeggio* the lady did a *mutanza*, and then they reversed, and occasionally they did a *passeggio* or *mutanza* both together. A dance of this kind is described in Shakespeare's 'Henry VIII.,' in Act 4, Scene 2, where the visionary beings dance before Katherine as she sleeps. I will quote it:

(*Sad and solemn music.*)

The Vision. Enter, solemnly *tripping* one after another, six personages, clad in white robes, wearing on their heads garlands of bays, and golden vizards on their faces; branches of bays, or palm, in their hands. They first congee unto her, then dance; and at certain *changes*, the first two hold a spare garland over her head; at which the other four make reverend curtsies; then the two that held the garland deliver the same to the other next two, who observe the same order in their *changes*, and holding the garland over her head: which done they deliver the same garland to the last two, who likewise observe the same order; at which (as it were by inspiration) she makes in her sleep signs of rejoicing, and holdeth up her hands to heaven: and so in their dancing they vanish, carrying the garland with them.

The word 'changes' herein is the literal translation of *mutanze*, which might also be rendered 'variations' or 'mutations'; and the word 'tripping' should be taken in the sense in which Arbeau uses *trépigner*, meaning the dividing or elaboration of steps. Another kind of pavan was the *Passo e mezo* (English, 'passy measure pavan'). Arbeau mentions this variety in the following terms; the pupil Capriol says:

Cette dance de pavane est trop lourde et pesante pour dancer en une salle avec une jeune fille seul à seul.

The master replies:

Les joueurs d'instruments la sonnent aulcunes fois [sometimes] moins pesament et d'une mesure plus legière, et par ce moyen elle se ressent de la mediocrité d'une basse danse et l'appellent 'passemeze.'

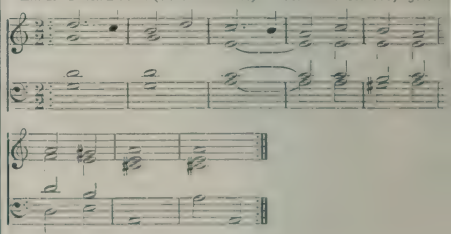
We find in Caroso a *passo e mezo*. It is arranged on the same plan as the Italian pavans, but with half the number of steps in proportion to the bars of music, so that a step which would take one bar in the pavan takes two in the *passo e mezo*, and the music is played fast.

THE BRAWL.

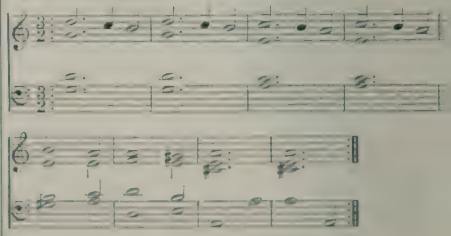
There is another kind of dance mentioned in Shakespeare's 'Henry VIII.,' in Act 1, scene 4, where the King and some courtiers enter the Cardinal's palace attired as shepherds: 'Enter the King and others as maskers habited like shepherds; ushered by the Lord Chamberlain. They pass directly before the Cardinal, and gracefully salute him,' &c. This might have been a brawl similar to one given by Negri entitled 'Brando Alta Regina' and which originally formed part of a comedy performed at Milan before the Infanta Isabella of Spain, the Archduke Alberto of Austria, the Cardinal Diattristano, and many of the Milanese nobility. This brawl is for four shepherds and four nymphs. It is rather more ornate than the common brawls, for, forsaking the sideways movements habitual to that dance, and from which it derives its name ('branda' and 'bransle' meaning something which swings from side to side, such as a hammock), the dancers form in procession by pairs, and perform various evolutions, the nymphs making circles to the right and the shepherds to the left, after which they meet again in the centre and make fresh figures interspersed with changing of places. In the middle part the music changes to the tempo of a galliard, and the dancers perform the *cinque passi* and other steps proper to that dance. The music then reverts to common time, in which the dance finishes.

Many of the dances of this time, which began in common time, had one or more strains in triple time, which were entitled variously, *Mutatione della sonata in gagliarda*, or *nel canario*, *in Salterello*, *in Sciolta*, and so forth, which meant 'Change of the tune to the tempo of a galliard, canaries, salterello,' &c., as in the following examples. *Sciolta* indicated a lively, agile movement.

Ex. 2. Bassa Ducale (Lute Tablature). Fabritio Caroso, 1581.



Ex. 3. La sua Sciolta.



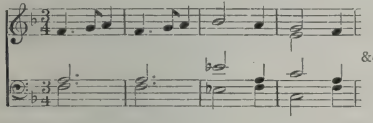
THE CASCARDA AND THE CANARIES: THE HAY.

Two very lively dances much in favour during the 16th century were the *cascarda* and the *canaries*. The *cascarda* contains frequent high jumps or *cadenze*, whence its name, the verb *cascare* meaning 'to fall.' Naturally after a jump one must fall down again, but the instructions are to alight airily on the tips of one's toes, bending the knees slightly outwards to give the better grace. Even in performing the plainest steps the dancer is exhorted to give them the utmost possible grace and beauty, and to *pavoneggiare*—that is, to glorify himself like the peacock. In the *cascarda* the two dancers mostly face each other, and move in a circle a great part of the time.

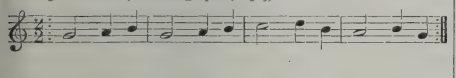
The *canaries* was a lively dance much like the jigg. Its peculiarities are the heel and toe step, the stamp, and the swishing slide; as Arbeau says, 'comme si on marchoit dessus un crachat, ou qu'on voulust tuer une araignée.' Thus such steps as the *fioretti* and *seguiti* when introduced into the *canaries* were transformed by stamps, 'as though putting on one's shoe,' or rapid slides. The tunes for this dance are very gay. The one given by Negri is also to be found in a collection of English tunes published in the 17th century under the title of 'Canaries or the Hay.' The tune given by Arbeau is obviously derived from the same, but written in common time. Here are the opening bars of the three versions:

Canario (Lute Tablature). CESARE NEGRI, 1604.

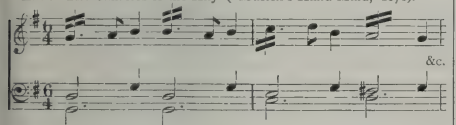
Ex. 4.



Ex. 5. Canaries ('Orchésographie,' 1589). THOINOT ARBEAU.



Ex. 6. The Canaries or the Hay ('Musick's Hand-Maid,' 1678).



This expression 'the Hay,' often to be met with in Playford's Dancing-Master, is derived from *faire la haye*, which meant, in its simplest form, that while the dancers stood in a row, one of their number wound in and out, passing in front of one and behind the next. *La haye* means the hedge.

THE MEASURE.

The *measure* so often referred to in English literature is a species of dance of medium speed, neither very grave nor very gay, such as the *basse dance*, the *allmaine*, and all kinds of *entrées* and *ballets*. It is in common time, with usually one or two strains in triple time. This kind of dance is called in Italian *mezza* or *messa*. Arbeau calls it *danse médiocre*.

ETIQUETTE OF COURT DANCES.

The etiquette to be observed in court dances was very strict. We are told by Caroso that a man must never dance without his cloak and his sword, as it is *bruttissima* to do so; and that the lady must take care not to lift her train with her hand, unless forced to do so by having to dance in a very crowded place. More liberty was allowed when a dance formed part of a masque or play. Negri describes the costumes, stage properties, &c., of the symbolic personages in a masque of his own composition which was performed in 1574 before Don John of Austria. Amongst these, two of the characters, 'Suspicion' and 'Solicitude,' were nude.

AN ARISTOCRATIC ACCOMPLISHMENT.

Whereas dancing as an art nowadays is relegated to professional dancers, in the 16th century it formed part of the education of persons of quality. Negri gives the names of the great ladies and gentlemen who had studied under him since the opening of his school in Milan in 1554. Amongst them were some of the highest in the land. There were also great professional dancers who acted as teachers to these noble ladies and cavaliers, and who had visited all the Courts of Europe, receiving handsome emoluments. As a result, dancing at this time had become very cosmopolitan.

Occasional Notes.

'BACH'S MISDEMEANOURS.' In a paragraph with this ominous heading the musical critic of the *Evening Standard*, writing of the recent wonderful performance of Bach's Chaconne (transposed for the viola) by that fine artist Mr. Lionel Tertis, says:

> Not one musician in a hundred would be prepared to admit that Bach ever did wrong, but in his music for solo stringed instruments he frequently gives us passages that, considered purely as sound, are really horrible.

This is a very strong indictment, for after all we must consider music as sound, although we sometimes sniff at some of its eccentricities. But more, much more, follows. It is said that:

> The only way to test this is to use a strong effort, imagine the performer away, and consider the music in the abstract—a thing that nobody does.

This method of testing is rather mystifying to plain, non-transcendental, stodgy folk like ourselves, and as, moreover, nobody so far has tried the remedy, we are unable to ascertain by inquiry how it makes one feel. Perhaps Mr. Percy Scholes might be induced to start a Bach-string-solo-appreciation cosy corner on these lines in the *Music Student*?

Requiems and Protestants.

The way in which the Royal Choral Society announced Verdi's Requiem ('A solemn Requiem . . . will be sung') seems to have offended some susceptibilities; and this reminds us that Requiems have had much to contend with in this country, especially at provincial Festivals. There is the famous case of the committee which insisted on altering the text at a performance of Mozart's Requiem, and the still more famous incident of a parson in Birmingham who withdrew his subscription from the Birmingham Hospital because it derived profit from an act of idolatry. He meant by this that the surplus from the Festival went to the Hospital, and part of the surplus was the result of a performance of Mozart's Requiem.

British Frightfulness.

The Germans in New York are now accusing us of trying to hamper their intellectual development. It appears that the first performance in America of Strauss's new 'Alpine Symphony' was delayed, if not indefinitely postponed, by the non-arrival in New York of the score and orchestral parts. This was said to be due to the brutal action of British Customs officials, who imagined the music to contain secret codes, and consequently confiscated it. One would like to see what the average Customs officer would make of a double bassoon part, for instance; but any stick will do to beat a dog with.

The Lille Theatre.

The Germans are very proud of the Theatre of Lille, which they have completed. It must be admitted that their pride is justified, but one cannot admire the ultra-German patriotism which impelled them to plaster the walls with views of Berlin and portraits of German sovereigns. Chief of these is said to be a more than life-sized symbolical equestrian portrait of the Emperor. This must surely be the artistic atrocity which used to confront us when we walked up the main staircase of Drury Lane to listen to Russian Opera in the days which seem to be so far away.

New Music: Strauss and Korngold.

It is surely not unpatriotic to take a little interest in enemy music. The German papers show that the war has not stopped the activity of German composers. Richard Strauss is busy with an opera, 'Die Frau ohne Schatten' (The woman without a shadow), which is said to be mystical, symbolical, and realistic. Weingartner has finished an opera, 'Frau Kobold,' and the indefatigable boy Erich Korngold has composed two operas—one light, one serious—which together fill an evening, and are in a way connected, but may be given separately.

Quite recently it has been pointed out that in a certain English Cathedral church there have been but two organists since the year 1833, a period of eighty-three years. This record is, however, beaten by Armagh Cathedral, in which, since 1823, only one organist has died. Robert Turle was organist of Armagh Cathedral from 1823 till 1872, when he retired. His successor, Dr. Thomas Osborne Marks, was appointed in 1872, and still continues chief musician in that venerable Irish Cathedral.

Owing to shortage of paper, the *Competition Festival Record* will not be given as a Supplement of the *Musical Times* until further notice, but it will continue to be issued with the *School Music Review* (price 1½*d.*).

SAINT-SAËNS'S 'THE PROMISED LAND.'

FIRST PERFORMANCE IN FRANCE.

At the moment of going to press we received a telegram from M. Camille Saint-Saëns informing us that his oratorio 'The Promised Land' was very successfully performed in Paris on Sunday, February 20. This was the first performance of the work given in France. The event took place at the Théâtre des Champs Elysées, and there was a very large audience. Thanks to very careful rehearsal under the direction of the composer, the oratorio received an admirable interpretation. All concerned were rewarded with hearty eulogy and thanks from the veteran master, who left Paris the same night for an extended concert tour in the leading towns of Southern France. The French score of the oratorio ('La Terre Promise') has been published by Messrs. Novello. It is translated from the English text provided by Mr. Herman Klein for the original edition. The oratorio, it will be remembered, was produced at the Gloucester Festival in 1913 under the conductorship of the composer. We shall give more particulars of the Paris performance in our April issue.

HANDEL AT CANONS: A COMING BI-CENTENARY FESTIVAL.

By Churchill Sibley.

Early in the 18th century the manor and park of Canons, at Whitchurch, in the county of Middlesex, came into the possession of the Hon. James Brydges, afterwards Earl of Carnarvon and subsequently Duke of Chandos, who as Paymaster of the Forces of Queen Anne amassed an immense fortune. About the year 1712 he pulled down the then existing house and erected on the estate a palatial mansion, where he established his manorial court in a style of magnificence approaching that of a sovereign prince.

Within the south-eastern boundary of the park there stood the old parish church, dedicated to St. Lawrence. This edifice soon shared the fate of the house: it was, with the exception of the tower, also pulled down and entirely rebuilt on a grand plan consistent with the new order of things. The re-opening for service took place at Easter, 1716. Dr. Pepusch, who for some time had been installed as 'chapelmaster,' retired in 1718 in favour of Handel, and the church immediately became the scene of that musical activity which was destined to perpetuate the memory of the Duke of Chandos. It is well known that Handel resided at Canons for at least two years. In the *Musical Magazine* for September, 1774 (fifteen years after his death), there appeared a biographical history of George Frederick Handel, an original copy of which is in the writer's possession. This account, after relating the historic incident of the Master's reconciliation with the offended Elector of Hanover on the latter's accession to the English throne in 1714, continues thus:

> Handel was now settled in England, and well provided for. For the first three years he was chiefly, if not constantly, at the Earl of Burlington's; where he frequently met Mr. Pope. . . . The next two years he spent at Cannons, which was then in its glory, and composed music for the chapel there. While he was here, a project was formed by the nobility for erecting an academy in the Hay-market: the intention of which was to secure a constant supply of operas, to be composed by Handel, and to be performed under his direction. For this purpose a large sum was subscribed, the King subscribing £1,000, the nobility £4,000, and Handel went to Dresden in quest

of singers, from whence he brought Senesino and Duristanti. . . . The academy being now firmly established, and Handel appointed composer to it, all things went on prosperously for a course of ten years.

Here it is only necessary to make passing mention of the twelve 'Chandos Anthems' and two settings of the 'Te Deum' as among the works composed for the Duke at this epoch in Handel's career. But an event of very great importance was the performance in the church of the oratorio 'Esther,' on August 20, 1720. At this time Handel was on the eve of his final departure from Canons, and attention to his duties there must have been greatly distracted by his Dresden visit and by increasing activities elsewhere arising from the launching of the Haymarket enterprise, all of which were crowded into this eventful year. In this connection it is specially worthy of note that nine days after the 'Esther' performance the Duke instituted at the mansion a domestic chapel, described as 'incomparably neat,' and installed therein an organ for the occasion, but there is nothing on record to connect Handel with these new surroundings. It is reasonable to suppose that had he been present his name would have been chronicled in a notice in the *Weekly Journal* of September 3, 1720:

> His Grace the Duke of Chandos's domestic chapel, at his seat of Canons, Edgware, curiously adorned with paintings on the windows and ceilings, had Divine Worship performed in it with an Anthem on Monday last (August 29), it being the first time of its being opened.

Handel had just (in the previous June) concluded his first season at the Haymarket. His new opera 'Radamisto' had achieved unbounded success, and the composer was the idol of the aristocracy. Yet he also found time to compose his Serenata 'Acis and Galatea,' and if, as some say, the performance took place in 1721, the event may well have marked the end of his association with Canons.

It is certainly strange that the Duke does not appear to have appointed a successor to Handel; but under the changed conditions we may assume that if, and as long as, the house chapel services were continued, they were ordinary and simple by comparison with the former glorious period at St. Lawrence. The Duke died in 1744. Three years later the entire mansion was demolished and its relics were scattered. The 1720 organ was purchased and removed to Holy Trinity Church, Gosport, where it may be seen and heard.

But the church of St. Lawrence still stands intact as a lasting monument to the Duke's munificence. Here is the spacious West Gallery where the great nobleman's household, friends, and retainers foregathered to worship and to listen to the immortal strains of a mighty genius; and facing it, behind the altar, is the musicians' chamber with the old Handel organ itself, to all appearance the same as when the complete scene was satirically described in his 'Moral Essays' by the poet Pope:

> And now the chapel's silver bell you hear
> That summons you to all the pride of prayer.
> Light quirks of music, broken and uneven,
> Make the soul dance upon a jig to heaven.
> On painted ceilings you devoutly stare,
> Where sprawl the saints of Verrio or Laguerre.
> Or gilded clouds in fair expansion lie
> And bring all Paradise before your eye;
> To rest the cushion and soft Dean invite
> Who never mentions Hell to ears polite.

One day during the present year that same 'silver bell' will summon a devoted people to celebrate the bi-centenary of the completion of this unique and famous shrine, which continues to attract pilgrims from all quarters of the globe. By request of the church authorities a special anthem,* well worthy of the occasion, has been composed by Edward Cutler, K.C., whose zealous and untiring interest in Canons and its associations is well known.

Under the presidency of the Rector, the Rev. C. W. Scott-Moncrieff, M.A., the proposed musical scheme includes a performance of one of the 'Chandos Anthems' and other representative works of Handel by a special choir, with orchestra and organ, on some week-day between Easter and Whitsuntide. An open-air representation of 'Acis and Galatea' is also in contemplation for the summer; but this must largely depend on the public support accorded to the influential committee now being formed to carry out the enterprise. Suggestions and offers of assistance will be welcomed by the churchwarden, Mr. E. A. Archer, Wycombe, Whitchurch Lane, Edgware.

The musical director and conductor of the Festival is the writer of the above article, who is the present organist at Whitchurch.

THE 'HEBRIDEAN' SYMPHONY: GRANVILLE BANTOCK.

By Hugh S. Roberton.

To many of those who took part in the scene of enthusiasm that marked the first performance of Granville Bantock's 'Hebridean' Symphony† must have come the thought—'Bantock has found himself.' Viewed in any light it is a great work; a work in which the æsthetic, the emotional, the picturesque, the romantic, are caught up, combined, and imaged in a manner at once satisfying, moving, and eloquent. In former works we have had Bantock the poet, Bantock the philosopher, Bantock the pioneer, pushing out into untrodden paths; pushing out resolutely, sometimes rebelliously, always with high purpose and high skill, but ever leaving the impression that not there would his standard be planted eventually. In the 'Hebridean' Symphony all the qualities of the composer are revealed at their height. Out of the richness of his nature as out of the fulness of his mind has it come. He is at one with his subject. There is no gainsaying his sincerity. The work is vibrant with sympathy, a sympathy easily accounted for when we know that Bantock's racial predilections are Scottish. His grandmother was a Munro; his father was born in Sutherlandshire. Some years ago Bantock accompanied his father on a visit to the latter's birthplace. That visit made a deep impression on him. In mountain and moor and loch and shieling he found the homeland of his dreams. In the people, their speech, their songs, their traditions, he found his racial affinity. Scotland, to him, was the land of heart's desire. And with characteristic thoroughness and big capacity he surrounded himself at his English home with all things Scottish. And now, if it is there you will be finding yourself some day, it is the Celtic song and the Celtic story you will hear, and the skirl of the pipes and the dancing to the Highland tunes forbye. And where this music is written there are ever the sweet-smelling bog-myrtle and the heather on the table, and the fire that gives warmth in the room is not one of Lowland coal, but of Highland peat. A thorough Celt is Bantock. Racially and temperamentally he comes equipped for his task. He has the

* No. 875, *Musical Times*, January, 1916.
† Scottish Orchestra, Glasgow, February 1.

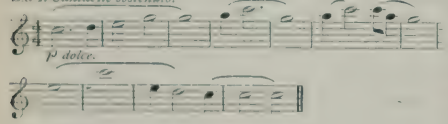
ardent nature, the feeling for romance, not a little of the superstition, and much of the 'vivifying love of excess' characteristic of the race. The Symphony is an outcome; the Celtic poem for violoncello and pianoforte, and more notably his trilogy of compositions for unaccompanied chorus: 'The Death Croon,' 'The Seal-Woman's Croon,' and 'The Mermaid's Croon' being earlier outcomes. The thematic material of all these, as of the Symphony, has been drawn from Mrs. Kennedy-Fraser's remarkable collection, 'Songs of the Hebrides.' In this discovery the composer has been very fortunate. By reason of their intrinsic worth, their strange haunting beauty, their sublimation of deep emotion, their tenderness, their nobility, these island songs provide material of the very highest order. Bantock has made the very highest use of it, and in the 'Hebridean' Symphony has produced a work of rare moment in the annals of British music.

The Symphony is cast in a poetic and romantic mould. There are no formal divided movements as in the classical models. Sections there are, and distinguishable sections, but these are so subtly caught together and interwoven that the work in its thirty minutes' course conveys the definite impression of unity. An admirable key to the psychology of the Symphony is provided in a quatrain, from an anonymous and much-debated poem imprinted on the score:

> From the lone shieling of the misty island
> Mountains divide us and a waste of seas—
> Yet still the blood is strong, the heart is Highland,
> And we in dreams behold the Hebrides.

The music must be listened to and adjudged with the last line always in view: 'We, in dreams, behold the Hebrides.' It is indeed a dream. Formal analysis is not called for. The appeal is spiritual rather than intellectual.

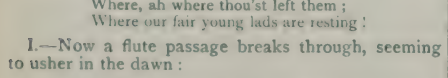
In the opening (*Tranquillo molto sostenuto*)—vague, dreamy, slumberous, as if over the face of the waters there hovered still the shades of night—we have a foretaste of the composer's intuitive sense of the poetry and glamour of sight and sound that surround the Western Isles. There are spaciousness and depth in the picture. From the basses first comes a hint of the initial subject, 'The seagull of the land-under-waves':

Ex. 1. *Cantabile sostenuto.*

It brings in its burden a tinge of sadness, for is it not to the seagull (the bird of imagination) that the women of the Isles cry in their sorrow?:

> Snow-white seagull, say
> Where, ah where thou'st left them;
> Where our fair young lads are resting:

I.—Now a flute passage breaks through, seeming to usher in the dawn:

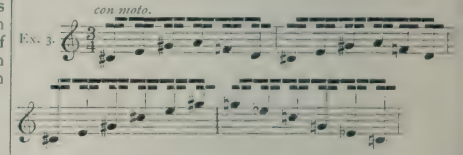
Ex. 2.



Taken up by the oboe, clarinet, and bassoon, we soon reach a new atmosphere (*Cantabile sostenuto*), which may be regarded as the beginning of the first movement. The wonder of early morning is magically pictured; the cool greys of trailing mists, the livingness of the restless sea under the furtive glance of the rising sun. Here, from the bosom of the waters as it were, there floats upward the seagull song (solo violin), strangely beautiful and ethereal in its new surroundings. Again the theme is heard, this time in a single horn, melting out into the light of day. Much play of light and shadow follows. It is an entrancing moment. A short, full-throated viola solo enters unexpectedly like some solitary bird. It seems an intrusion, deliberate as it is eerie; for it is quite unrelated, and yet it is singularly effective, catching the ear and holding it, and filling the mind with a sense of distance and expanse. To many it might appeal as the embodiment of solitude. It soon passes, however, and there is a suggestion (*poco animando*) of coming storm; only a suggestion, for the 'seagull' resumes her sway, and the lovely motif sinks into and swells in the undulating waters and goes out into a quiet dreamland of mist, like to a mirage.

II.—A new and ominous note is struck (*con moto*). Excitement and commotion are felt, and as they grow this subject emerges from the violins:

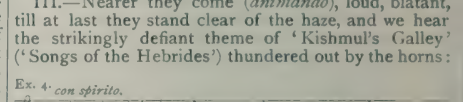
Ex. 3. *con moto.*



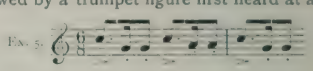
Its relation to the flute passage (No. 2) will be noticed: storm and stress dominate the scene. Far off may be heard sounds as of the oncoming of enemies. Fragments of a new theme ('Kishmul,' quoted later) come through the sweep of wind and swirl of water. One can visualise the old feud—the Norwegian rievers, in their proud galleys, bent on pillage and destruction.

III.—Nearer they come (*animando*), loud, blatant, till at last they stand clear of the haze, and we hear the strikingly defiant theme of 'Kishmul's Galley' ('Songs of the Hebrides') thundered out by the horns:

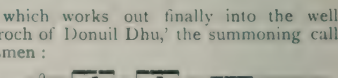
Ex. 4. *con spirito.*



Much is made of this challenging motif in working up a scene of the wildest excitement. The scene hangs together. It is coherent, vivid, luminous; elemental in its strength and impetuosity. Soon comes a suggestion in the brasses and lower strings of a prayer for help, and this is almost immediately followed by a trumpet figure first heard at a distance:

Ex. 5.

and which works out finally into the well-known 'Pibroch of Donuil Dhu,' the summoning call of the clansmen:

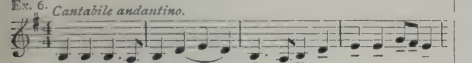
Ex. 5a.



A battle ensues. Through the 'Pibroch' theme, trumpeted out (*trionfale*) with startling insistence, may be heard the 'Kishmul' striving and contending for mastery. Grim, even cacophonous is this section, but always telling and always in the spirit of the race whence the inspiration came. A sternly developed and triumphant climax is reached with the 'Pibroch' theme in the ascendant.

IV.—Thereafter comes the final section (*Più lento*), and we are back at the poetry of the opening mood. The stress and struggle are over. The 'seagull' melody returns—dreamy, mysterious, and pensive. Faint echoes are heard of the 'Kishmul' as of an evil thing that lingers in the mind. Finally from the horns comes a new strain—noble, yet sorrow-laden, 'The Harris love lament' ('Songs of the Hebrides'):

Ex. 6. *Cantabile andantino.*



mp espress.

It is the lament of the women—the lament of women who know how to endure. This invincible spirit is strikingly reflected in the composer's dignified and heart-stirring treatment of the theme as it comes forth (*nobilmente*) from the full orchestra, recalling the inspired lines of the song:

Thronèd King, may my grave be
By Allan in the purple sea!

In a maze of sea-sounds the Symphony goes out, the 'Lament' and 'Seagull' themes lovingly intertwining. A glance from the flute, as of some startled bird, lends a note of colour. Finally we reach (*ppp*) three chords which, merging and mingling, float away into ether; a strange ending, strange as a vision of long-forgotten days, intangible as the mist of the isles, beautiful as starlight.

Church and Organ Music.

ROCHESTER CATHEDRAL ORGANISTSHIP.

Appointment of Mr. C. Hylton-Stewart.

The organ post vacated by Mr. B. Luard-Selby has been filled by the appointment of Mr. Hylton-Stewart, M.A., Mus.Bac. Mr. Hylton-Stewart, who is thirty-one years of age, is a son of the well-known Rev. Canon Hylton-Stewart who was formerly precentor in Chester Cathedral. He was educated at Magdalen College School, Oxford, and Peterhouse, Cambridge, and was a pupil of Prof. J. C. Bridge, organist of Chester Cathedral. At Cambridge Mr. Hylton-Stewart was organ scholar of Peterhouse (1903-07), assistant to Dr. A. H. Mann, of King's College (1906-07), and Stewart of Rannock Scholar in sacred music. In 1907 he was appointed organist and music-master at Sedbergh School, the following year organist and choirmaster of St. Martin's, Scarborough, and since 1914 he has been organist and choirmaster at Blackburn Parish Church. He was second to Dr. E. C. Bairstow when that gentleman was appointed organist of York Minster in 1913. There were nearly 200 candidates for the appointment. There have been only fifteen organists at Rochester Cathedral during a period of 350 years.

EDINBURGH SOCIETY OF ORGANISTS.

On February 8 a recital was given by Mr. Paul Della Torre on the fine old organ in the University Music Class Room, Edinburgh (by courtesy of Prof. Tovey and the University Court). With the exception of one small transcription, the whole programme was of pure organ music, and the academic atmosphere (in the best sense) was secured and enhanced by the broad and thoughtful playing of the recitalist. The programme included: Symphony in F minor (Widor); Toccata in G and Chant Pastoral in C minor (Dubois); 'Le Cygne' (Saint-Saëns); Pastorale in B minor (Guilmant); Cantilène in A minor and Grand Chœur in A (Salomé); Sonate pathétique (Della Torre).

ST. MARGARET'S, WESTMINSTER.

Mr. Edwin Stephenson commenced his second series of twelve organ recitals (Saturdays at 5.30) on February 5. The programmes consist of organ music only, and cover such a wide field that they claim attention on educational grounds. Judging from the excellent and increasing attendances, there is decidedly a public for real organ music of the highest class. We append a couple of specimen programmes:

Largo and Fugue	*Russell* (1777-1813)
Pastoral Poem	*Lemare*
Fugue in G	*Wesley*
Five Christmas Choral Preludes	*Bach*
Third Pastel	*Karg-Elert*
Toccata on 'Pange lingua'	*Bairstow*
Andante con Moto	*Boely*
Choral No. 3	*Franck*

Second Sonata	*Reger*
Two Choral Preludes	*Karg-Elert*
Second Concerto	*Vivaldi—Bach*
Fifth Symphony (three movements)	*Widor*

The following programme, played by Mr. Herbert F. Ellingford, at Huddersfield Parish Church on February 26, deserves special record. As will be seen it covers a period of over two centuries, and notably is all British:

Chaconne in F, from 'King Arthur'	*Purcell* 1658—1695
Air Varied in D	*Adams* 1785—1858
Fugue in E flat	*Russell* 1777—1813
(*a*) Air (*b*) Gavotte	*Wesley* 1766—1837
Overture 'In Memoriam'	*Sullivan* 1842—1900
Chorale Prelude on 'Rockingham'	*Parry* 1848—
Dithyramb	*Harwood* 1859—

Maunder's Cantata 'Penitence, Pardon, and Peace' was given at Christ Church, Gorey (Ireland), on February 6, as part of the Sunday service. Other items were the anthem 'Seek ye the Lord,' and solos were played by Miss Ethel A. Parker, the organist of the Church.

The 'Hymn of Praise' was sung in St. Austell Parish Church on February 8 by the Oratorio Choir, under Mr. W. Brennand Smith. There was a large congregation.

On January 26, the choir of the Parish Church, Tenby, performed 'Messiah,' under Mr. W. Cecil-Williams.

ORGAN RECITALS.

Mr. E. Roberts West, at St. Nicholas, Warwick—Overture in C, *Adams*; Marche Triomphale, *Grison*.

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Postlude in C, and Fantasia with Choral, *Smart*; Sonata No. 1, *Mendelssohn*; Concert Overture, *Hollins*.

Mr. Allan Brown, at Tooting Congregational Church—Chant Seraphique, *Lemare*; Fantasia in E minor, *Silas*. At Central Hall, Tooting—Symphony in E (1st movement), *Holloway*; Toccata, *Lyon*; Improvisation on 'Sailors' Hornpipe,' 'British Grenadiers,' and 'Rule, Britannia,' *Lemare*.

Mr. Ezra Edson, at Congregational Church, Barnsley—Sonata No. 1, *Mendelssohn*; Grand Chœur in D, *Guilmant*.

Mr. Norman Collie, at St. Luke's, Tunbridge Wells (three recitals)—Marche Héroïque, *Saint-Saëns*; Andante from Quartet, *Debussy*; Toccata in C, *Bach*; Imperial March, *Elgar*; Rêverie and Scherzo, *Sandiford Turner*.

Mr. Herbert Hodge, at St. Nicholas Cole Abbey, E.C. (five recitals)—Carillon, *de la Tombelle*; Sonata No. 2. *Mendelssohn*; Choral and Variations, *Smart*; Fantasia and Fugue in G minor, *Bach*. At St. Stephen's, Walbrook—Prelude to 'The Deluge,' *Saint-Saëns*; Air with Variations, *Best*. At St. Giles's, Cripplegate—Caprice Orientale, *Lemare*. At St. Magnus the Martyr, London Bridge—Sonata No. 4, *Mendelssohn*; Bridal March, *Parry*.

Mr. J. R. Buffel, at St. Jude's, Liverpool—Andante, *S. S. Wesley*; Air with Variations, *Lyon*.

Mr. J. A. Meale, at Wesleyan Church, Wood Green—Sonata No. 6, *Mendelssohn*; Toccata and Fugue in D minor, *Bach*. At Central Hall, Westminster (four recitals)—Theme and Variations, *Stuart Archer*; Postlude in D minor, *Stanford*; Festal Commemoration, *John E. West*; Sonata in D minor (first movement), *Rheinberger*; Scherzo, *Sandiford Turner*; Concerto No. 12, *Corelli*; Prelude and Fugue in D major, *Bach*.

Mr. W. Cary Bliss, at Parish Church, Chertsey—Prelude and Fugue in B minor, *Bach*; Riposo and Duetto, *Rheinberger*: Marche Pontificale, *Lemmens*.

Mr. Herbert Pierce, at Union Chapel, Islington (four recitals)—Berceuse, *Jarnefelt*; March of the Three Kings, *Dubois*; Pastorale, *Lemare*; Barcarolle, *Sterndale Bennett*.

Mr. Albert Orton, at Walton Parish Church, Liverpool—Fugue in G minor, *Bach*; Polonaise in A, *Chopin*; Prelude, *Rachmaninov*.

Mr. Fred Gostelow, at Luton Parish Church—Choral No. 3, *Franck*; Fantasie-Symphonique, *Gostelow*; Funeral March and Hymn of Seraphs, *Guilmant*.

Mr. G. H. Cole, at St. John Baptist, Cardiff—Lied, *Wolstenholme*; Sonata No. 1, *Borowski*; Fantasia and Fugue in G minor, *Bach*.

Mr. C. H. Moody, at Sheffield Cathedral—Toccata in A, *Purcell*; Sketch No. 2, *Schumann*; Pastorale, *Bossi*; Prelude to 'Parsifal,' *Wagner*; 'Morning,' *Grieg*; Eclogue, *Horatio Parker*; Funeral March, *Tchaikovsky*; Fugue in D, *Bach*; Rêverie, *Louis Vierne*. At Ripon Cathedral (the thirteenth of a series of recitals to soldiers)—Toccata in A, *Purcell*; 'Morning' and 'Death of Asa,' *Grieg*; 'Prize Song,' *Wagner*; Marche Religieuse, *Gigout*; Slow movement from C minor Quintet, *Mozart*; Finale, Sonata in D major, *Guilmant*.

Mr. William Spencer Johnson, at the Cathedral, Quincy, Illinois (four recitals)—Meditation, *Bubeck*; Prelude and Fugue on B A C H, *Liszt*; 'En Bateau' and 'The little Shepherd,' *Debussy*; Hosanna, *Dubois*.

APPOINTMENT.

Mr. W. Preston-Sheargold, organist and choirmaster, St. Elizabeth Parish Church, Aspull, Wigan.

Reviews.

Samuel Coleridge-Taylor, Musician. His life and letters. By W. C. Berwick Sayers. Pp. 328. Price 7*s.* 6*d.* net. [Cassell & Co., Ltd.]

The late Samuel Coleridge-Taylor was a musical phenomenon, a highly favourable evolutionary variation difficult to account for on grounds of immediate heredity. His innermost emotional feeling was intense, vehement, joyous, and at times ineffably poignant and tender, and his music, by whatever standards we choose to assess it, was an intimate, eloquent, natural, sincere and unrestrained expression of his warm and impulsive nature. Placed in suitable environment he very quickly assimilated the tonal and rhythmic idioms of his period, and they became the fluent language of his opulent imagination. It was meet that the life of such a remarkable man should be written, and we must be grateful to Mr. Berwick Sayers for having undertaken the somewhat formidable task. As a biographical study he has provided us with a readable and generally interesting book, but we regret we cannot say so much for it as a critical survey of the composer's music. We are told the romantic story of a West African negro, David Hughes Taylor, coming from Sierra Leone to England to complete his education as a doctor, of his meeting with the young Englishwoman, Alice Hare, and the early and improvident marriage of the couple. Their only offspring was born on August 15, 1875, and soon after this event came the tragedy of the heartless desertion by the father, who returned alone (fortunately, as events proved) to Sierra Leone, and was scarcely heard of again. He died a few years later. Meantime we see the mother, amidst lowly surroundings, struggling bravely to meet her heavy responsibilities, and we learn to have a deep admiration for her character. Only through her influence can we trace the genesis of the charm of manner, the unaffected simplicity, the shrinking modesty, the almost fastidious and deferential politeness that made social contact with Coleridge-Taylor so delightful and endeared him to his friends, and not least of all to the present writer. Soon we hear of the boy attending the 'British' Elementary School (one of many promoted by the British and Foreign School Society) at Croydon. Here some three or four hundred boys of all ages were gathered in one big room and taught the 'three R's,' &c., in separate classes distributed over the apartment. A remarkable feat of discipline! It was a link in the chain of circumstances that shaped Coleridge-Taylor's career that Mr. Drage, the head-master, was a great believer in the value of school singing. The present writer can bear witness to this enthusiasm, because one of his first professional engagements was to teach class-singing in this very school. Here it was discovered that Coleridge-Taylor had a good voice, and this led to his connection with an amateur musician, Mr. (now Col.) Walters, who was honorary choirmaster of a church hard by. It is not too much to say that nearly all that followed must be ascribed to Col. Walters's benevolent interest in the lad. As Mr. Sayers aptly remarks, 'genius is dynamic, and cannot be frustrated permanently,' but it must be recognised that in Coleridge-Taylor's case development might have been fatally delayed if it had not been for the faith and works of Col. Walters. It was through his efforts that the young musician was entered at the Royal College of Music, where he came under the formative influences that gave him his technique and equipped him generally as a composer. The most remarkable achievement of his student period, and indeed of his whole life, was as everyone knows the world-famous Cantata 'Hiawatha's Wedding-feast.' The novelty and beauty of this work were immediately recognised, and the composer was duly niched in the British Musical Pantheon. We cannot here follow all the later developments of his productions. It became obvious that the burning temperament he displayed was not balanced by sufficient power of self-criticism. In this connection his contact with the late August J. Jaeger (who, although a greatly esteemed member of the staff of Messrs. Novello, was never, as stated, the principal musical adviser of the firm) is recorded by Mr. Sayers. Jaeger combined keen critical faculty with a highly emotional temperament. He was one of the first to perceive the rare gifts of Coleridge-Taylor, and for some time he acted as a wholesome bit and bridle upon his young friend's astonishing output. No one saw more clearly than did Jaeger the danger of Coleridge-Taylor losing control of his imaginative powers, and of his not being able to distinguish between the weak and the strong, the mediocre and the beautiful. Soon after the production of the 'Wedding-feast,' and its continuation, 'The Death of Minnehaha,' the composer married Miss Jessie S. Fleetwood Walmisley, who was also a Royal College student. The romance of the episodes that led to this happy event is prettily told by Mr. Sayers, and forms one of the most attractive chapters of his book. We now find the composer intent upon completing the 'Hiawatha' trilogy by setting the 'Departure.' It was in criticising the first draft of this section that Jaeger saved the composer from disaster. He said to him, 'The public expect you to progress, to do better work than before; this is your worst!' This sage advice led Coleridge-Taylor to re-cast the setting and produce the fine work we all know so well. Other works followed in quick succession, the most important of which were the Cantatas 'The Blind Girl of Castél-Cuillé' and 'The Atonement,' and the fine setting of Buchanan's ballad 'Meg Blane.' Meantime the composer was earning

theatrical fame by contributing incidental music to Mr. (now Sir) H. Beerbohm Tree's production of the drama 'Herod,' at His Majesty's Theatre. The co-operation was renewed in later years in connection with the production of 'Nero' (for which Coleridge-Taylor wrote some of his finest music) and 'Faust.' A notable event was the visit of the composer to the States in 1904. He had a warm reception, especially from the best of the coloured folk, who lauded him greatly as the apostle of their race. This visit was such a marked success that in response to cordial invitations he went again to America in 1906 and in 1910. At one time he harboured thoughts of settling permanently in the States, because the environment both social and musical seemed to offer many attractions. During this period he was fired by the idea of writing an opera, and after search and inquiry he lighted upon the story of Thelma, and worked at the composition of the music with his customary ardour. The score was submitted to the Carl Rosa Company, but with great regret they declined to produce the opera on the ground of the feebleness of the libretto, a criticism that was endorsed in other quarters. This was a bitter disappointment. The Bon-Bon Choral Suite was produced in 1908, and 'Endymion's Dream' in 1910. In 1911 the composer worked at 'A Tale of Old Japan,' a Cantata that, until the war broke out, promised to rival 'Hiawatha' in popularity. In 1912 we find him occupied with a revised version of the Violin Concerto, which had been performed at the Norfolk (U.S.A.) Festival in that year. After that, nothing else of outstanding importance came from his prolific pen.

Was Coleridge-Taylor a spent force? It must be confessed that a contemplation of his whole output gives much support to this opinion. Yet who will dare say that a man of thirty-seven years of age, if he had lived longer, might not have had a rejuvenised period in which ripe intellect, developed by bitter experience, would have moulded imagination and led to great things? These possibilities belong to the might-have-beens of life, and it is vain to speculate upon them. As it is, we must derive all the satisfaction possible from the legacy we have inherited.

As we have said above Mr. Sayers has contrived to provide us with a readable book, but we cannot help adding that the interest of the story would, we believe, have been enhanced if much that is there recorded had been withheld. Coleridge-Taylor was not an informing letter-writer, and we feel sure that he would not himself have cared to print the casual communications dealing with the most trivial matters that occupy so much space in the book. In one letter (that to Julien Henry, on p. 303) a statement is made that is glaringly inconsistent with the action taken by its writer, as shown by Mr. Sayers, and that reflects unjustly on the firm named which said nothing whatever of the kind attributed to them. We do not cast a stone at Coleridge-Taylor for all this. Like the rest of us, he had temporary lapses of memory. Elsewhere Mr. Sayers makes some statements as to the early business relations of the composer with his publishers, regarding which we will content ourselves by remarking that there is much more that might be said, and that it would have been better if less had been said.

It is a pity that the deviations into technical criticism found here and there in the book were not submitted to an expert musician before publication. In a note on the Overture to 'The Song of Hiawatha,' it is said that 'occasional iterations of detached and extended chords give the Indian suggestion,' whatever that is; and further it is stated 'that there are many modulations, and the resolutions [developments?] of both main subjects are arresting and original.' The appearance of the 'African Suite' in or about 1898 is said to have been *the* 'unique event in music in the last generation' —during which period, of course, Elgar produced 'The Dream of Gerontius,' and Richard Strauss brought forward some of his powerful creations, to say nothing of the productions of other world-famous composers. Mr. Rutland Boughton may be disposed to ask 'What is fame?' when he finds himself described as Randell Broughton, the composer of the music to 'Arthur of Britain,' 'known to music-lovers' [?]. Analysing the Dance in the 'Herod' music, Mr. Sayers says it 'is in three-quarter time, occupies four pages of the pianoforte score, and in this compass has five key transitions, yet one key pervades it and the medium is a fairly simple one.' It is odd to read of Willebye and Boyd (Byrd) as madrigal writers. Probably Mr. Sayers is not responsible for the Index, which is very incomplete —we look in vain for the unique 'African Suite'—and which contains odd references to *Mr.* Boyd (Byrd), *Mr.* Willebye, *Mr.* Webbe (meaning Samuel Webbe).

These are not important matters, but they call for some notice in a musical journal. The really important point is that Mr. Sayers has given us an illuminating study of the man whose early death we mourn, and the musician who, during his short life, gave so much innocent pleasure to a world-wide audience. In the moving and eloquent account Mr. Sayers gives of the end, which came on September 1, 1912, we see how his own music possessed the whole soul of the composer. We venture to quote the passage:

> Later his mind reverted to the *Violin Concerto*. Propped up by pillows, he seemed to imagine an orchestra before and an audience behind him. With complete absorption, and perhaps unconsciousness of his surroundings, he conducted the work, beating time with both arms, and smiling his approval here and there. The smile never left his face, and the performance was never completed on earth. Still smiling and conducting he sank back on his pillows, and in that supreme moment of devotion to his art, his beautiful spirit set out on its voyage to the Land of the Hereafter.

The Arethusa. Composed by W. Shield. Arranged for chorus (S.A.T.B.) and orchestra by Frank M. Jephson. (Novello's Part-Song Book, No. 1318.)

[Novello & Co., Ltd.]

This is distinctly a piece for the times. Shield's rollicking tune lends itself to choral treatment, and Mr. Jephson has made some excellent points both in the choral and the orchestral parts. The part-writing is very flowing and diatonic, as it should be. Altogether it is a piece that would be effective with either a small or a large choir. A men's voice (T.T.B.B.) arrangement is published in 'The Orpheus,' No. 550.

Slumber Song. For S.S.A., accompanied. By V. Rebikov. Words by Rosa Newmarch.

[J. & W. Chester.]

This composer has written some startling music, but fortunately he has moments when he gives us music common folk can appreciate. Under the latter category we should class the 'Slumber Song' before us. There are one or two difficulties by way of modulation, but they are fully worth overcoming. The accompaniment is a charming feature.

Music in English Parish Churches: Its possibilities and its failures. By George Gardner, Archdeacon of Aston.

[*Musical Opinion* Office.]

In this pamphlet of thirty-two pages, the author says much that is to the point, and his contentions and conclusion should be read by his clerical brethren as well as by organists.

A Sunset Song. Chorus for mixed voices. By Nicholas Kilburn.

[J. & W. Chester.]

This unaccompanied choral song, although short, presents much variety. A smooth *Andante grazioso* leads to an effective section in which humming and a triangle are employed. It may seem odd that a dramatic *forte sforzando* climax should be reached at the words 'Anon the chords are silent'; but, after all, choral lullabies fortunately are never sung beside cradles, and so we do not judge the music from the standpoint of domestic utility.

BOOKS RECEIVED.

Music as a Language. Lectures to Music Students. By Ethel Home. Pp. 82. Price 3*s.* 6*d.* net. (Oxford: The Clarendon Press.)

Correspondence.

INSTRUMENTS WITH SYMPATHETIC STRINGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In the report on Dr. Southgate's lecture, in your issue for February, it is stated that, according to Michael Prætorius, the Viol d'Amore was strictly a tenor viol with sympathetic strings. I have carefully searched that author's 'Organographia' (1618) and 'Sciagraphia' (1620), but cannot find any mention of the Viol d'Amore. The modern reprints of his two books have an index. He describes an instrument which according to him:

> is a kind of Viol de Gamba, and is tuned like a tenor viol de gamba (in case of need it can be used instead of one). But its body is somewhat longer and larger.

It is called a bastard viol, he further says, probably because it can be used indiscriminately with any voice. As regards the date of the invention of sympathetic strings for the same instrument, Prætorius writes as follows:

> In our days (*jetzo*) something special has been invented in England in connection therewith (*dazu*), namely, that under the six proper ordinary strings other eight of steel and covered (*gedrehete*) brass are fixed on a brass bridge; these must be tuned accurately, and to accord with the upper strings. If now one of the upper strings, which are of gut, is touched with the fingers or the bow, the lower strings of brass or steel vibrate and tremble sympathetically (*per consensum*) simultaneously.

The period agrees with that indicated by John Playford in his 'Musick's Recreation on the Lyra-Viol' (printed in 1650), who ascribes the invention to Daniel Farrant, who, according to the 'Dictionary of National Biography,' is mentioned in State Papers for 1607 as receiving £46 per annum as one of the King's musicians for the violins, and is said by Anthony à Wood, Hawkins, and others to have been one of the first to set lessons for the viol 'lyre-way.'

Although Prætorius is careful to explain that a 'violino de brazzo' was so-called because it was held in the arm, and a 'viol de gamba' got its name because it was played resting against the leg, he shows on Plate xx. a viol de gamba 2 feet 9 inches long (Fig. 1), and on Plate xxi. a 'bass geig de braccio' (Fig. 6), with a long foot-rest, the over-all length of the instrument being 5 feet 3 inches, as against that of a modern violin of 23 inches. Both front and back views are shown of the viol bastarda on Plate xx., Fig. 4, and its length scales 4 feet 6 inches; it has no foot-rest, like the modern violoncello or the bass geig. All his figures are drawn to scale, and the scale is indicated on each plate. The lengths may be assumed to be fairly correct, because, *e.g.*, in the case of the 'Trumscheidt' (sea-trumpet) the scaled dimension agrees exactly with the length given in the text.

With regard to the Viol d'Amore mentioned in Evelyn's Diary (1679), this was an instrument remarkable for its sweetness and novelty. It had, we are told by the diarist, five wire strings played on with a bow, being but an ordinary violin played on lyre-way by a German, one of a quartet the other members of which were a Frenchman on the lute, an Italian on the harpsichord, and 'Nicholao' on the violin. Does 'an ordinary violin played on lyre-way' necessarily mean an instrument with sympathetic strings?

As regards the question whether some Trombas Marinas were fitted with sympathetic strings or not, Prætorius describes an instrument in his own possession which had four strings, the longest being tuned to C, the other three to *c*, *g* and *c* (thus in the reprint; the original edition I have not seen). The proper melody, he tells us, was played on the stoutest string, the upper three being always in unison and tune (*einlaut und tono*). The instrument was triangular in cross-section (not in shape like the psalteries shown in Agricola's and Virdung's books). It was made up—according to Prætorius—of three little boards (*Bretterlein*) 5 inches wide at the base and 2 inches at the top in the case of an instrument nearly 5 feet long, and 7 inches wide at one end and 2 inches at the other in the case of his own instrument, which was 7 feet 3 inches long.—Yours faithfully,

Lewis L. Kropf.

MUSIC IN THE CHURCH FROM 1846 TO 1916.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I have been reading Sir Frederick Bridge's article in the birthday number of *The Guardian*. May I, in all friendliness, protest against its title? An article called 'Music in the Church from 1846 to 1916' which does not mention the revival of Plainsong and liturgical music, the increase of choral Eucharists in parish churches, improvement in choir work generally throughout the kingdom, the new interest taken in polyphonic music of the 16th century, the movement for a more dignified school of Anglican composition, the 1904 edition of 'Hymns A. & M.,' the 'English Hymnal,' the Church Music Society, the growth of the Royal College of Organists and its influence on the all-round capability and status of the organist, is surely inadequately related to its title? Yours faithfully,

Martin Shaw.

February 7.

Obituary.

We regret to record the following deaths:

Noel Johnson, born May 22, 1863, at Repton, Derbyshire, died at Prittlewell, Southend-on-Sea, on January 22, 1916. Educated at Repton School and Emmanuel College, Cambridge, he received his musical education at the Royal Academy of Music, London, and the Leipsic Conservatoire. He first appeared in London in 1894 as solo violoncellist, his power of poetical interpretation favouring this instrument, and he toured with the Moody-Manners Concert Party, 1895-96. He also toured as musical director for several light opera companies. As a musical director at several London theatres he was well known, and his facile pen contributed some charming incidental music to several plays, including Oscar Asche's production of 'The taming of the shrew,' &c. But it is as a composer of art-songs that Mr. Noel Johnson was best known, and a number of his compositions have obtained world-wide popularity. Undoubtedly his most popular song is 'If thou wert blind.' Mr. Noel Johnson also contributed a number of graceful compositions for the violoncello, several of which have often been performed by Mr. W. H. Squire.

*** It is very sad that the widow and six children (the eldest of whom is only twelve years of age and the youngest eight months) are totally unprovided for. An endeavour is being made to place two of the five boys in the Masonic School. If any of our readers can help or influence help in this direction, will they kindly communicate with Mr. William Boosey, care of Messrs. Chappell & Co., 50, New Bond Street, W.?

George Edmund Bambridge, on February 2. During recent years this genial musician was known to the profession and the public chiefly by his activities as Director of Studies at Trinity College of Music (London). He was born at Windsor on April 19, 1842, and was thus nearly seventy-four years of age. He received his early training at St. George's Chapel, Windsor, and in 1859 he entered the Royal Academy of Music, where he studied the organ, pianoforte, violoncello, and composition. In 1881 he became connected with Trinity College, and after the death of Dr. Turpin in 1907 he accepted the post he held until he died. For about fifty years he was organist of St. Luke's, Westbourne Park, London. Mr. Bambridge took his Mus.Bac. at Oxford in 1872. He was a Fellow of the Royal College of Organists and of the Royal Academy of Music.

Hamilton White, on February 11, at Retford, where he had been resident since 1873. He was eighty-two years of age. For some years he was organist of East Retford Parish Church, and later organist and choirmaster of the Parish Church of West Retford, a post resigned only last year. Among other posts he held with distinction were the conductorships of the Worksop Choral Society and of the Retford Choral Society.

J. Lamb, on January 23, 1916, at Fermoy, co. Cork, aged sixty-three. Mr. Lamb was successively organist at Dundalk, Drogheda, Kilkenny, and Fermoy. He was also professor of music at St. Colman's College, Fermoy, and had a goodly clientèle in that well-known garrison town.

Albert Jarrett, on February 1, at Manchester. He wrote the book of the comic opera, 'The Sultan of Mocha,' the music to which was composed by Alfred Cellier. For some years he was the Manchester representative of the *Musical Times*.

John Henry Macfarlane, on January 23, at Bath. He was a well-known musician in that city. In his early days he was a pupil of S. S. Wesley, at Winchester. In this connection he used to relate his experience of theory lessons given on the banks of the stream in which Wesley was fishing. For thirty years he was organist and choir-master of St. James's Church, Bath, a post he resigned in 1898.

H. Doane, on Christmas Eve, 1915, at the residence of his daughter, in South Orange, New Jersey, U.S.A. aged eighty-two. He was an amateur musician—and a successful business man—and is best known as the composer of Mrs. Van Alstyne's hymn, 'Safe in the arms of Jesus' (written in 1868), which was published in *Bright Jewels* in 1869, and immediately had an enormous popularity.

W. J. Samuell, on January 30, from typhoid fever, in the thirty-first year of his age. He was a native of Swansea, and became a student at the Royal Academy of Music. He soon developed remarkable capacity as a singer, and after joining the Quinlan Opera Company his progress placed him in the front rank of promising artists. He had a splendid bass voice. His early death has saddened a large circle of friends.

Frank Pownall, on January 26, at 7, Bickenhall Mansions, London, in the sixty-eighth year of his age. He was a barrister-at-law, and for some years was Registrar of the Royal College of Music, a position in which he earned the great regard of his colleagues, and from which he retired a few years ago.

THE SIGNIFICANCE OF MONTEVERDE.

On February 15 Sir Hubert Parry delivered a highly-interesting and enjoyable lecture, with the above title, before the Musical Association, of which he has again become the President, and his remarks were listened to with keen attention. At the outset he dispensed with biographical details, save in so far as they had a bearing on Monteverde's work, and proposed to deal with facts which would minister to the understanding of his position. Monteverde, he said, was referred to almost entirely as the fountain head of modern opera, the originator of modern orchestration, the prototype of the noble band of artistic revolutionaries, the triumphant vindicator of the right to break rules, and all the while people know nothing of him but what they get at second-hand. A vast amount of his compositions are lost, and a further lot only exist in rare part-books in libraries all over Europe; and until such works are scored from the part-books, it is no use to pretend that anyone can get any idea of them. And even when they are accessible in substance, they are still inaccessible in spirit; for, in order to understand his compositions, one has to have a very clear understanding of the kinds of music which he did not write, and a capacity to see into the spirit of crude and venturesome experiments, and to free oneself from the conventions of mechanical theory. Indeed, to understand a man like Monteverde, one must be able to guess what he wanted to do, even when he did not succeed

It is to be remembered that Monteverde was thirty-nine years of age before he began his operatic career, but he had developed his powers for twenty years in writing a very large number of compositions, mostly Madrigals. At first, like many other men who have a strongly-defined personality and impulse, he found it very difficult to express himself within the limitation of the accepted principles of the art of his time. Dramatic expression was not thought of, but Monteverde was born with a nature which thirsted irrepressibly for secular dramatic expression, for the expression by music of things outside it. Under such circumstances, the limitations of a form like the Madrigal were galling to him. But it must not be supposed that he did not master the methods of counterpoint. In his earlier books of Madrigals he conformed, and showed even in uncongenial conditions a very considerable insight into what could be done within the limits of Modal counterpoint. But nearly always there is a sense of restlessness, as if the spirit were driving him forwards in spite of himself. The traits in which he showed his tendencies were in the use of disjunct melodic phrases, and harmonic progressions which are more decisive and definite than was usual in the Madrigal form and expressed more vividly the meaning of the words, and in the search for new effects of discordance which gave more intensity and scope to emotional expression.

There is one especial direction in which he did make a departure from the accepted expediencies of counterpoint. This at first sight appears a trifle, as it consisted in nothing more than the use of repeated notes, but it is the extraordinary extent to which he resorted to this procedure in every department of his work which gave the fact so much significance. It must have struck Monteverde that the use of repeated notes decisively emphasized the breaking away from contrapuntal traditions. The repetition of individual notes led inevitably to the acceptance of definite rhythm and the transition to harmony in contradistinction to polyphony.

Another development of which he made effective use was the free employment of *musica ficta*. In the sets of Madrigals published in 1587, 1590, and 1592 it is most interesting to see the expansion of his mind in all the directions above indicated. The earlier Madrigals look quite like the orthodox Madrigals of average polyphonic composers, but the pages grow more and more thick with accidentals and also with stationary voices, and the stationary voices get more and more contrasted with extraordinarily disjunct motion. When it is his interest there is no limit to the extent with which he makes his voices jump about, or the intervals they have to take.

The effect of unconsciously nearing his object caused his actual skill and mastery of artistic resource to grow at an amazing pace. He was soon distancing all competitors of the old school in their own department of part-writing, while his thematic materials grew rapidly more and more definite and decisive. So his work grew and expanded and got more full of life until the set published in 1603, which seems to be the highest point he reached. Some of the Madrigals in this set are among the most wonderful things of the kind in existence: full of amazingly strong progressions, incredibly vivid in expression, brimming with life, and knit into logical continuity by the supreme skill with which characteristic subjects are used.

The fifteen years that Monteverde passed in the service of the Duke of Mantua, at whose Court music was much appreciated and cultivated, must have encouraged his remarkable development in the range of the Madrigal form. It was a curious piece of good fortune that when he had arrived at its uttermost limit he should have had a new opportunity opened to him. He was invited to produce a *dramma per musica* for the Carnival that was to take place in Mantua in 1607, and he proceeded to put his dramatic aspirations to the test by composing the music for the same subject that had been taken by Giacomo Peri for his musical drama which was performed in Florence with much *éclat* in 1600. Peri had called his work 'Euridice,' and Monteverde called his 'Orfeo.' A very great many of the problems of musical drama had been quite successfully grappled with by Peri, Cavaliere, Caccini, and other ardent spirits, and Peri's 'Euridice' afforded a complete model which Monteverde made no pretence of ignoring. Peri's work was quite admirable as an unsophisticated scheme of music-drama, and Monteverde's acceptance of it as a point of procedure and development is easily seen.

Monteverde illustrated the usual course of evolution in the treatment of detail. Peri's recitative had been almost formless, varying but little in intensity. The tendency to definiteness and differentiation is shown in Monteverde's practical adoption of more definite formality in the passages which embodied dramatic feeling, and this went on throughout his career. His aim at first was to make his ornamental passages extremely characteristic, to make them specially adapted to the prevailing sentiment. The result of this aim, in 'Orfeo' especially, was to produce something quite unique and marvellously difficult.

It is a curious fact that most of the devices which arouse our attention in Monteverde's work because of apparent

deviations from the traditions of the old choral music, recur very often indeed. The device of repeated notes we meet in every conceivable direction. So also do we meet with the same devices in both the treatment of discords and of the resolution of suspensions, and in his extreme use of anticipation and prolonged appoggiaturas and pedal notes. They all resolve themselves into simple and clearly marked groups which have an intelligible basis of reasoning. Like his finest Madrigals, they give the impression that he was not only ardent for dramatic expression, but an intellectualist of a high order. He hit upon some more or less new artistic departure, and he worked and amplified it in all directions.

It is important to have an exact view of Monteverde's position in relation to orchestration. The greater part of his stage works have come down to us in the depressingly uninspiring form of a voice-part and a bass. What the instruments did which accompanied the voice is a matter of pure guesswork. The one movement which gives indication of anything which we can call orchestration in the operas is the famous Toccata at the beginning of 'Orfeo,' and in connection with this we must recognise the special conditions under which the work was written.

There was no orchestra in those days, and for the band on this occasion Monteverde had to take what instruments were available in Mantua. Anyone in the town who had any reputation as a performer no doubt wanted to come in; and so he collected a marvellous and ungainly combination of instruments. Amongst the performers must have been some efficient professionals, some of whom probably played on at least two different instruments—though not at the same time! There was no question of balance and proportion; the sum total of sound would have been barbarous. The bowed string instruments were twelve viols, three gambas, two double-basses, and two little violins. There were two harpsichords, two lutes, and two harps. The great mass of sound was provided by five trombones, two cornetti, one clarino, three trumpets, two *organi di legno*, and two little flutes.

Of instrumentation in the modern sense there is no trace. There are many Ritornellos or Symphonies, in which the instruments play all through, without any idea of variety of either mass or colour. The only way in which he availed himself of the contrasting qualities of instruments was in allocating special groups of instruments to special scenes. In 1637 came about the first opening of a public theatre for the performance of operas in Vienna, and the regular theatre band was established. Monteverde, in his two latest works, appears to abandon altogether the kind of experiments with instruments which he made in 'Orfeo.' He seems to have lost all interest in that part of his work, and arrives at the position, which became the bane of his successors, of regarding the vocal part of his operas as the all in all. That his vivacious mind did see possibilities of effect in the orchestra may be gladly admitted, but even his energies were not equal to developing them to much purpose. He only gives us the inkling of what he might have done if his faith in the instrumental opportunities of opera had been maintained to the end. It was mainly on the human voice that he relied, and relied more and more as he grew older. And it is wonderful what a variety and force of character he can produce with such limited means as a mere solo voice and a bass.

Monteverde had a great propensity to realistic suggestions, his uses of which were precisely the same as those of Purcell and Bach. He evidently felt the need of definitive form, and showed it in the devices he adopted to give coherence. He hit upon the scheme of what is called aria form occasionally, but did not develop it much, and was fond of ground basses. He had some sense of humour, and lightened the severity of his dramas with humorous moments. Monteverde belonged to that strongly-defined order of composers who are not so much impelled by the mere delight of music itself as by the opportunities it offers vividly to interpret emotion, human feelings, dramatic situations, pathetic incidents, exhilarating joys. They are the musicians who instinctively feel music's real sphere in the scheme of things. They are never very apt to give us tunes which are delightful in themselves, but they delve into human life and feeling, and get their highest inspiration from their keen sympathy with their fellow creatures.

All Monteverde's conspicuous achievements are interpretative. Left to himself, with no human circumstances to inspire him, he merely makes music against the grain. His Ritornellos and Symphonies are devoid of significance and charm. He had no instinct whatever for dance movements, but he had a deep feeling for human situations, for the strong, big type of emotional feelings. He found music in a state which did not admit of strong secular feeling, and his dramatic sense and intellect combined sought out means to expand art in that direction, and find the way to express dramatic essentials. And the result of his ardent efforts makes him one of the most significant figures in the story of music.

Illustrations to the lecture were contributed by Miss Ettie Ferguson and Mr. Saull (vocalists) and Mr. H. Howells (pianoforte).

ROYAL CHORAL SOCIETY.

VERDI'S 'REQUIEM.'

The performance given on February 5 brought forward Verdi's 'Requiem,' a work which was last given by the Royal Choral Society on March 8, 1888. It is interesting to recall that the 'Requiem' was first heard in London during May, 1875, when it was performed by the Society four times under the direction of the composer. On the present occasion the performance was given in memory of those who had fallen in the war. It was this intention to pay a solemn tribute to our dead that brought Their Majesties the King and Queen, and the Ambassadors of the Allies and their Suites, and attracted a vast audience of about 7,000 persons. The concert began with the singing of our National Anthem, and the various anthems of the Allies, which were played by the orchestra, the audience standing throughout.

The choice of the Italian master's superb work for the expression of national feeling was, in all the circumstances, very appropriate. Brahms's noble 'Requiem' has been similarly used during the war period, but there are evidences that the deep and growing resentment against Germany is hardening the hearts of the public against the performance of even this masterpiece at a solemn function. The feeling may be illogical, but it has to be taken into account. It is not necessary to-day to discuss Verdi's treatment of the Mass. We accept it as a true expression of a great Italian's temperament. It is easy to say that at times the music suggests the stage and lacks the profundity the theme demands, but the musical idioms employed are to the Italian nation, and especially to Verdi, the eloquent language of emotion. The performance was a very creditable one. The choir sang with decision and fluency, and displayed unusual sonority in the climaxes. Miss Ruth Vincent was the soprano soloist. She sang with much feeling, if not with sufficient intensity of expression. We noted with regret her tendency to over-use vibrato. Surely her clear, beautiful voice is more effective and moving when it is poured out in a steady stream! Madame Kirkby Lunn (contralto) was superb, and very impressive. Mr. Alfred Heather (tenor) also sang well, and Mr. Robert Radford (bass) showed his magnificent and rotund voice and style to the greatest possible advantage. Sir Frederick Bridge conducted, and Mr. H. L. Balfour was as usual at the organ.

THE ROYAL PHILHARMONIC SOCIETY:

QUEEN'S HALL.

On January 31, M. Vladimir de Pachmann was honoured by the presentation of the Society's Gold Medal in recognition of his outstanding eminence as a pianist. He played the Chopin Concerto in E minor in his unique and wonderful way, and later in the evening the Chopin Waltze in C sharp minor and D flat major, to the almost frantic delight of the audience. M. de Pachmann's manner was less exuberant than usual, probably because he felt that the venerable Society deserved special good behaviour. Other items in the programme were Bach's fourth 'Brandenburg' Concerto, Mackenzie's attractive ballad 'La belle dame sans merci,' conducted by the composer, and Debussy's three Nocturnes for orchestra and female voices, highly characteristic pieces which under Sir Thomas Beecham's direction were better performed than we have heard them before. Chabrier's Rhapsody 'España' was the last number of an excellent programme.

At the concert given on February 14, Sir Thomas Beecham brought forward a programme of varied interest. It was a novel experience to hear Rossini's Overture to the 'Barber of Seville' performed at a concert by a first-rate orchestra. We confess we thoroughly enjoyed the music, although of course we ought to be superior to such a weakness. Norman O'Neill's clever 'Humoresque' struck quite another note. It illustrates the trend of the composer to be bizarre, but withal it is clever. Debussy's Suite, 'Iberia,' was the novelty so far as regards the Philharmonic Concerts. There are three numbers, (1) 'Par les Rues et par les Chemins,' (2) 'Les Parfums de la Nuit,' (3) 'Le Matin d'un Jour de Fête.' It is not possible now to utter all the thoughts that this strange music induces. The general impression left on us at least was that the Suite is often infernally clever, rather frequently trivial and then hardly to be classed as music at all, and occasionally clashing. Madame Renée Chemet played the solo in Lalo's 'Symphonie Espagnole' more beautifully than we remember having heard it played before, even though we have to include Sarasate in the comparison. She has not a great tone, but on this occasion her execution and delicacy of feeling were supreme, and she was rewarded by an unusual outburst of enthusiasm. Madame Elsa Stralia was the vocalist, and sang arias from 'Aïda.' We knew already that she had a fine voice and that she could sing operatic music dramatically, but at the Philharmonic we should have been glad to hear her in other music. Bizet's Overture 'Patrie' was an admirable finale.

QUEEN'S HALL ORCHESTRA.

On January 29 Brahms's Violin Concerto was played by Miss Lena Kontorovitch with considerable skill, and Dvorák's 'From the New World' Symphony was brought forward to the great satisfaction of the many admirers of the work. It was finely played under Sir Henry Wood.

On February 12 the most notable item for many visitors was Delius's Pianoforte Concerto, which was brilliantly played by Mr. Moiseiwitsch. Tchaikovsky's Symphony, the 'Coriolanus' Overture, the Moussorgsky-Wood Suite, 'Pictures from an Exhibition,' and a 'Rheingold' extract, were the other numbers of the programme.

LONDON SYMPHONY ORCHESTRA.

QUEEN'S HALL.

At the resumption of these concerts on January 24, native composers were afforded a chance. Sir Hubert Parry's 'Theme and Variations' in A minor is not a new piece, but it was very acceptable. Dr. C. B. Rootham's Rhapsody 'Pan' (which was first heard a few years ago) was very well worth revival. It is a picturesque work, not too formal in construction, and shows interesting individuality. Miss Fanny Davies played the Schumann Pianoforte Concerto. The 'Eroïca' Symphony and 'Der Freischütz' Overture were also performed. Señor Arbos conducted.

On February 7, Mr. Sammons played the Violin Concerto of Saint-Saëns, and once more showed his high executive and interpretative ability. Handel's Concerto in D for two violins and a violoncello (Mr. W. H. Reed, Mr. H. W. Reeves, and Mr. B. Paterson Parker), the Pastoral Symphony, and 'Coriolanus' Overture were other items. M. Mlynarski ably conducted.

RUSSIAN MUSIC COMMITTEE.

A committee has been formed to promote the use of Russian music in this country. It is stated that the functions of the new body will be to maintain watchful observation, to tender advice, to patronise suitable literature and undertakings, and to act generally as a referee. The prospectus expresses the belief that this attitude to Russian music will bring about a reciprocity in Russia towards British music. Amongst the patrons and the committee are: H.E. the Russian Ambassador, H.I.H. the Grand Duke Michael, Sir Henry Wood, Sir Joseph Beecham, Mrs. Newmarch, Madame Olga Novikov ('U.K.'), M. César Cui, M. Alex. Glazounov, M. Serge Rachmaninov, M. Wassili Safonov, Prof. Granville Bantock, Mr. Dan Godfrey, Mr. Robin H. Legge, and Dr. Charles Maclean. The address of the hon. secretary is 61, Drayton Gardens, South Kensington, London, S.W.

SHAFTESBURY THEATRE.

'THE BOATSWAIN'S MATE.'

Comic Opera, by Dr. Ethel Smyth.
The text by the Composer, founded on a story by W. W. Jacobs.

Chief Characters.

Harry Benn (ex-Boatswain)	Courtice Pounds
Ned Travers (ex-Soldier)	Frederick Ranalow
Mrs. Waters (Landlady of 'The Beehive') ..	Rosina Buckman
Mary Ann (a Servant Girl)	.. Norah Roy
A Policeman	.. Arthur Wynn
Two Cats (behind the scenes)	.. M. Voxo

(First performance on January 28, conducted by the Composer.)

This is a work about which much had been heard before its production at the Shaftesbury Theatre. It was down for performance at Frankfort, and, but for the war, would have been produced there in March, 1915. Dr. Smyth believes that her music has hitherto been more appreciated in Germany and Austria than it has in this country. As it is, we have to be grateful that events have allowed us to be the first to honour a very clever native composer. The story is in the true Jacobs vein. 'The Beehive' is a country inn, kept by a smart and attractive widow, Mrs. Waters, to whom Harry Benn, a retired seafaring man, makes awkward advances which are contemptuously repelled. As fair means will not win the lady, Benn tries strategy. He persuades Ned Travers to attempt a burglary on the premises, and arranges that at a given moment, he (Benn) is heroically to rescue the dame, and thus secure her life-long gratitude. But Mrs. Waters turns the tables on Travers by confronting him with a gun and extorting a confession of the plot. She arranges to pretend to shoot him dead, and when Benn appears on the scene to effect the rescue, she informs the terror-stricken scamp what has happened. Benn is miserable at the thought of his guilt and gives himself up to the police, and the play ends with a hint that possibly the widow will change her name to Travers. The story, with its suggestion of the immense superiority of woman to mere man is one that appeals to Dr. Smyth. There are several sly touches that give vent to her well-known views. The music is bright and generally fits the situations. Folk-songs are drawn upon: 'The Keeper,' 'The cruel mother,' 'O dear, what can the matter be,' 'Lord Rendal' (which is particularly well treated) are amongst those heard. An Intermezzo between the two parts of the Opera uses 'Briars and Bushes' in a solemn, serious way, but it is hard to see what such music has to do with the play. There is a distinctly humorous use made of Beethoven's 'Fate knocking at the door' theme (from the C minor Symphony) when the policeman arrives. For the rest, there are excellent songs for all the chief characters, and some effective concerted music. Sometimes the dialogue is spoken, and sometimes set to a sort of recitative, apparently for no other reason than to avoid monotony. The composer can write good tunes, and has resources of rhythm to draw upon and ability to orchestrate piquantly. An episode at the end of the first Act is very amusing. Some half-tipsy and still thirsty labourers call at the 'pub' on their way home. Their efforts at music admirably mimic the bank holiday concerted performances with which we are only too familiar. The two cats, which we only hear, are not very funny, and the character of Mary Ann seems redundant. The performance was a particularly good one. Miss Buckman made it easy to understand the passion of Harry Benn. She sang and acted with great charm, and was tantalizingly vivacious. Mr. Courtice Pounds gave us a clever study of his part. Mr. Ranalow showed himself to be a good comedian as well as an effective singer. The opera was mounted well, and the stage-management maintained the reputation of the theatre, which stands high.

'A VOICE IN THE DESERT': NEW WORK BY SIR EDWARD ELGAR.

This small work was produced as an entr'acte on January 29. Like the famous 'Carillion,' the music is written to accompany a poem by M. Emile Cammaerts, born of the war. A wanderer on the banks of the Yser contemplates sadly a half-ruined cottage, and presently he hears the voice of a girl who, with her old father, clings to the old home. She

has hope in her heart, and she visions a future for her now stricken country. Elgar's music is as simple and naive as are the words of the poem. The effect of the collaboration of poet and musician was enhanced by the presentment on the stage on which, in the dim light, the ravaged cottage is seen. The poem was recited by Mr. Carlo Liten, and Miss Olga Lynn sang the girl's song with much charm. Sir Edward Elgar conducted.

THE ASSOCIATED BOARD.

AWARD OF MEDALS.

The following candidates gained the Gold and Silver Medals offered by the Board for the highest and second highest honours marks respectively in the Advanced and Intermediate Grades of the Local Centre Examinations in November-December last, the competition being open to all candidates in the British Isles:—Advanced Grade Silver Medal—Miss Elsa A. Welford, London, Pianoforte, 139 marks. Intermediate Grade Gold Medal—Miss Edith M. Purchase, Brighton: Singing, 143 marks. Intermediate Grade Silver Medal—Miss Doris H. Gambell, Liverpool: Pianoforte, 141 marks.

London Concerts.

QUARTET CONCERTS.

The Philharmonic String Quartet began a new series of concerts at the Æolian, on January 29. 'Two Impressions' by Joseph Holbrooke were presented, and as they exhibited this composer in one of his sanest moods the result was satisfactory. Eugene Goossen's Phantasy Quartet and Tcherepnine's quartet in A minor were also played.

The London String Quartet began a series of eight concerts at the Æolian, on February 2. The programme was chiefly drawn from the classics, but Frank Bridge's cheerful Quartet in E minor represented the moderns. On February 8, Schumann's Quartet in A minor and Schubert's in D minor were given. The singer was Mr. J. Campbell McInnes, who sang, in his artistic way, songs by Stanford and by Purcell.

RECITALS (ÆOLIAN HALL).

Mr. Arthur Rubinstein and M. Ysäye, on January 29, co-operated in giving a deeply enjoyable concert.

Miss Margaret Holloway (violin), on February 2. The Kreutzer Sonata, played with Mr. Hamilton Harty, was a feature.

Mlle. Eleonore Leclair (vocalist), on February 8. She is an accomplished singer with a strong temperament not completely governed. She sang in Russian, German, French, and English.

Mr. Lionel Tertis (viola), February 10. This performer is generally allowed to be one of the finest viola players we have heard in this country. He played (with Mr. Arthur Rubinstein) Dale's Phantasy and York Bowen's Sonata No. 1, in C minor. Such fine artists presented these British works in the most favourable light. Mr. Rubinstein played Beethoven's Thirty-two Variations in C minor and Brahms's Intermezzo in A (Op. 118) with rare charm. Mr. Tertis amazed his audience by his virtuoso playing on the viola of the famous Chaconne written by Bach for the violin and of course transposed on this occasion.

Miss Isolde Menges (violin), on February 7. This very talented young lady has already won a great reputation. She played (with Mr. Hamilton Harty) Mozart's Sonata in E flat, the Havanaise of Saint-Saëns, and a Handel Suite. At the recital given on February 14 Miss Menges played Medtner's Sonata, Op. 21, which is undoubtedly a work of much beauty. Hamilton Harty's 'Variations on a Dublin Air,' was a welcome item in the programme.

Mr. Mark Hambourg seems always sure of a following. On February 12 he played with his accustomed force and skill old music by Purcell, Arne, John Blow, and Byrd.

The Central London Choral and Orchestral Society drew a large audience to the Central Hall, Westminster, on January 29. A concert-version of Planquette's 'Les Cloches de Corneville' was one of the attractions. The solo cast was Miss Amy Evans (Germaine), Miss Leah Felissa (Serpolette), Mr. Samuel Masters (Grenicheux), Mr. Ceredig Walters (Marquis), and Mr. Norman Allin (Gaspard). It was an excellent performance, in which Miss Evans and Mr. Walters were especially successful. Elgar's 'Carillon' stirred the audience greatly; Mr. Charles Fry was the reciter. After giving it in English, and being irresistibly encored, he repeated it in French. Mr. David J. Thomas conducted. The proceeds are to go to the British Red Cross Society.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The third of the Philharmonic Society's concerts took place on February 4, and was very much appreciated by an unusually large audience. The first part of the concert was devoted to excerpts from Handel's 'Israel in Egypt,' which comprised the best of the wonderful choruses. The recitatives and tenor solos were admirably sung by Mr. Webster Millar, and Miss Norah Scott's fine voice was exactly suited to the contralto air, 'Thou shalt bring them in.' The honours of a fine performance were of course with the choir, which had been most carefully prepared.

In the second part of the concert the principal attraction was the great pianist, Mr. Mark Hambourg, who played in magnificent style pieces by Chopin, Scriabin, and Mendelssohn-Liszt.

The orchestra took an important share in the second part, playing the 'Carnival Overture' by Glazounov, and the Scherzo (pizzicato) from Symphony No. 4, Tchaikovsky. The 'Carnival Overture' was charming, and it was really surprising how an orchestra principally composed of amateur musicians could give such an effective performance of so difficult a piece. For this the credit is due to the conductor, Mr. Godfrey Brown, who not only works hard himself, but inspires his forces with the spirit of devotion that surmounts difficulties, and brings pride in achievement.

BIRMINGHAM.

Concerts in Birmingham are gradually assuming their normal aspect. The Birmingham Chamber Concerts Society gave its third concert of the present series on January 18. The programme contained several new features of interest, the concert opening with a String Quartet in A minor, Op. 11, by Serge Ivanovich Taneiev, the executive again being the Catterall combination. The work appealed to the audience, and certainly revealed considerable originality, uncommon melodic structure, and almost orchestral effects, one of the finest sections being the lovely Adagio. The interpretation was of considerable merit. Then came Brahms's famous 'Liebeslieder,' a cycle of eighteen love-songs in 'modo di valse' for vocal quartet and pianoforte (four hands), given by Mr. T. Appleby Matthews's Vocal Quartet (Mesdames M. D. Smith and Margaret Cooke, and Messrs. Arthur Turner and Harold Howes), with Miss Dorothy Whitefoot and Mr. Appleby Matthews at the pianoforte. The clear and finely-printed edition recently issued by Messrs. Novello was used, sung to English words; but the Vocal Quartet had to deal with an idiom strange to them, consequently one missed the exhilarating piquancy of the 'Ländler' and the 'Viennese Waltz.' On the other hand, the pianoforte part could hardly have been better played. A delightful novelty was provided in Dr. Walford Davies's 'Six Pastorals' for vocal quartet, string quartet, and pianoforte, in which the Vocal Quartet, the Catterall String Quartet, with Mr. Appleby Matthews at the pianoforte, took part.

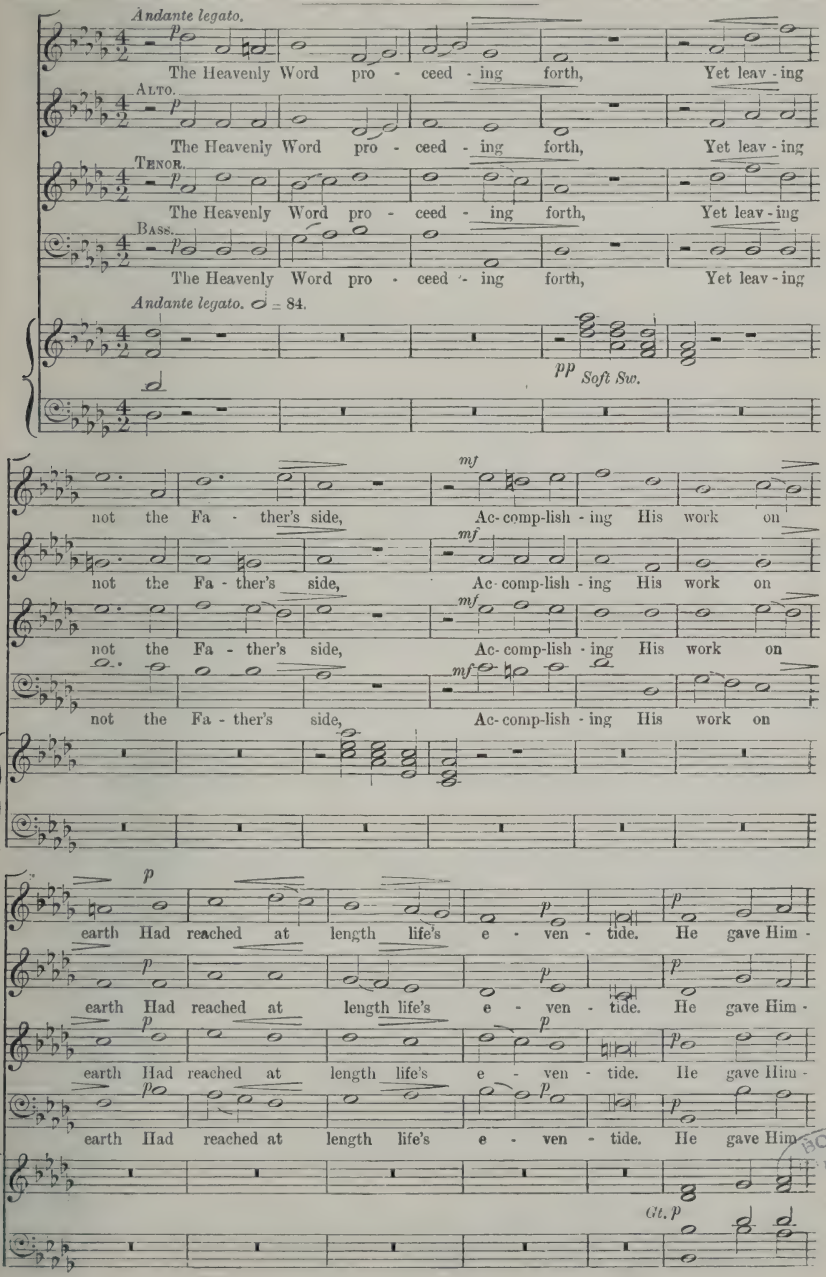
The fourth concert of this Society was given on February 16. The programme comprised Gabriel Fauré's Quartet in

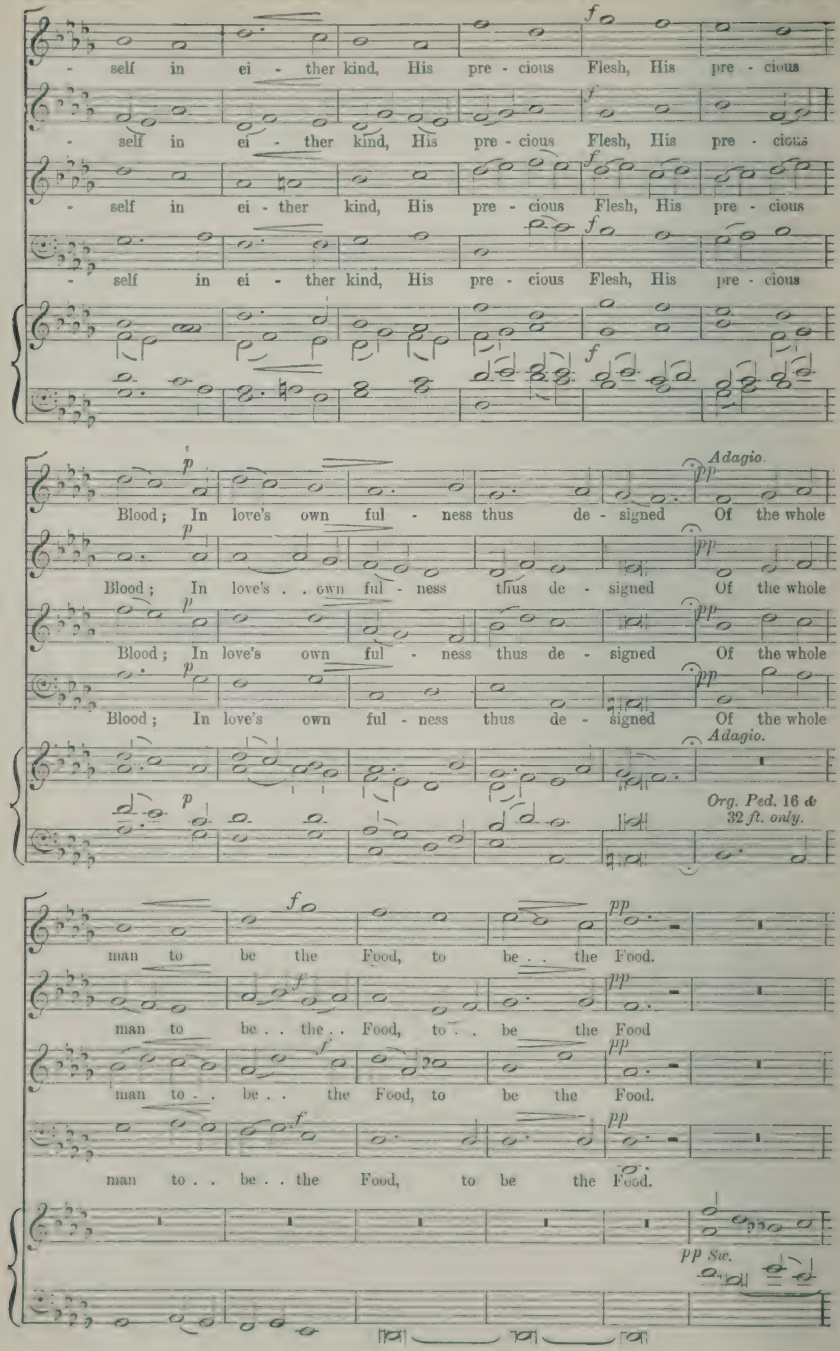
(*Continued on page 151.*)

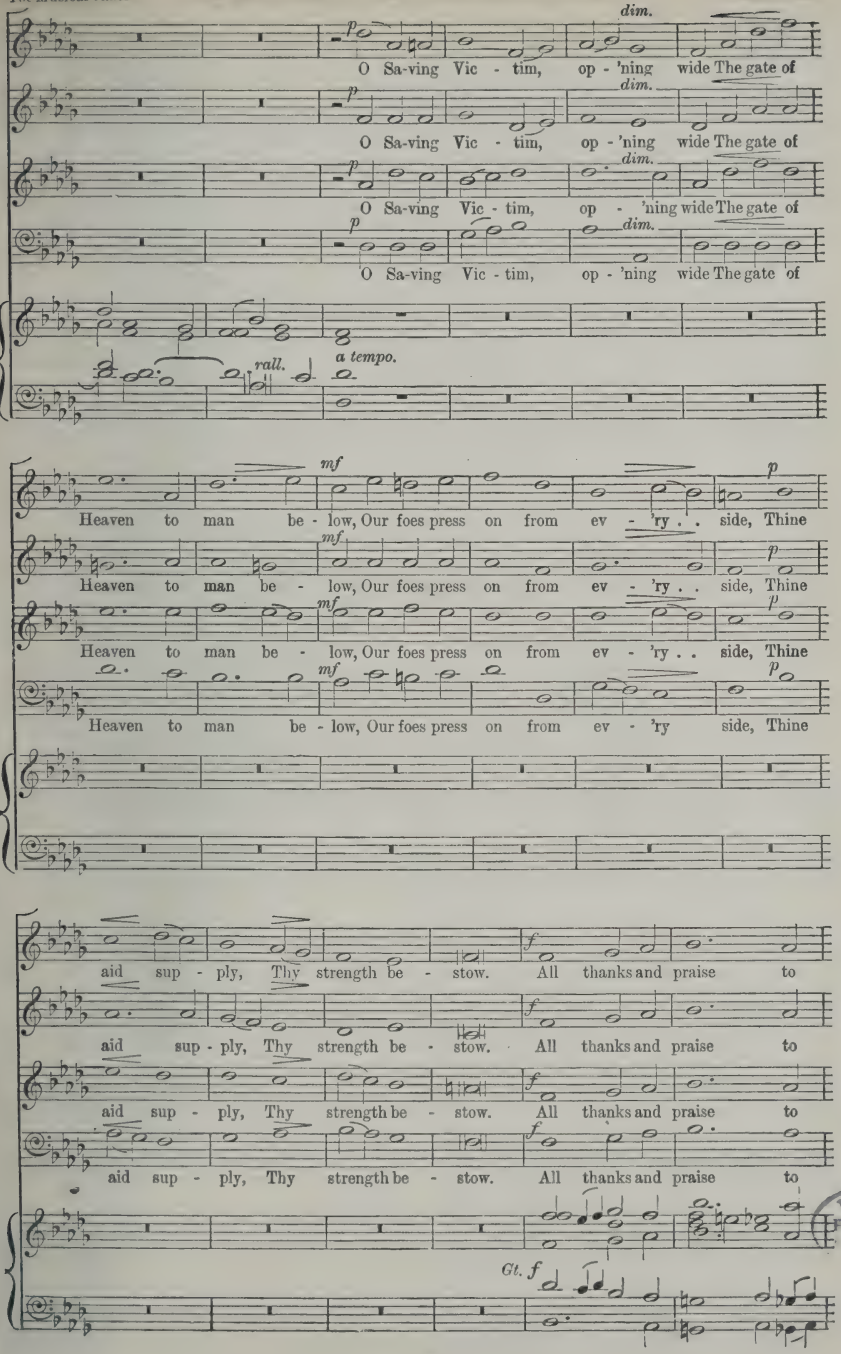
The Heavenly Word proceeding forth.

QUARTET, OR CHORUS, FROM "THE LAST NIGHT AT BETHANY."

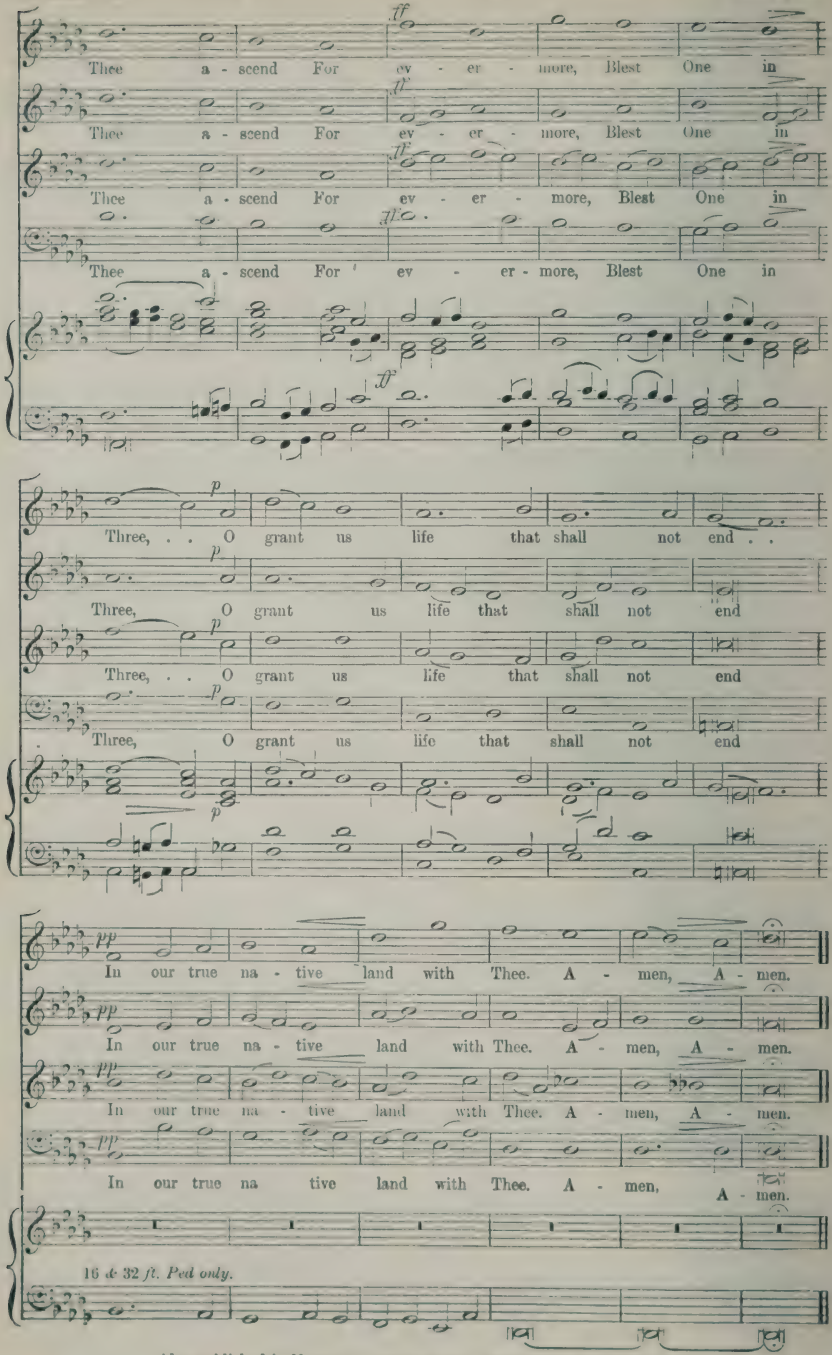
Rev. J. M. Neale. Composed by C. Lee Williams.

London: Novello and Company, Limited; New York: The H. W. Gray Co., Sole Agents for the U.S.A.

Andante legato.
The Heavenly Word pro - ceed - ing forth, Yet leav - ing
Alto.
The Heavenly Word pro - ceed - ing forth, Yet leav - ing
Tenor.
The Heavenly Word pro - ceed - ing forth, Yet leav - ing
Bass.
The Heavenly Word pro - ceed - ing forth, Yet leav - ing
Andante legato. ♩ = 84.
pp Soft Sw.
not the Fa - ther's side, Ac - comp-lish - ing His work on
not the Fa - ther's side, Ac - comp-lish - ing His work on
not the Fa - ther's side, Ac - comp-lish - ing His work on
not the Fa - ther's side, Ac - comp-lish - ing His work on
earth Had reached at length life's e - ven - tide. He gave Him -
earth Had reached at length life's e - ven - tide. He gave Him -
earth Had reached at length life's e - ven - tide. He gave Him -
earth Had reached at length life's e - ven - tide. He gave Him -
Gt. p

BOSTON PUBLIC

- self in ei - ther kind, His pre - cious Flesh, His pre - cious
- self in ei - ther kind, His pre - cious Flesh, His pre - cious
- self in ei - ther kind, His pre - cious Flesh, His pre - cious
- self in ei - ther kind, His pre - cious Flesh, His pre - cious
Adagio.
Blood; In love's own ful - ness thus de - signed Of the whole
Blood; In love's . . own ful - ness thus de - signed Of the whole
Blood; In love's own ful - ness thus de - signed Of the whole
Blood; In love's own ful - ness thus de - signed Of the whole
Adagio.
Org. Ped. 16 & 32 ft. only.
man to be the Food, to be . . the Food.
man to be . . the . . Food, to . . be the Food
man to . . be . . the Food, to be the Food.
man to . . be . . the Food, to be the Food.
pp Sw.


dim.
O Sa-ving Vic - tim, op - 'ning wide The gate of
O Sa-ving Vic - tim, op - 'ning wide The gate of
O Sa-ving Vic - tim, op - 'ning wide The gate of
O Sa-ving Vic - tim, op - 'ning wide The gate of
rall.
a tempo.
Heaven to man be - low, Our foes press on from ev - 'ry . . side, Thine
Heaven to man be - low, Our foes press on from ev - 'ry . . side, Thine
Heaven to man be - low, Our foes press on from ev - 'ry . . side, Thine
Heaven to man be - low, Our foes press on from ev - 'ry side, Thine
aid sup - ply, Thy strength be - stow. All thanks and praise to
aid sup - ply, Thy strength be - stow. All thanks and praise to
aid sup - ply, Thy strength be - stow. All thanks and praise to
aid sup - ply, Thy strength be - stow. All thanks and praise to
Gt.

BOSTC PU


Thee a - scend For ev - er - more, Blest One in
Thee a - scend For ev - er - more, Blest One in
Thee a - scend For ev - er - more, Blest One in
Thee a - scend For ev - er - more, Blest One in
Three, . . O grant us life that shall not end . .
Three, O grant us life that shall not end
Three, . . O grant us life that shall not end
Three, O grant us life that shall not end
In our true na - tive land with Thee. A - men, A - men.
In our true na - tive land with Thee. A - men, A - men.
In our true na - tive land with Thee. A - men, A - men.
In our true na tive land with Thee. A - men, A - men.
16 & 32 ft. Ped only.

(*Continued from page 156*).

C minor, No. 1, Op. 15, for pianoforte and strings, a Sonata for violin and pianoforte by Delius (first performance at Birmingham) and César Franck's Quintet for pianoforte and strings in F minor. The Catterall String Quartet, with Mr. R. J. Forbes as the pianist, were the executive, their magnificent playing creating a deep impression. Miss Elma Baker gave an interesting vocal recital at the Queen's College on January 21. With the exception of five Lieder by Brahms, sung to English words, the programme for the most part consisted of novelties. Miss Elma Baker, whose voice has considerably gained in power and richness, was heard to advantage in a large number of songs. Pianoforte solos were well played by Miss Winifred Taylor; Mr. G. H. Manton was the accompanist.

The third Harrison Concert of the present series of four was held in the Town Hall on January 24. The vocalists were Miss Agnes Nicholls, Miss Lucy Nuttall, Mr. Alfred Heather, and Mr. Frederic Austin. The pianist was Miss Marie Novello, and the violinist Mr. Albert Sammons. Mr. Hamilton Harty accompanied. The audience at the Harrison Concerts is as a rule extravagantly enthusiastic, and again on this occasion the encores almost doubled the original programme.

The first orchestral concert of the season, organized by the Birmingham Symphony Orchestra, took place on January 30. The committee experienced considerable difficulty in the appointment of a conductor, Mr. Julian Clifford, the conductor of the Society, being the solo pianist on this occasion, having to vacate his post. Mr. Dan Godfrey was appointed, but he could not fulfil the engagement, and next Sir Frederic Cowen was announced, but he also was unable to attend. In the end Mr. Edward German was secured. The programme included the conductor's Symphonic-poem 'Hamlet,' and Mr. Julian Clifford played with great skill Saint-Saëns's Pianoforte Concerto No. 2, in G minor. Miss Mabel Manson, the New Zealand soprano, was the vocalist.

Messrs. Dale & Forty's second Hallé Orchestra Concert was given in the Town Hall on February 9, under Mr. Landon Ronald. The programme contained the Overture to the 'Mastersingers,' 'Valse Triste' by Sibelius, Tchaikovsky's 'Symphonie Pathétique,' two of Debussy's Nocturnes ('Nuages' and 'Fêtes'), and 'The Ride of the Valkyries.' In addition to these, Mr. Arthur Catterall gave a highly finished and poetical performance of Beethoven's Violin Concerto, delicately accompanied by the Orchestra. The whole of the programme was interpreted in masterly manner, especially the Overture and the Symphony, two excerpts that have always found so much favour with Mr. Landon Ronald. Ever since Dr. Hans Richter and his orchestra first introduced the 'Pathétique' to Birmingham in 1895, two years after the composer's death, it has retained its popularity among the masses and is heard more often than any other Symphony by the Russian master.

On February 12, the Birmingham Choral Union performed 'Elijah,' under Mr. Richard Wassell's conductorship, when the choir was in capital form. The principals were Madame Laura Taylor, Miss Florence England, Mr. John Hinde, and Mr. Samuel Saul. Mr. C. W. Perkins was at the organ.

Mr. Max Mossel's third Drawing Room Concert of the season was given in the Grosvenor Room, Grand Hotel, on February 10, when the Philharmonic String Quartet made its début here. The playing of this combination revealed a perfect ensemble, admirable in tone and artistic gradation of light and shade. The vocalist was Mr. Gordon Cleather, and the accompanist Mr. G. H. Manton.

BOURNEMOUTH.

We are now well into the second half of the winter season, and it might be thought, in such unsettled times as these, that Mr. Dan Godfrey would find it impossible to maintain the Winter Gardens Concerts at the same high level, or to provide a sufficient element of contrast in the various proceedings during a season lasting for seven months. But it seems that we need have no fear on that score, for Mr. Godfrey continues to ring the changes with remarkable dexterity, and no lowering of the standard is even remotely suggested.

C

The performances at the recent Symphony Concerts have been exceedingly good in the main, reflecting great credit upon all concerned. Much delightful music has been played, from which we select the following compositions as being specially worthy of mention: Debussy's Prelude, 'L'Après-midi d'un Faune'—a beautiful work, beautifully played—and the same composer's Petite Suite; Symphony in E minor (Brahms); 'Carneval' Overture (Dvorák); Schumann's Symphony in B flat; Arthur de Greef's Four old Flemish Folk-songs (first performance here); Symphony No. 5, in B flat (Glazounov); Beethoven's fourth Symphony.

Capital, too, have been the concerto items. Miss Annie Godfrey entered with great zest into the spirited strains of Lalo's so-called 'Symphonie Espagnole' for violin, although occasionally she was not quite equal to the technical demands of this exacting work; but these were only minor defects in an otherwise delightful performance. Arensky's extremely musical Pianoforte Concerto found a first-rate exponent in Miss Una Truman; it was a decidedly clever performance, marked by artistic qualities of a very high order. Bach's Violin Concerto in E was a severe test of Miss Margory Dorning's capabilities, but this very accomplished performer emerged from the ordeal with flying colours; her playing was quite masterly, and Bournemouth, where Miss Dorning now resides, is to be congratulated upon the acquisition of such a skilful violinist. February 10 was a red-letter day owing to the first presentation here of Delius's Pianoforte Concerto. By common consent, leading musicians in the town pronounce it to be the greatest pianoforte composition ever written by an Englishman. It is undoubtedly a work of real genius, and one able to hold its own in any company. This truly magnificent work was played *con amore* by Mr. Frederick Dawson. There has never been any question of this fine pianist's technical attainments, and in the unfolding of the Delius music he revealed an interpretative instinct that was no less admirable.

The 'Monday Specials' have been just as attractive in their own particular way, and their varied appeal wins acceptance. Details of these concerts are as follows: January 17, Italian Composers—Tone-poem, 'The Triumph of Progress' by Clerici (first performance, conducted by the composer); Overture 'The Water-Carrier' (Cherubini); Intermezzo from 'Cavalleria Rusticana' (Mascagni); extracts from the opera 'The Jewels of the Madonna' (Wolf-Ferrari); selection from 'La Bohème' (Puccini); selection from 'Aïda' (Verdi); Prologue to 'Pagliacci' (Leoncavallo), very capably sung by Mr. George Macdonald. January 24, Mendelssohn-Wagner programme: Overture, 'Ruy Blas'; Scherzo, Nocturne, and Wedding March from 'A Midsummer Night's Dream' (Mendelssohn); Prelude to 'Parsifal,' and the Good Friday Music from that opera; 'Entry of the Gods into Valhalla'; 'Siegfried's Rhine Journey'; 'Ride of the Valkyries'; aria, 'Senta's Ballad' (Wagner), the last item being well sung by Miss Nora Read, of Bournemouth. January 31, British Composers: Overture, 'Macbeth' (Sullivan); orchestral arrangement of Bach's Choral Variations, 'Wachet auf' (Bantock); Benedictus (Mackenzie); Tone-poem, 'The Bamboula' (Coleridge-Taylor); 'Elegy,' and 'Three Impressions,' by C. Hoby (conducted by the composer); 'Minuet d'Amour' and 'Country Dance' from the 'Second set of English Dances in the Olden Style' (Cowen); 'Drake's Drum' and 'The Old Superb' from 'Songs of the Sea' (Stanford), which were moderately well sung by Mr. Samuel Mann. February 7, Tchaikovsky programme: 'Casse Noisette' Suite; 'Pilgrim's Song,' feelingly sung by Mr. J. H. Scotland. February 14, French Composers: Overture, 'Mirella' (Gounod); extracts from 'Les Erinnyes' Suite (Massenet); Pavane pour une Infante défunte (Ravel); 'Fêtes' (Debussy); Suite No. 2 'L'Arlésienne' (Bizet); Caprice on Danish and Russian airs for pianoforte and three wind instruments (Saint-Saëns), played by Miss Craigie Ross, of Bournemouth, and Messrs. J. Gennin, Murphy, and Lear, members of the Orchestra, in a very tasteful manner; aria 'Mon cœur s'ouvre à ta voix' (Saint-Saëns), which was well suited to Miss Bergitte Blakstad's exceedingly pleasant voice.

The miscellaneous concerts have included a fairly interesting chamber-music programme given by Madame Lily Henkel, which, perhaps, fell a little below expectations; another visit from Mr. Mark Hambourg, whose pianoforte performances in conjunction with the Municipal

Orchestra were even more animated than usual; Miss Jean Sterling Mackinlay, in her wonderful interpretations of old songs and ballads; Sapellnikov, whose playing of the Schumann Pianoforte Concerto was brilliant, though a trifle cold. Then, on February 12, Mr. Graham Peel, to whom Bournemouth should feel greatly indebted, presented us with an exceptionally attractive entertainment—a recital of songs and chamber-music by Miss Carmen Hill and the London String Quartet. Miss Hill, though suffering from a cold, sang with all her usual taste, and the Quartet was exceedingly fine—such a success, we hope, ensuring a return visit. Lastly, a recital by Miss Daisy Kennedy and Mr. Benno Moiseiwitsch was the occasion of some splendid violin and pianoforte playing. A concert given on February 15 by Miss Ruby Holland (pianoforte) and Miss Kimey Guillain (violin), in conjunction with the Orchestra, we were not able to attend.

BRISTOL.

On January 22 a concert was given at the Victoria Rooms in aid of the Red Cross Society Fund by the Cecilian Choral Society. Under the direction of Mr. Charles Read Mendelssohn's 'Hymn of Praise,' Wesley's 'In exitu Israel,' Max Bruch's 'Morning Song of Praise,' and some smaller productions were given. The soloists were Miss Hilda Blake, Mrs. Charles Read, and Mr. Charles Goulding. The leader of the orchestra was Mr. Maurice Alexander, and Mr. C. W. Stear was at the organ.

Organ recitals at St. Mary Redcliffe have attracted large congregations. On January 24, Mr. Hubert W. Hunt was the player; and on February 14, Mr. Douglas G. A. Fox (Keble College, Oxford).

St. Paul's Day, January 25, was observed at St. Paul's Church, Clifton, by a performance of selections from Mendelssohn's 'St. Paul' by the choir of the church. Mr. A. J. Baker was at the organ.

Dr. Norman Sprankling draws good audiences at his recital lectures. On January 27 his subject was 'Liszt's pianoforte music'; on February 11 he spoke on 'Some English and Russian pianoforte music.' The illustrations included Sir Hubert Parry's 'Shulbrede tunes.' These charming little movements were highly appreciated.

On January 30 a large audience was drawn to Bristol Hippodrome by Madame Clara Butt and party. Lady Tree volunteered her services, and others who contributed to the performance were Miss Perceval Allen, Mr. John Booth, Señor José Gomez (violin), Mr. Harold Craxton (pianoforte), and Mr. P. Mavon Ibbs (organ). The concert proved a financial success. The net proceeds amounted to about £275, which sum will go to war relief funds.

CAMBRIDGE.

Cambridge musicians and musical enthusiasts are much to be commended for the splendid way in which during this critical time they are keeping alive the things that matter. Numbers have diminished and are diminishing to a considerable extent, but the enthusiasm never flags. The University Musical Society gave its third concert of the year on February 9, when the Philharmonic Quartet played Quartets by César Franck, Dr. Rootham in C major, and Beethoven in E flat major. The Musical Club continues to hold the weekly concerts every Saturday, and small private clubs have musical evenings as in previous terms. On February 17 a concert was given at Newnham College in aid of Belgian Refugees in Holland. In St. John's College Chapel on Sunday, March 5, a performance of two Purcell anthems with organ and orchestral accompaniment, a Corelli Concerto for strings and continuo, and music by Byrd, will take place under the conductorship of Dr. Rootham.

DEVON AND CORNWALL.

DEVON.

While the business arrangements of Torquay Municipal Pavilion continue to be subject for hot discussion, the musical doings maintain their interest and variety. A Beethoven concert on December 20 was a red-letter event. The works played by the orchestra, conducted by Mr. Basil Cameron, numbered only four, but they were the Symphony No. 2, in D, Overtures 'Egmont' and 'Coriolanus,' and the 'Emperor' Pianoforte Concerto, with Mr. Harold Samuel in the solo part. At the next Symphony Concert, on December 27, Mozart's No. 40, in G minor, was delightfully played, and Miss Lena Kontorovitch, the Russian violinist, was associated with the orchestra in Brahms's Concerto in D. A Russian programme on December 31 was drawn from the works of Borodin, Rubinstein, Tchaikovsky, and Moussorgsky. At the first Symphony Concert in the New Year, on January 3, Mr. Arnold Trowell played with the orchestra a Concerto (No. 2, in E minor) for violin of his own composition. The second movement was brilliant and effective. Brahms's No. 1, in C minor, was the Symphony on this occasion. In the following week, on January 10, Haydn's 'Oxford' Symphony was played, and also Paderewski's 'Polish Fantasia' for pianoforte and strings. Miss Myrtle Meggy was vigorous and expressive in the solo work. Another event on this occasion was a first performance of Tchaikovsky's Fantasy Overture 'Hamlet.'

At the annual meeting of Exeter Amateur Operatic Society, in spite of the fact that all the eligible members had enlisted or attested, it was decided to perform 'Patience' in May in aid of a war fund. Mr. H. J. Holman obtained a satisfactory performance on February 2 of Gaul's 'The Holy City,' with Teignmouth Choral Society. The soloists were Mrs. Hilda Gillard, Madame Amy Graddon, Messrs. A. Wills and W. J. Belgrove. An orchestra and pianoforte supported the voices. Cowen's 'Rose Maiden' was selected for performance on February 8 by the Ilfracombe Patriotic Choral Society in aid of V.T.C. funds. Mr. G. Kevern Batten conducted, and the principal vocalists were Miss Elsie White, Miss Gertrude Winchester, Mr. Sidney Harper, and Mr. S. J. Bishop. The Amateur Orchestral Society played the instrumental part of the work, and also contributed selections to the miscellaneous programme, conducted by Mr. H. Watt Smyrk.

At a pianoforte recital at Barnstaple, on February 1, Mrs. Violet Williams displayed gifts for interpretation in pieces by Beethoven, Chopin, Brahms, MacDowell, and Liszt. Miss Neta Murray was the vocalist. M. François de Bourguignon, professor at the Brussels Conservatoire, gave a pianoforte recital at Exeter on February 15. It was a mistake to attempt the Grieg Concerto (as it would have been any other) with the collaboration of a second pianoforte (played by Mr. H. Piggott). All tone-colour and individuality were denied the work and the soloist; and though, judging by the rest of the concert, no doubt M. de Bourguignon played well, it was an artistic blunder. Discrimination, good technique, and expression were applied to the interpretation of pieces by Grieg (four small works), Handel, Leo, Paradies, Coleridge-Taylor, and Percy Grainger.

Trained by Miss Dinnis, who accompanied, the Children of Mary gave a satisfactory performance of Percy Fletcher's Cantata, 'The Old Year's Vision,' in the Roman Catholic Hall, Plymouth, on January 26, the New Year being represented by a tiny mite of two years, who sang 'A happy New Year.' King Street (Plymouth) Wesleyan Sunday School choir, which has attained a high standard, maintained its reputation on February 15 in a number of part-songs, glees, and choruses. Mr. Harry Woodward, the trainer and conductor, obtained creditable performances of Horrocks's 'Slumber song of the year,' Stanford's 'O sweet content,' 'O dainty butterfly,' and other pieces.

CORNWALL.

Choral societies and choirs in small towns and villages in Cornwall have exerted themselves during the winter to maintain their spirits and those of the public, and also in aid of war funds. With and without male voices they have kept the sound of music ringing; and as there are in this county a large number of men engaged in war work, choral music has not suffered much from loss of balance. On January 19, the Operetta, 'The Enchanted Rose,' was sung by a juvenile choir of thirty-two voices at Bodmin, conducted by Mr. H. M. Lamerton. Linkinhorne Choral Society has been obliged to suspend operations for the time being, but the conductor, the Rev. C. C. C. Bosanquet, has kept alive musical interest in the district by training a class for special war fund concerts. The first of these was given at Upton Cross on January 20, and the programme included part-songs

by Barnby, H. Smart, Schumann, Burniston, and Hatton. On the following day Cury Glee Class, conducted by Mr. J. Richards, sang a programme of part-songs and glees; and on January 22, 'The Wishing Cup,' a charming Cantata for female voices, was creditably sung by Paul Church Girls' Club at Mousehole, Mrs. W. H. Tregurtha conducting. Stithians Choir, on January 27, sang the Cantata, 'King Saul,' at Mabe, along with anthems and quartets, conducted by Mr. L. H. Pascoe. The Bodmin Juvenile Choir repeated its performance of 'The Enchanted Isle' at St. Austell on February 2. Trelawny Male Choir, conducted by Mr. Matthew Clemens, gave a sacred concert at Lanner on February 4; and St. Austell Oratorio Choir, conducted by Mr. W. B. Smith, sang 'The Hymn of Praise' on February 8, with Mrs. Dunbar, Miss Linwood, and Mr. A. Maynard as principals. Delabole Male Choir was the chief attraction at a concert given at Delabole on February 14 in aid of Red Cross funds. Miss Mutton and Miss Richards were pianists, and M. Richard Debever played violoncello solos.

DUBLIN.

The chamber music recitals at the Royal Dublin Society, which concluded for the season with the pianoforte recital by M. de Greef on February 28, were given on January 24 by Miss Annie Lord (pianoforte), who played the Franck Prelude, Aria, and Finale, and Moussorgsky's 'Pictures at an Exhibition,' besides some Chopin, and Beethoven, Op. 31, No. 3. On January 31 the Brodsky Quartet played Tchaikovsky, Op. 22, Verdi in E minor, and Beethoven, Op. 18, No. 6. On February 7 Dr. Sinclair (Hereford Cathedral) gave an organ recital, playing Bach's Toccata, Aria, and Fugue in C, and pieces by Guilmant, Elgar, Karg-Elert, S. S. Wesley, Schumann, and Handel. On February 21 Dr. Esposito, Signor Simonetti, and Mr. Clyde Twelvetrees played Beethoven, Op. 11, Brahms, Op. 87, and the Saint-Saëns Violoncello Sonata, Op. 32.

On February 19, in the Antient Concert Rooms, Mr. Clyde Twelvetrees gave a concert for the Hospital Supply Depôt in Merrion Square, at which his string orchestra performed. The soloists were Madame Cosslett-Heller, Miss Jean Nolan, Mr. Percy Whitehead (vocalists), and Miss Nora Bodkin (violoncello).

On February 10, at Oaklands, Rathgar, in aid of the Blinded Soldiers Fund, an interesting performance of Liza Lehmann's 'In a Persian garden' was given, with scenery and appropriate costumes. Mr. Lennox Robinson, late of the Abbey Theatre, was the stage-manager. The vocalists were Mrs. Levitt, Miss S. Solomons, Mr. Robert Harrison, and Mr. T. W. Hall. Mrs. James Duncan accompanied.

EDINBURGH.

Mr. Hamilton Harty appeared as conductor at the Orchestral Concert on January 17, when he enhanced the reputation he made here last year. The programme included Wagner's 'Faust' Overture, Berlioz's 'Queen Mab' Scherzo, Dvorák's Symphonic Variations, and Tchaikovsky's No. 4. On January 24, the promised performance of Bantock's 'Hebridean' Symphony did not take place, the only novelty being Arensky's Variations on a theme of Tchaikovsky's. Madame Licette was the vocalist. At the last concert of the series, on January 31, Madame Renée-Chemet introduced Waddington Cooke's 'Rhapsodie Anglaise' for violin and orchestra, and gave an exquisite interpretation of Mendelssohn's Concerto, Op. 64. While the series has not been financially successful, much artistic éclat has attended the undertaking, Mr. Emil Mlynarski having acquired great control over the band, and not a few but many memorable performances having been given. The success of Mr. Horace Fellowes as leader should here be recorded.

The 'Historical' or Reid University Concerts have also been a great artistic treat. The third and fourth took place on February 4 and February 16 respectively. The former illustrated 'The groups and composition of the full orchestra,' and the latter 'Works for clarinet, pianoforte, and voice by Brahms.' Three 'Symphoniæ Sacræ' by Schutz were performed, one being for bass voice, four trombones, and organ. The vocalists were Messrs. D. Jones, F. W. Tayler, and W. Saull, the corni di bassetto players Messrs. Charles and Haydn Draper. The Sonatas for Clarinet and Pianoforte were Op. 120, No. 2, and Op. 120, No. 1.

The University authorities have authorised Prof. Tovey to inaugurate a new series of three concerts. The scope of these 'New Reid Concerts' will be entirely different from the 'Historical' Concerts. They will aim at introducing and selecting works in a spirit rather of experiment and research than of fashion. The first was given on February 12, and included compositions for flute by General Reid (founder of the Chair of Music), Fantasia in C minor, Six-part Fugue, Sonata for Flute, Violin, and Continuo, by J. S. Bach, Quintet for Pianoforte and Strings, Schumann, Variations on a theme by Gluck, for Flute and String quartet, and Preludes for Pianoforte by G. Von Brucken Fock, a living Dutch composer.

Miss Agnes Nicholls, Miss Lucy Nuttall, Mr. Alfred Heather, and Mr. Frederic Austin, vocalists, Miss Marie Novello, solo pianoforte, Mr. A. Sammons, solo violin, and Mr. Hamilton Harty, accompanist, appeared at the Harrison Concert on January 29. Many excellent concerts have been given during the month of more than local interest. Only one of these, however, calls for special mention here. It was held under the auspices of the High Constables of the City on February 18, and Madame Stralia, M. Jean Vallier, M. Leo Strockov, violin, and Madame de Vos, a Belgian pianist, took part in the programme.

A first performance at Edinburgh of Marchetti's Opera 'Ruy Blas' was given in the King's Theatre by the O'Mara Opera Company. Mr. Henry Thomson appeared in the title-rôle, and Miss Florence Morden took the part of the Queen.

GLASGOW.

On January 25 the Choral Union and Scottish Orchestra, under Mr. Warren T. Clemens, gave a first performance in Glasgow of Coleridge-Taylor's 'A Tale of Old Japan,' Parry's 'Blest Pair of Sirens,' and, at these concerts, Elgar's 'Go, song of mine.' Probably the first-named work is not perfectly suited to a choir and orchestra of such large dimensions, but nevertheless a satisfactory performance must be recorded. The solo music was given by Miss Mary Leighton, Mr. John Adams, and Mr. Hutton Malcolm. The choir was heard to best advantage in 'Go, song of mine,' in the preparation of which Mr. Clemens had evidently taken the utmost pains, with the result that the standard of a Festival performance was easily secured. One cannot help feeling that for the adequate presentation of modern choral music the Choral Union would benefit immensely by considerably reducing the number and increasing the proficiency of the performing members.

The outstanding event of the present musical season was the production of Bantock's 'Hebridean' Symphony at the fourteenth concert on February 1. For the better understanding of the new work the management admitted subscribers to the final rehearsal on the day of the concert, and this must have been of immense advantage to the large number who availed themselves of the privilege. The work (an analysis of which appears on p. 147) cannot be understood or fully appreciated at a first hearing; indeed, Mr. Bantock's conception of a symphony is so far removed from classical models that established ideas will require considerable revision before its full value can be realised. The preparation of such a work makes the severest demands on both conductor and band, and Mr. Mlynarski must be congratulated on the performance he secured. The trumpet part in the third section proved almost too much for the performers, but we understand this difficulty will be obviated in future by increasing the number of players.

It was not altogether surprising to find that the new Symphony headed the list in the voting for the plebiscite programme given on February 5, securing 420 votes—almost double the number given to some hardy annuals. This is partly a compliment to Mr. Bantock, partly because the work is based on Scottish melodies, and largely because the first performance took place immediately before the plebiscite concert. The annual plebiscite performance of the Overture to 'Tannhäuser' duly took place. Miss Flora Woodman, who was solo vocalist, considerably increased the high

reputation she has gained here. A newly-formed party, the Scottish Orchestra Quartet (Messrs. Fellowes, Magrath, Haigh, and Withers), gave an initial concert before a large and enthusiastic audience on February 10. The possibilities of the new Quartet are very great. Mr. Mlynarski as viola player joined the other players in an excellent performance of a Mozart Quintet, Mrs. Withers took the pianoforte part in some concerted music, and Miss Flora Woodman was solo vocalist.

Mr. A. M. Henderson, the organist of Glasgow University, who has done excellent work in introducing to this country hitherto unknown Church music by Russian composers, gave a lecture-recital in Westbourne Church on February 16. The choral pieces sung by the choir of the church, augmented for the occasion, included numbers by Tchaikovsky, Balakirev, Arensky, Kalinnikov, Nikolsky, and Rachmaninov, and such a distinctive and unique programme has probably never before been given at any church concert. The evening's music was much enjoyed by a large audience.

LIVERPOOL.

It was a reminder of the strange times in which we are living to note that Mr. Adrian Cedric Boult appeared as conductor of the eighth Philharmonic Concert on January 25, 'by kind permission of the Military Authorities.' Mr. Boult is the first soldier of the new Army to conduct a Philharmonic Concert, and he is also one of the youngest conductors who have assumed command over the Society's forces. He certainly made good use of his opportunity, and strengthened the position he has so fairly won at his own Orchestral Concerts. The programme opened with Bach's 'Brandenburg' Concerto in G, for strings, followed by Haydn's Symphony in E flat, No. 99 (No. 10 of the Salomon set), the Suite of Four Old Flemish Folk-songs by de Greef, and Sir Hubert Parry's Symphonic Variations in E minor. There may be nothing sensational in such a list, but Mr. Boult does not belong to the sensational order of conductors. He is firstly a musician, keenly sensitive to the beauty of a thought or the turn of a phrase, and less concerned with outward posing of however graceful a description. He showed an easy command over his orchestral forces, which were kept well in hand, except perhaps in the case of the Bach Concerto, in which the speed was too perilously fast for absolute clearness. Chief interest, and that not only by reason of its novelty, centred in de Greef's Suite, which utilises with considerable invention the alternate tenderness and vigour of four such characteristic melodies as 'The solitary rose,' 'Hoepsasa,' 'Wounded is my heart,' and 'The Duke of Alva's Statue.' In this Suite the eminent Belgian pianist shows unexpected skill as an orchestral colourist. As solo pianist in Liszt's 'Hungarian Fantasia,' the wonderful boy Solomon played with prodigious technical mastery. In other items which required a deeper note of feeling this quality was by no means lacking, but he gave the impression of being chiefly concerned with exploiting his executive powers, of whose development his performance gave astonishing proof. The Belgian baritone, M. Arthur Steurbaut, of the Lyric Theatre, Antwerp, sang very acceptably in songs by Diaz, Benoit, and Bizet, and the choir evidently pleased a section of the audience by nimbleness and agility in 'Now is the month of Maying,' sung at a breathless speed, which would probably have moved old Thomas Morley to use strong language.

The ninth Philharmonic Concert, on February 9, was conducted by Mr. Landon Ronald, whose version of the 'Hebrides' Overture was, for him, curiously sedate. He reserved impressionistic features of high lights and deep shadows for music where they are less suggestively needed, viz., Beethoven's seventh Symphony. One appreciated this conductor's characteristic outlook more when applied to the picturesque glitter of Tchaikovsky's 'Capriccio Italien' or to the varying moods of Arensky's 'Silhouettes,' a series of charming miniatures whose wearing qualities, as of other exceedingly clever modern music, one is disposed to doubt. Miss Rosina Buckman, as the vocalist of the evening, was less effectively heard in Micaela's song than in Puccini's 'Un bel di' from 'Madame Butterfly,' which she sang with fine feeling and considerable vocal beauty. The items which probably gave most pleasure were two numbers from Elgar's 'From the Bavarian Highlands,' of which the 'Dance' and 'Lullaby' were delightfully sung and played.

At the fifth concert of the Akeroyd Symphony Orchestra's series, on February 1, Mr. Akeroyd directed an excellent performance of Tchaikovsky's fifth Symphony, in which notable assistance was given by string players from the local Società Armonica, one of the oldest amateur instrumental combinations in the country, whose work, for various reasons, is at present suspended. The exceptionally large array of players which Mr. Akeroyd ably conducted on this occasion also found congenial exercise for their skill in Dvorák's 'Carnival' Overture, and two Wagner items which some people think might at present enjoy a rest. At any rate, the 'Tristan' Prelude and the Prelude from 'Lohengrin' belong to pre-war music not noticeably tainted with the mark of the German military beast. The vocalist was Madame Stralia, whose brilliant vocalisation was fully displayed in Rossini's 'Semiramide' air 'Bel raggio.' Dramatic art was also shown in her singing of Puccini's anguished 'Vissa d'arte.'

The sixth and closing concert of the Akeroyd series on February 15 was distinguished by M. Pachmann's performance of Chopin's E minor Pianoforte Concerto, in which, no matter what eccentric antics he indulged in, the great pianist played not only with sparkling, machine-like accuracy, but also with all the engaging finesse of touch and tone which has made him so famous a Chopin exponent. It was a performance in which the orchestra played a self-effacing and tactful part that drew forth effusive commendations from the chief performer, than whom no one enjoyed the proceedings more.

In Mendelssohn's 'Ruy Blas' Overture, Edward German's exhilarating 'Welsh Rhapsody,' and Liszt's 'Les Préludes,' the fine orchestra played exceptionally well. The Rhapsody in particular provoked torrents of applause.

By this season's successful concerts Mr. Akeroyd has well sustained the reputation as a conductor and programme-framer he has long and efficiently held. It is sufficient testimony to the popularity and stability of the undertaking that Messrs. Cramer, as agents, have already issued subscribers' order-forms, returnable in September, in view of next season.

The Garden Suburb Musical Society is at present short of a suitable hall, the building of which is unavoidably postponed. But it possesses some excellent choral material among its residents, who are also able to provide friendly instrumental help as well as form the audience. There was, therefore, much to the credit of the choir of forty and to all concerned in the performance of 'Hiawatha's Wedding-feast,' on January 29, which was conducted by Mr. William Makin, with Mrs. J. E. Pratt as pianist, and seven string players led by Mr. H. S. Makin. The tenor solo 'Onaway, awake' was expressively sung by Mr. W. H. Armstrong, of the Cathedral choir, and the programme concluded with Elgar's fine chorus 'It comes from the misty ages,' from 'The Banner of St. George.'

For Mr. Percy Harrison's third concert, on January 26, the usual liberal programme was provided both in quality and quantity. It was sustained by excellent artists, the mention of whose names suffices. They included Miss Agnes Nicholls, who sang finely, especially in Puccini's pathetic and dramatic 'Un bel di,' Miss Lucy Nuttall, Mr. Alfred Heather, and Mr. Frederic Austin, who gave an impressive performance of the Prologue from 'Pagliacci.' Pianoforte solos by Miss Marie Novello, and violin solos by Mr. Albert Sammons, completed the scheme, which had the advantage of Mr. Hamilton Harty's artistic pianoforte accompaniments. His songs 'At Sea,' and 'Sea Wrack,' with Bantock's 'Hymn to Aphrodite,' presented interesting features of individuality of thought and vocal expression.

The programme of the third concert of the Rodewald Concert Club on January 31 was sustained by Mr. Frederic Brandon (pianoforte) and Mr. Vivian Burrows (violin), whose technical and artistic powers were combined in interesting performances of Grieg's Sonata in F major, Op. 8, Brahms's Sonata in G, Op. 78, and César Franck's Sonata in A major, of which latter noble work, as well as of the Grieg Sonata, the extremely able exponents gave delightful interpretations. By their own initiative the players supplemented their printed pieces with two manuscript movements composed for pianoforte and violin by

Ernest Bryson, the second of which, a buoyant Scherzo, especially pleased by its direct aim and sustained interest, qualities which the previous slow movement lacked. The artistic finish of the performances was all the more remarkable by reason of the difficulty of combined rehearsals, for Mr. Brandon is at present fully occupied in munition making in a Yorkshire factory. He is a pianist of great personality, and Mr. Burrows as a violinist is a player of similar gift and attainment.

For the benefit of the Institute for Sailors and Soldiers who have been Blinded in their Country's Service, the orchestra and choir of the Philharmonic Society combined in a performance of 'Elijah' on February 16, which was ably directed by Mr. R. H. Wilson, with Mr. Vasco Akeroyd as leader and Mr. Branscombe as organist. The vocal principals were Miss Phyllis Lansdell, Miss Hilda Cragg-James, Mr. Alfred Heather, and Mr. Charles Mott. Chorally the performance was steady and impressive, if not thrilling. Mr. Mott, in the Prophet's rôle, sang very acceptably.

MANCHESTER AND DISTRICT.

The most prominent event of the past month was the joint engagement of Pachmann and Ysäye at Mr. Brand Lane's orchestral concert on January 22, under Sir Henry Wood's conductorship; probably the vacant seats could be counted on the fingers of one hand. Pachmann had not played here with the orchestra since his initial appearance, when he performed the same Concerto—Chopin in E minor—so the occasion had something of historic importance, and only those of an older generation could possibly have heard him under these conditions. His playing was of such a subdued character that, at times, even Sir Henry Wood's most delicate accompaniment obscured the pianoforte. To the latter-day student probably the occasion was quite as notable for its revelation of the potency of a reposeful style as of Pachmann's juggler-like power of coaxing from a pianoforte a tone more sweet and smooth than one had ever before dreamed possible: perhaps I should add that I had never heard him play before. And yet, writing a few weeks later, I have the conviction that as sheer interpretation of the genius of the composer, Ysäye's effort was on a loftier plane: he seemed continuously lost to all except the music's message. Pachmann was only intermittently so. For many besides the writer the evening was really memorable—one to be treasured.

The Hallé season fast draws to its close, and although there are signs that some of the expected novelties may have to be jettisoned, there has been much of first-rate importance in the programmes of the parent Society, and of the 'Proms.' Mr. Landon Ronald has been with us more this season than ever before, and the outstanding features of his conducting have been impressed more clearly on both band and public. With Sir Thomas Beecham in charge one is always conscious of a certain galvanic quality, whatever music he is playing: with Ronald there is an Olympian calm and serenity of manner nowhere better revealed than in 'Leonora' No. 3, or the Prelude to 'Gerontius.' And here may one pause to question the advisability of detaching the 'Gerontius' Prelude for a separate performance, leading as it does, without any break, into the body of the work. The composer once conducted at Gloucester Cathedral a performance which linked the Prelude with the music of the 'Angel's Farewell,' which was completely satisfactory as an artistic whole: but the Prelude alone hardly seems justifiable, any more than does the detachment of the tenor music, 'Take me away, and in the lowest deep,' sung under Ronald by Lieut. John Coates.

After Pachmann and Ysäye, much the most powerfully individual solo work has been done by Madame Renée Chemet, who played under Ronald on January 20 in the Lalo 'Symphonie Espagnole'; and on January 29, at the Bowdon Chamber Society (with R. J. Forbes) in the César Franck Sonata. Coming so soon after Ysäye, the comparison was wonderfully instructive. It is difficult to recall any soloist who throws so much of individuality into interpretation in such genuinely artistic and unobtrusive a manner as does Madame Chemet. That has been strikingly evident in all she has played at Manchester, and seemed more than usually manifest in a rhapsodic 'Fantasia on old English tunes' by Waddington Cooke.

Of new music heard for the first time during the last few weeks, I should be disposed to rank the Delius orchestral miniatures, 'Cuckoo in Springtime' and 'Summer Night,' along with Julius Harrison's settings for tenor voice and orchestra of William Morris's 'Chivalry' poems in a class by themselves. In the more virile of the series there is 'pomp and circumstance' without blatancy, whilst the tender beauty and pathos of 'Guendolen' stamp it as one of the most genuine inspirations of recent years. The composer conducted (February 10), and was fortunate in having Lieut. John Coates to introduce them. Sir Thomas Beecham's programme (January 27) was a series of studies in Romantic music—César Franck's 'Chasseur Maudit,' Bax's 'Faëry Hills,' Tchaikovsky's 'Letter Scene' ('Eugen Onegin'), culminating in the Paris version of the 'Venusberg' music—a masterpiece of programme drafting.

There have been two resurrections of works not heard at the Hallé Concerts since the early 'eighties—Délibes's ballet suite 'Sylvia' and Cherubini's 'Grand Requiem,' the chorus parts of which bore the name 'Mr. Charles Hallé.' The 'Requiem' (heard on February 17) had little interest except as throwing a curious light on the catholicity of Sir Thomas Beecham's taste; the choir is a much more expressive instrument in his hands than we have been accustomed to, although it hardly yet ranks among the elect bodies of the North. Sir Thomas included in this same programme Wilbye's madrigal 'Sweet honey-sucking bees,' sung by fifty to sixty voices only, and afforded an interesting glimpse of his method of approach to such music; needless to say it was non-traditional. It did not secure that just balance between steadiness of rhythmical movement and intensity of expression; the latter was gained at the expense of the former, and he perpetrated a too audacious bit of editing when in bar 92 he insisted on the tenors singing not D, E natural, F, but D, F, F (*vide* last two bars p. 48 Novello edition). Lately various matters have conspired to bring to wider public notice the work of several Manchester and district choirs; in recent weeks the Ancoats Girls' Choir, Manchester Orpheus Male-Voice Society, Manchester Vocal Society, and Stockport Vocal Union have all given proof that, despite the disturbance in ideal balance created by war conditions, they are, like the larger Hallé and Philharmonic Choirs, doing work which falls only a little short of their 'best possible.' Restrictions of paper supply prevent mention of the concerts of 'Proms.', Harrison, Brodsky series, &c.

NEWCASTLE AND DISTRICT.

The second of the series of Bach Concerts organized by Mr. W. G. Whittaker, was given in the Newcastle Central High School for Girls on Saturday, February 5, when the Hall was again filled to overflowing. The programme consisted of three Church Cantatas, 'The Magnificat,' 'From depths of woe I call on Thee,' and 'Thou Guide of Israel'; the eight-part Motet 'Come, Jesu, come,' and the Pianoforte Concerto in D minor. The choir consisted of only twenty-four carefully selected voices, and the volume of tone in the Motet, with only three voices to a part, was remarkably full and resonant. With a band of about a dozen strings, plus a pianoforte, the balance was excellent, and helped one to realise the conditions of performance in the composer's day. Mr. Whittaker has infused his own enthusiasm into his forces, and the performance altogether was notable for the earnest spirit in which everyone concerned combined to realise the true effect of the music—an effect which is spiritual rather than material, and in striking contrast to the results produced by music in the style of Handel. The soloists were Miss Ella Stelling, Miss Robina Burn, Mr. John Vine, and Mr. Ernest J. Potts, who all sang with the same artistic earnestness and conviction. Mrs. Bainton played the Concerto with great refinement of touch and fine rhythmic flow, and Mr. Alfred Wall led the orchestra. The last of the series will be given on March 25, when three other Cantatas will be sung ('Christ lay in death's dark prison,' 'Come, Redeemer,' and 'I my Cross will gladly carry'). The Motet, 'The Spirit also helpeth us,' the Italian Concerto, and the Concerto in C minor for two pianofortes and strings, will also be included in the programme.

NOTTINGHAM AND DISTRICT.

Miss Cantelo gave a chamber concert on January 21, which received such substantial support that a handsome amount was handed to a local war fund. Miss Cantelo was supported by the London String Quartet in Schumann's Quintet in E flat, which was magnificently performed. The Quartet was also responsible for a charming performance of Beethoven's Quartet in C minor (Op. 18, No. 4), as well as for two movements by Joseph Speaight, and Dr. Frank Bridge's 'Londonderry Air.' As pianoforte soloist Miss Cantelo contributed two Chopin items with exquisite taste. Vocal contributions by Mr. Robert Radford, accompanied by Miss Cantelo, were much appreciated, and added largely to the success of a unique Nottingham concert.

Brahms's 'Requiem' was given on the afternoon of Sunday, January 23, by the Congregational Church Choir at Hucknall, and some numbers were repeated at the evening service. The solos were taken by Mrs. Kaye and Mr. Harold Glover. Mr. J. Munks conducted Funeral Marches by Chopin and Mendelssohn, and Mr. C. E. Blyton-Dobson played Harwood's Sonata in C sharp minor.

The Bingham Choral Society gave a very successful concert on January 27 for the benefit of the British Red Cross Society, when the chief item of interest was Sir Hubert Parry's Choral Ode, 'War and Peace.' The soloists were Miss Marguerite Dickenson, Madame Farnsworth, Mr. Ernest Fisher, and Mr. Charles Keywood. Mr. H. Pilling directed, and Mr. Doncaster accompanied.

The Nottingham Sacred Harmonic Society gave a fine performance of 'Hiawatha' on February 3, under the direction of Mr. Allen Gill. The soloists were Miss Carrie Tubb, who was in magnificent voice, Mr. Frank Mullings, and Mr. Thorpe Bates. The choir, though somewhat depleted and unbalanced by the war-strain, did excellently, and the orchestra, led by Mr. Wynne Reeves, gave of its best.

Spohr's 'Last Judgment' was given at Redcliffe Road, Nottingham, on February 6, when the solos were undertaken by Miss Nellie Cox, Miss Ethel Lymberry, Mr. J. H. Foster, and Mr. Marston. The organist, Mr. A. Wright, was assisted by Mr. Maltby on the timpani. On the same date 'Christ and His Soldiers' (Farmer) was given at the Central Mission, Halifax Place.

At the Albert Hall, Nottingham, on February 14-18, Mr. Bernard Johnson inaugurated a Chamber Concert week, with two performances daily in the afternoon and evening. The scheme was bold, and deserving. The object was to give artists an opportunity to earn a fee in return for much voluntary work, as well as to give chamber music a popular opportunity. The works presented in the afternoon were repeated at popular prices in the evening. The announced programmes included Mozart's Quartet in D and Beethoven's in C major (Op. 59, No. 3) on February 14; Brahms's Quartet in C minor (Op. 51) and Tchaikovsky's Quartet in D major (Op. 11) on February 15. The artists were Mr. Fred Mountney, Mr. W. H. Whitehead, Mrs. Marshall, and Mr. Edwin Thorpe. On February 16 the Misses Una and Irene Truman were heard in Bach's Concerto for two pianofortes and Arensky's second Suite for two pianofortes; and on February 17 the programme included Brahms's Pianoforte Quartet with Miss Cantelo as pianist, and Mozart's Clarinet Quintet with Mr. A. J. Bock as the wind-soloist. On February 18 Miss Alice Hogg was heard in the Schumann Pianoforte Concerto, and Mr. Thorpe in Rubinstein's Violoncello Sonata.

SHEFFIELD AND DISTRICT.

At the second of Miss Zoe Eileen Addy's Chamber Concerts, given at the Victoria Hall on February 3, the concert-giver and Mr. Claud Biggs were associated in an earnest and well-studied performance of Brahms's Sonata for pianoforte and violin in A, Op. 100. They secured a sympathetic ensemble not only in technique and precision, but in style and in a unified handling of the feeling of the work, which made it constantly charged with interest.

Miss Addy has peculiar gifts as an interpreter of the older classical masters. She is happiest when working out logical design and development, and seizes the import of a work in the large. In some solos by Sammartini, Couperin, and De Fesch, edited by Salmon, Elman, and others, this predilection for strict form was further shown, and she played a group of modern pieces, including a 'Merry Reel' by Stanford, with much point and effect. Mr. Biggs excels in fugue-playing. An example by Handel (in E minor) and a group from Bach's 'Forty-eight' displayed also in his case constructive instinct and a sense of climax allied with the utmost clearness in part-playing. Miss Daisie Evans, who sang Ivor Atkins's fine song 'Too Late,' a group of Eric Coates's 'Shakespearean Songs,' and other art-songs, won high favour by the expressive beauty of her voice, and by the high intelligence of her interpretations. She is a singer of great artistic promise.

Miss Winifred Rowbotham gave a clever and in some respects an individualised performance of César Franck's 'Symphonic Variations' at the fourth of her recitals. She laid stress on the mystic, 'other-worldly' character of the beautiful Concerto, which she treated throughout all its divisions with imagination and insight. The orchestral parts were played on another pianoforte by Mr. Claude Crossley, who minimised as far as possible the disadvantages consequent on such an arrangement. Mr. Maurice Taylor gave a spirited performance of Saint-Saëns's Violoncello Concerto in A minor.

At the weekly Wednesday 'Five o'clock' Concerts, organized by the Misses Foxon, some unfamiliar music has been heard. Miss Valerie Parkin, a soprano of fine sensibility, sang Franck's 'La procession,' 'Ninon,' and 'La printemps.' In these, and in some songs by Charpentier, Nicholas Gatty, and Stanford, she showed a versatile range of equipment. Miss Minnie Wilson and Mr. Allan Smith played with great warmth of colouring Dvorák's Sonata for pianoforte and violin, Op. 57, and Miss Wilson, a pianist of super-delicacy of style and penetrating insight, was heard in some Chopin pieces. Dr. Somervell's Song-cycle, 'James Lee's wife,' was sung with a sense of its poetic import and with good musical tone by Miss Blanche Napier. Vocal duets by Miss Parker-Machon and Miss Ena Roberts revealed an almost ideal partnership in both quality of tone and perfect ensemble. Schumann's Pianoforte Trio in D minor, played by Messrs. Allan Smith, Collin Smith, and Cyril Cantrell, and César Franck's Sonata in A minor for violin and pianoforte, played by Miss Ethel Griffith and Miss Ethel Cook, are also to be included among the interesting performances at these successful concerts.

YORKSHIRE.

LEEDS.

At the Leeds Saturday Orchestral Concert on January 22 a special distinction was given to the programme by the inclusion of Mr. Hamilton Harty's 'Irish' Symphony, which he then conducted for the first time since its thorough revision. In its original form it may be remembered that it won the prize at the Irish Musical Festival of 1904, but it has recently been for all practical purposes rewritten, little more than the themes remaining of the original. These are in some cases actual Irish tunes: 'The Croppy Boy,' 'The Blackberry Blossom,' 'The Boyne Water,' 'Drahareen-o-Machree' (Little brother of my heart), and 'The girl I left behind me,' about which, as readers of the *Musical Times* in 1913 will recollect, the musical antiquaries still dispute vigorously. The other melodies, though the composer's own invention, are conceived in a truly national vein, so that the Symphony is a thoroughly 'Irish' Symphony, perhaps even more distinctively Hibernian than the Irish Symphonies,—both fine works,—of Sullivan and Stanford. Mr. Harty's is a very attractive work. Without attempting any great depth of expression, it is sincere in feeling and poetic in character, as well as very brilliant in effect. The Lento is full of charm, and very piquant is the Scherzo, in which 'The girl I left behind me,' played by piccolo and flutes, in fifths and fourths, reproduces a reminiscence of the composer's boyhood, when he used to hear the fifes, tuned in different keys, playing the melody in a fashion characteristic of the easy-going ways of the country. Under Mr. Harty's direction a capital performance was given, and it met with such enthusiastic approval that one trusts it may be repeated before the impression has quite worn off. The rest of the programme, conducted by Mr. Fricker, included Tchaikovsky's 'Capriccio Italien,' and the dances from

Borodin's Opera, 'Prince Igor.' Mr. Frank Mullings was the vocalist. At the next concert of the series, on February 12, Glazounov's C minor Symphony was added to the repertory of these concerts, and was evidently enjoyed, but the big audience was doubtless attributable to the appearance of Miss Fanny Davies, who played Grieg's Concerto in admirable style, with warmth and freedom. In some shorter solos she displayed her versatility, and gave a particularly brilliant performance of Debussy's Toccata. Mr. Fricker gave a very good all-round performance of the Symphony, and of familiar 'classics,' as they may both now be styled, like the Prelude and Liebestod from 'Tristan' and the great 'Leonora' Overture.

The Leeds Philharmonic Society has given two concerts during the past four weeks: on January 23 it gave a Sunday afternoon concert in aid of the Serbian Relief Fund, with a programme which made no undue concessions to popularity, since it included Verdi's beautiful 'Stabat Mater,' the Choral Dances from Borodin's 'Prince Igor,' and the 'Unfinished' Symphony of Schubert. A Fantasia on Serbian melodies by Rimsky-Korsakov was a novelty, and of course appropriate to the occasion. On February 2 the Society gave one of its ordinary concerts, Sir Thomas Beecham coming with the Hallé Orchestra to give a very fresh and varied programme. Mozart's 'Prague' Symphony was played with great finish and refinement, and proved a foil to the modern music of which the rest of the concert consisted. Balakirev's 'Thamar' and César Franck's 'Chasseur Maudit' illustrated programme music, and Borodin's 'Prince Igor' Overture was a welcome and unhackneyed example of the Russian School. Miss Carrie Tubb was the vocalist, and gave a fine interpretation of Verdi's version of the 'Willow' song from 'Otello.' At the Leeds Bohemian Chamber Concert on January 26, César Franck's fine String Quartet was the most prominent feature, Mozart's E flat Quartet (the fourth of the set dedicated to Haydn) being the other important work. These, and shorter pieces by Dr. Frank Bridge and Hugo Wolf, were sympathetically played by Mr. Alex Cohen, Mr. Buckle, Miss Simms, and Mr. Hemingway. At the mid-day recital at Leeds University, on February 1, Miss Doris Grover played the so-called 'Appassionata' Sonata, Fantasias by Chopin and Schumann, and some pieces by Medtner in excellent style; and at the recital on February 15 the Leeds Bohemian Quartet gave an excellent performance of Beethoven's first Quartet (Op. 18, in F). A concert on February 16 by choir-boys of the Leeds Parish Church calls for no more than a passing reference. It may suffice to say it served to illustrate the excellence of the material which the organist, Mr. Willoughby Williams, has at his disposal.

BRADFORD.

The Bradford Subscription Concert on January 28 was provided by the Hallé Orchestra, under Mr. Landon Ronald, whose programme recalled the days of the Richter Concerts, since it included two of the most famous Wagner pieces and the 'Pathetic Symphony'—of which an excellent performance was given. In the 'Abschied und Feuerzauber' Mr. Radford sang with great dignity, though the music lies a little beyond the effective part of his voice, and the Prelude and Finale from 'Tristan' proved as impressive as ever. Debussy's 'Nuages' and 'Fêtes' represented the later music. The next Subscription Concert, on February 18, was a miscellaneous one, Mr. Albert Sammons, Mr. Felix Salmond, and Mr. William Murdoch being the instrumentalists, and Miss Rosina Buckman and Mr. Campbell McInnes the vocalists. At the Free Chamber Concert on January 24, Mr. Midgley and Mr. Edgar Drake played Brahms's Violin Sonata in C, and gave enthusiasts an opportunity of closer acquaintance by repeating it at the close of the concert, so that, with the aid of his introductory remarks on the work, they would have a chance of really appreciating it. Sinding's Violin Sonata in E was also in the programme, and a pleasant feature of the concert was the refined interpretation of an admirable series of modern songs by Miss Patti Clayton. At the following concert, on February 7, the music was chiefly vocal, consisting mainly of duets, trios, and quartets for female voices, the singers being Miss Cockcroft, Miss Midgley, Miss Clayton, and Miss Violet Walker, whose ensemble was very finished. Beethoven's Violin Sonata in D, and Mr. Algernon Ashton's Three 'Phantasiestücke,' were played by Mr. Midgley and Miss Ada Sharp. On February 11 the Festival Choral Society, under Sir Frederic Cowen, gave a good all-round performance of Verdi's 'Requiem.' The choir and orchestra were very efficient, and the soloists, Miss Caroline Hatchard, Miss Mabel Corran, Mr. Webster Millar, and Mr. William Hayle, though not—with the exception of the bass—particularly well chosen for their task, were at least capable and artistic vocalists.

OTHER TOWNS.

At the Halifax Chamber Concert on February 11, Mr. Albert Sammons and Mr. Herbert Johnson played Violin and Pianoforte Sonatas by Brahms (D minor) and Franck, and were also heard in solos. The Hull Harmonic Society, on January 21, gave, under Mr. Walter Porter's direction, Hamilton Harty's 'Mystic Trumpeter,' with Mr. Thorpe Bates as soloist. The choral singing reached a higher level than usual, while the orchestra was heard to greater advantage in Elgar's 'Carillon,' the text of which was recited (in English) by Miss Ellen Bowick, an altogether admirable elocutionist, whose treatment of her part was in perfect taste, full of emotion yet artistically restrained. At the Janssen Subscription Concert at Hull, on February 14, MM. de Greef and Dambois played Beethoven's Violoncello Sonata in brilliant style. M. de Greef gave a fine reading of Beethoven's 'Thirty-two Variations' in C minor, and M. Dambois, in Saint-Saëns's Violoncello Concerto, showed his exceptional virtuosity. Miss Amy Evans was the vocalist. The enterprising Wakefield and District Choral Society, of which Mr. Percy Bligh is conductor, gave, on January 26, Hubert Bath's 'The Wake of O'Connor,' which was sung with spirit, the principals being Miss Felissa, Miss Eva Roberts, Mr. Herbert Teale, and Mr. Robert Radford. The 'Jena' Symphony, attributed to Beethoven, was also included in the programme.

Southport.—At the concert given on February 4 by the Orchestral Society under Mr. William Rimmer, the Symphony 'Pathétique' was a feature. Other items were the 'Danse Macabre' (Saint-Saëns), 'Pavane pour une Infante Défunte' (Ravel), and 'Scènes Pittoresques' (Massenet). Miss Gertrude Blomfield was the vocalist.

Stourbridge.—A fine performance of 'Elijah' was given on February 14 by the Stourbridge Concert Society, under the experienced direction of Mr. George Halford. The principals were Madame Annie Walker, Miss Mildred Jones, Mr. Frank Mullings, and Mr. G. R. Gibbs.

We are informed that the judges of the Musical Prize Competition arranged by the committee of a Fund for assisting Musicians in War-time, have awarded the prizes as follows: Prize of fifty guineas for an orchestral work to Mr. Eric Grant for his Suite in D; prize of twenty-five guineas for a String Quartet to Mr. H. Waldo Warner for his Quartet in C minor, Op. 15, No. 2.

Mr. Arnold Dolmetsch announces two concerts of Old Music to be given in the hall of the Art-Workers' Guild, 6, Queen Square, Bloomsbury, on Wednesdays, March 8 and 22, at six o'clock. The programmes announced are of great interest.

The (London) Madrigal Society's prizes for original Madrigals have been awarded as follows: First prize of £10 to Dr. C. H. Mervill, and the second prize of £5 to Mr. Herbert Howells, Bruce Scholar at the Royal College of Music.

The South-Western Choral Society performed 'Hiawatha's Departure' and 'The Banner of St. George' at the Battersea Town Hall on February 16. Mr. Arthur R. Saunders conducted.

The performance of Bach's 'St. Matthew' Passion music announced to be given by the London Choral Society at Queen's Hall on February 9, has been postponed to March 18.

The People's Palace Society (London, E.) gave a first-rate performance of German's 'Merrie England' (concert version) on January 22. Mr. Frank Idle conducted.

Mr. Thomas F. Dunhill will give a series of Chamber Concerts at Steinway Hall, on March 7, 14, 21, beginning each evening at 6.15.

His Majesty The King has accepted a copy of John Francis Barnett's new patriotic song, 'Old England.'

Answers to Correspondents.

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George M.—Why undertake to lecture on a subject regarding which you say you 'know very little'? We are sorry we cannot find time to supply you with the material. Try Grove's Dictionary.

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FREDERICK GEORGE SCOTT, 1ST CANADIAN DIVISION, B.E.F.

THE MUSIC COMPOSED BY
EATON FANING.

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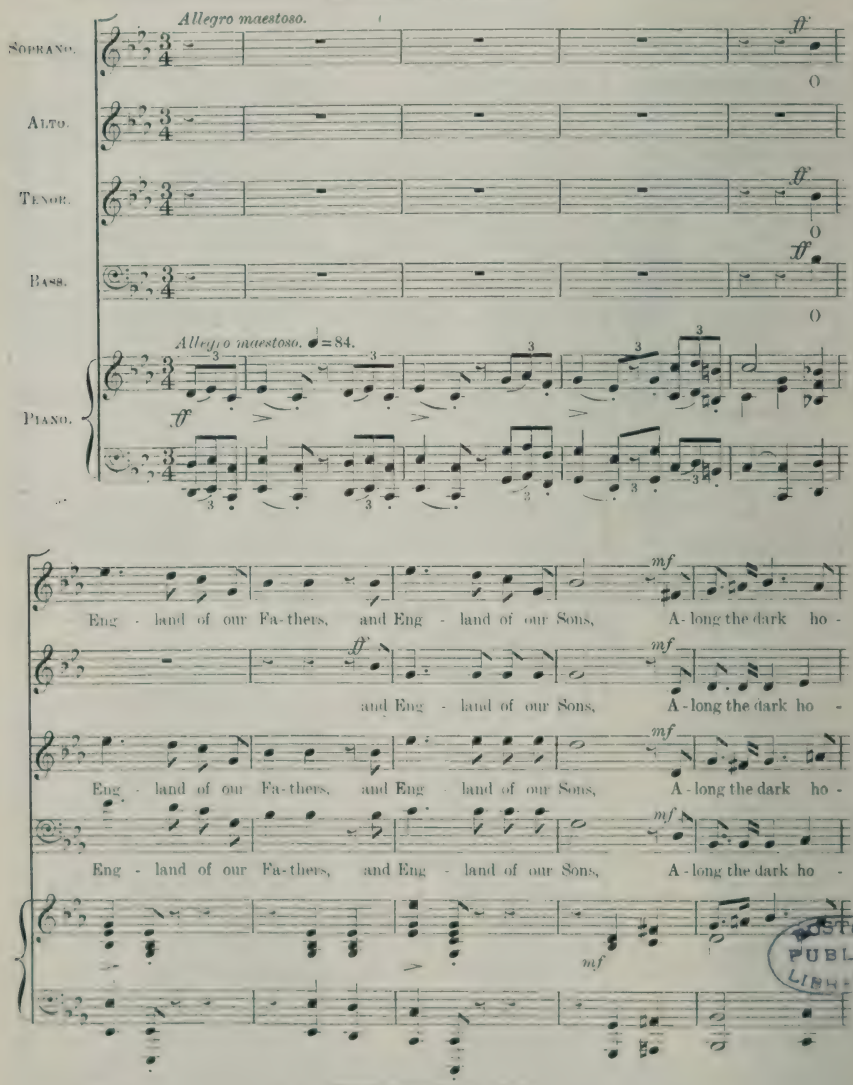
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Alto.
Tenor.
Bass.
Piano.
Allegro maestoso. ♩=84.
Eng - land of our Fa-thers, and Eng - land of our Sons, A-long the dark ho -
and Eng - land of our Sons, A-long the dark ho -
Eng - land of our Fa-thers, and Eng - land of our Sons, A-long the dark ho -
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cres. f

- ri - zon line the day - dawn glo - ry runs; For

cres. f

- ri - zon line the day - dawn glo - ry runs; For

cres. f

- ri - zon line the day - dawn glo - ry runs; For

cres. f ff f

cres.

Em - pire has been ours of old, and Em - pire ours shall be,— His

cres.

Em - pire has been ours of old, and Em - pire ours shall be,— His

cres.

Em - pire has been ours of old, and Em - pire ours shall be,— His

cres.

Em - pire has been ours of old, and Em - pire ours shall be,— His

cres.

ff

grip is on the world to-day, whose grip is on the sea.

ff

grip is on the world to-day, whose grip is on the sea.

ff

grip is on the world to-day, whose grip is on the sea.

ff

grip is on the world to-day, whose grip is on the sea.

ff ff

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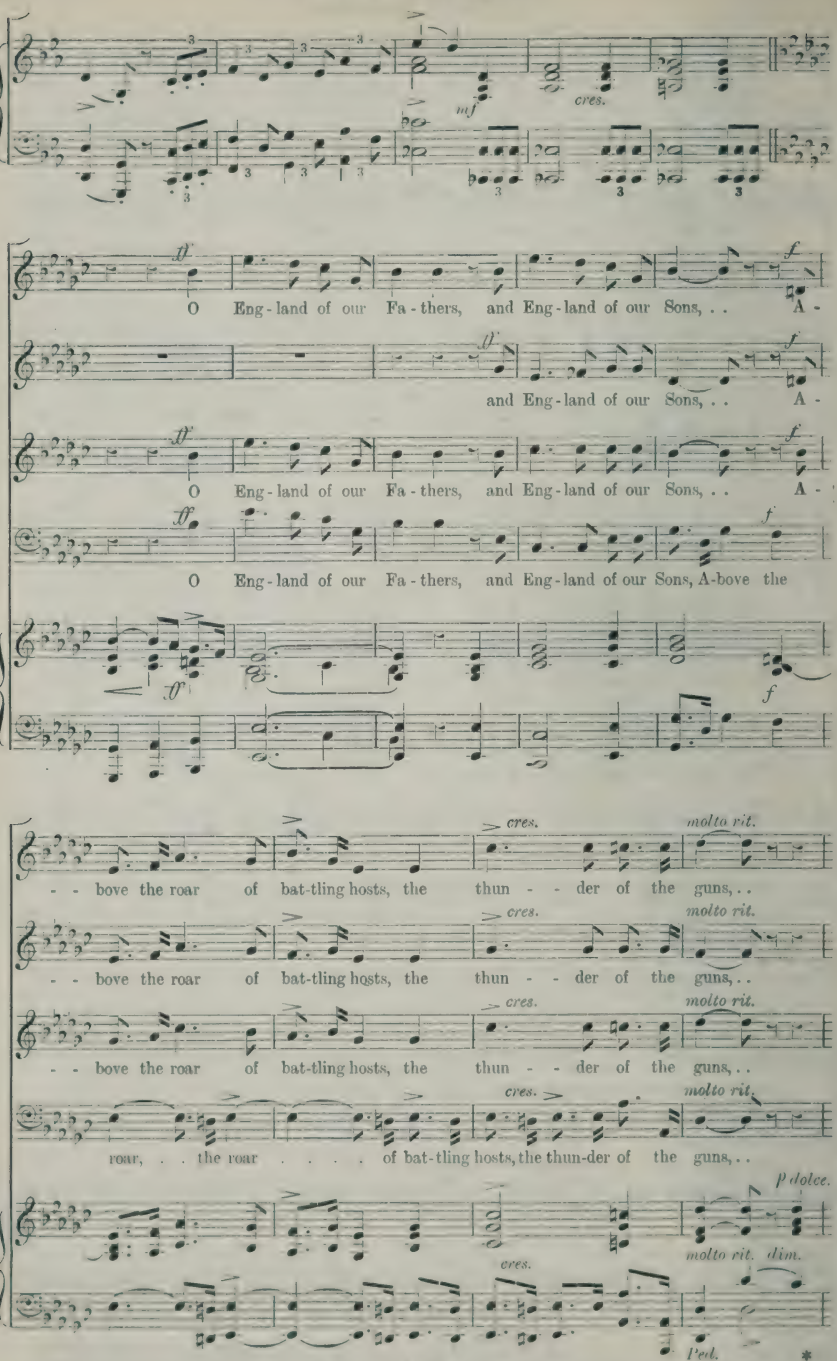
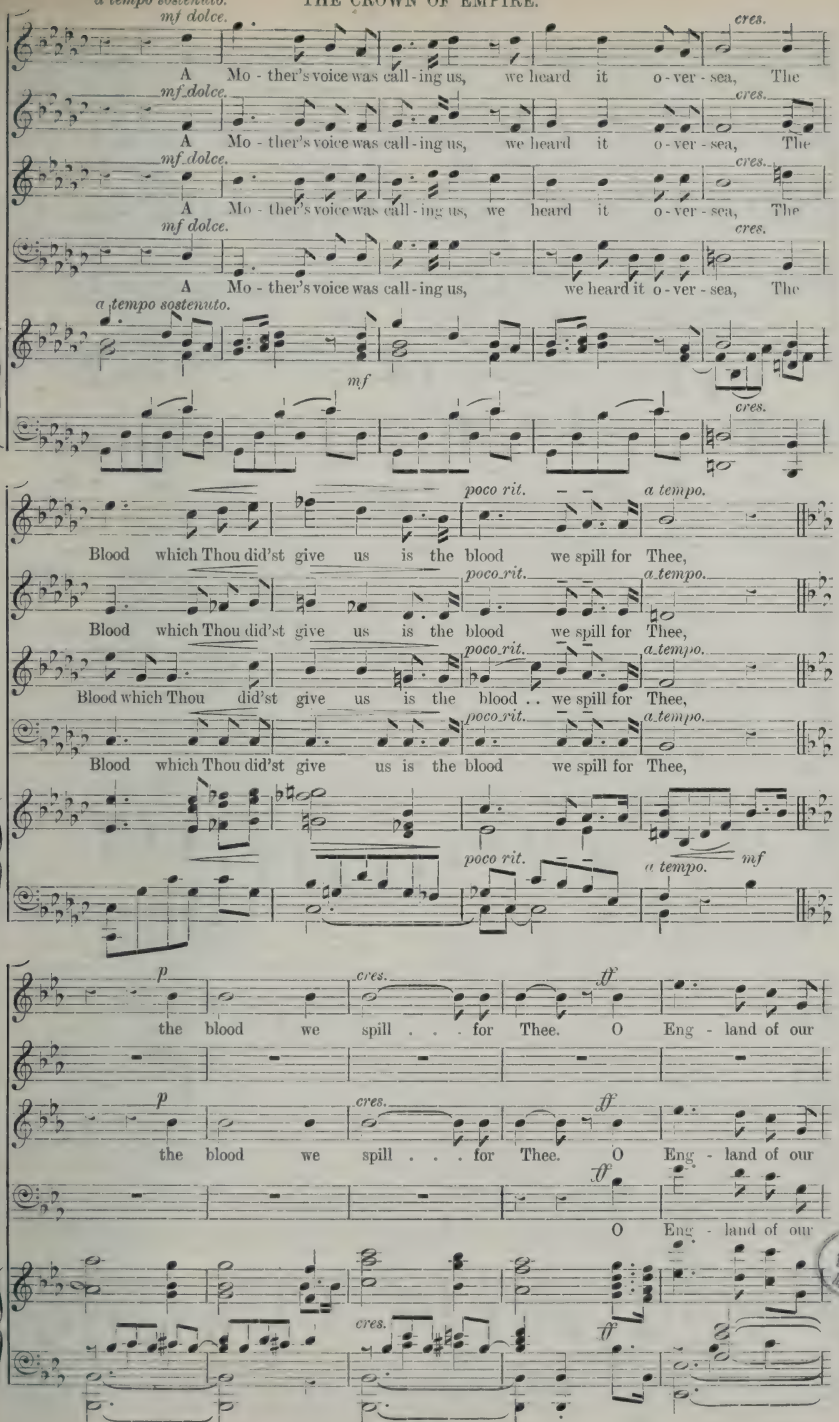
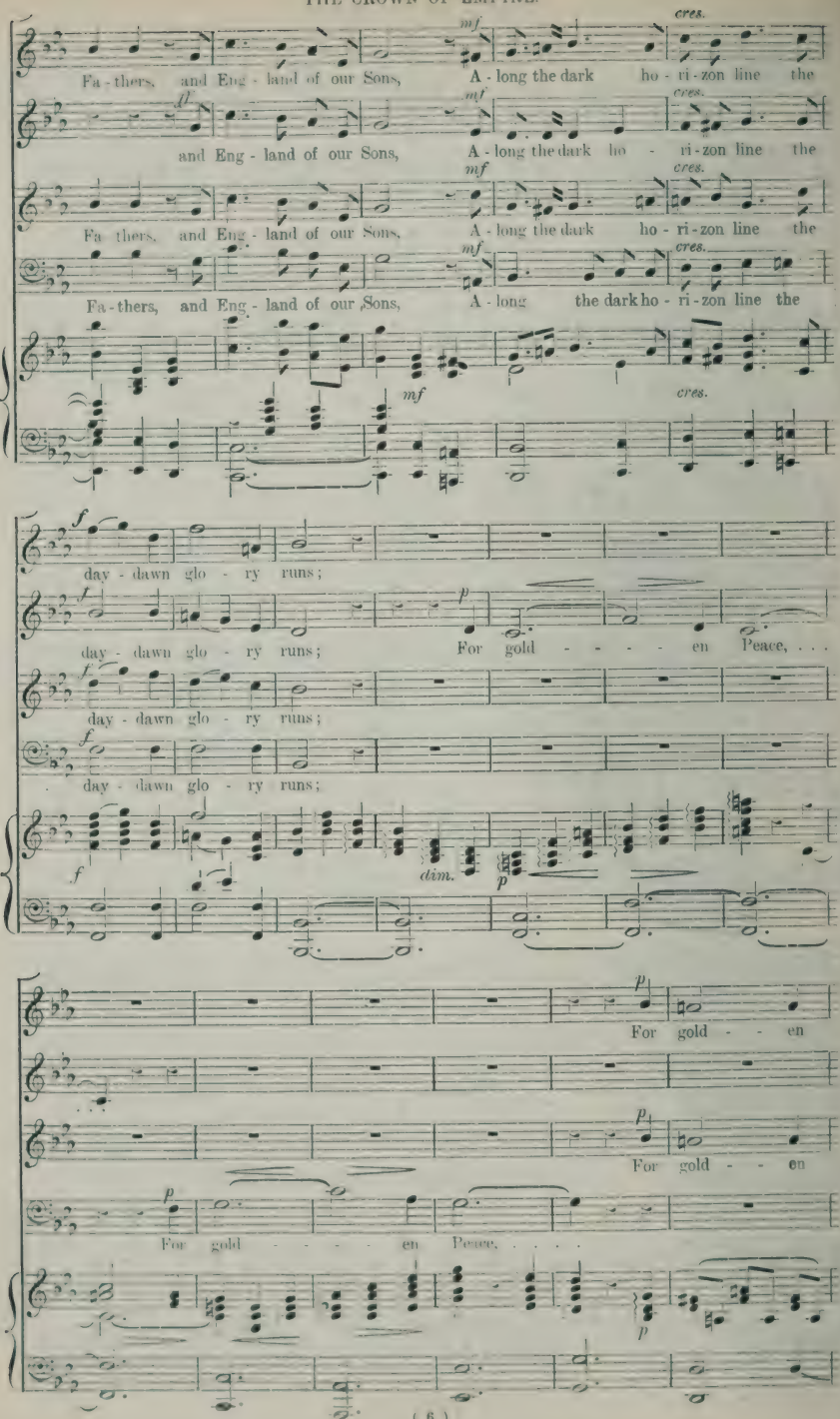
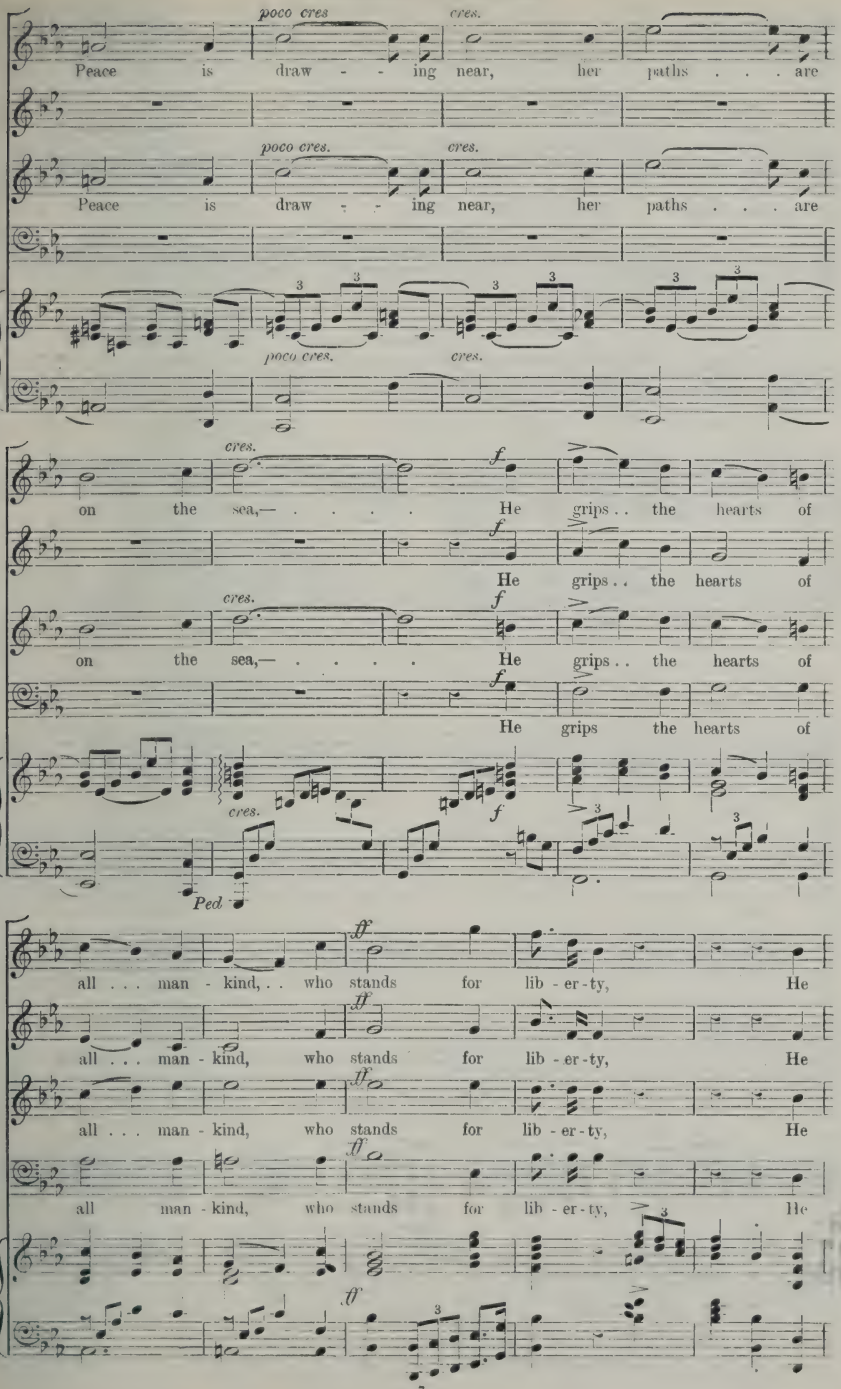
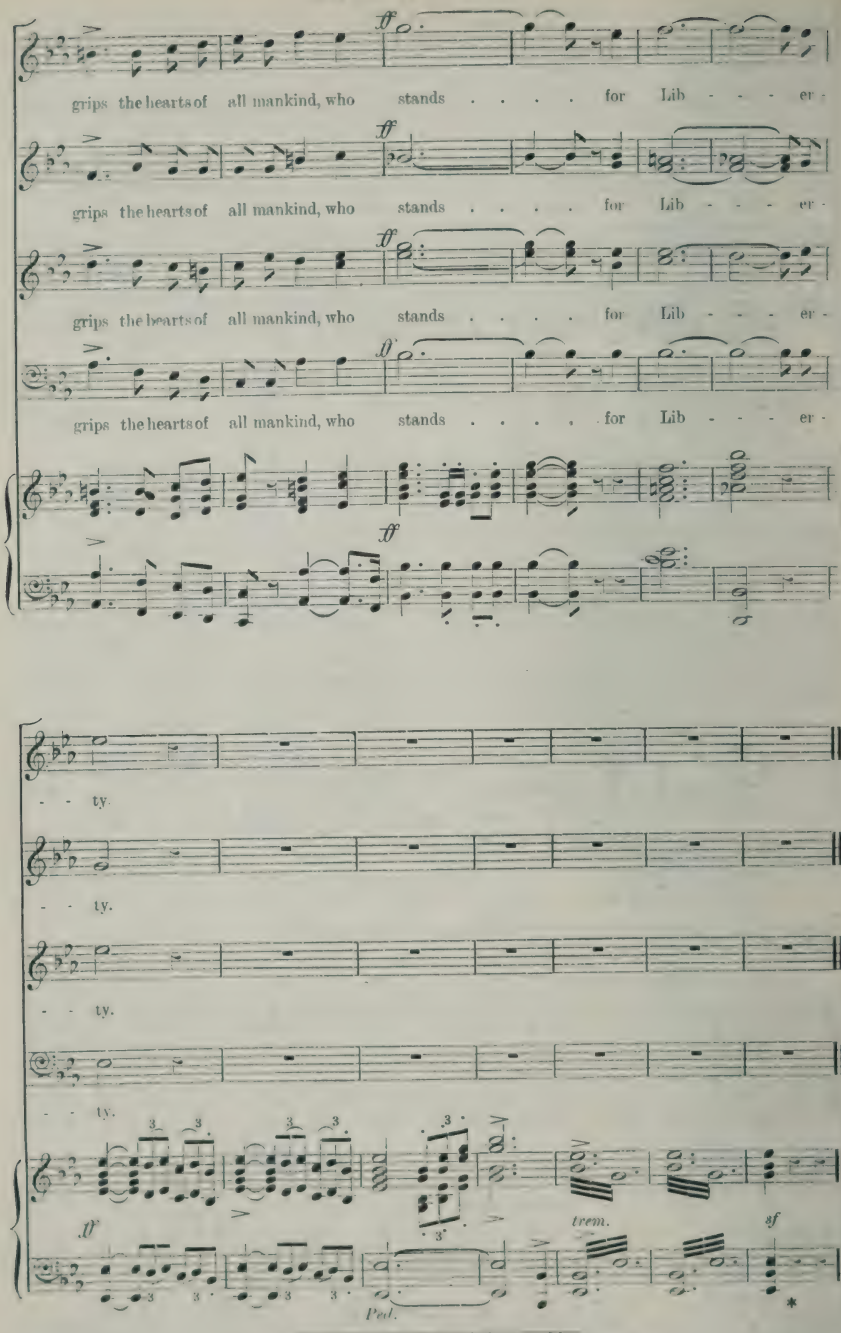

mf
cres.
ff
O Eng-land of our Fa-thers, and Eng-land of our Sons, . . A-
and Eng-land of our Sons, . . A-
O Eng-land of our Fa-thers, and Eng-land of our Sons, . . A-
O Eng-land of our Fa-thers, and Eng-land of our Sons, A-bove the
f
cres.
molto rit.
- - bove the roar of bat-tling hosts, the thun - - der of the guns, . .
roar, . . the roar . . . . of bat-tling hosts, the thun-der of the guns, . .
p dolce.
molto rit. dim.
Ped.
*


a tempo sostenuto.
mf dolce.
cres.
A Mo - ther's voice was call - ing us, we heard it o - ver - sea, The
mf dolce.
cres.
A Mo - ther's voice was call - ing us, we heard it o - ver - sea, The
mf dolce.
cres.
A Mo - ther's voice was call - ing us, we heard it o - ver - sea, The
mf dolce.
cres.
A Mo - ther's voice was call - ing us, we heard it o - ver - sea, The
a tempo sostenuto.
mf
cres.
poco rit.
a tempo.
Blood which Thou did'st give us is the blood we spill for Thee,
poco rit.
a tempo.
Blood which Thou did'st give us is the blood we spill for Thee,
poco rit.
a tempo.
Blood which Thou did'st give us is the blood . . we spill for Thee,
poco rit.
a tempo.
Blood which Thou did'st give us is the blood we spill for Thee,
poco rit.
a tempo.
mf
p
cres.
ff
the blood we spill . . . for Thee. O Eng - land of our
p
cres.
ff
the blood we spill . . . for Thee. O Eng - land of our
ff
O Eng - land of our
cres.
ff


mf
cres.
Fa - thers, and Eng - land of our Sons, A - long the dark ho - ri - zon line the
ff
mf
cres.
and Eng - land of our Sons, A - long the dark ho - ri - zon line the
mf
cres.
Fa - thers, and Eng - land of our Sons, A - long the dark ho - ri - zon line the
mf
cres.
Fa - thers, and Eng - land of our Sons, A - long the dark ho - ri - zon line the
mf
cres.
f
day - dawn glo - ry runs;
f
day - dawn glo - ry runs; For gold - - - - en Peace, . . .
f
day - dawn glo - ry runs;
f
day - dawn glo - ry runs;
f
dim.
p
p
For gold - - en
p
For gold - - en
p
For gold - - - - en Peace, ...
p


poco cres
cres.
Peace is draw - - ing near, her paths . . . are
poco cres.
cres.
Peace is draw - - ing near, her paths . . . are
poco cres.
cres.
cres.
f
on the sea,— . . . . He grips . . the hearts of
f
He grips . . the hearts of
cres.
f
on the sea,— . . . . He grips . . the hearts of
f
He grips the hearts of
cres.
f
Ped
ff
all . . . man - kind, . . who stands for lib - er - ty, He
ff
all . . . man - kind, who stands for lib - er - ty, He
ff
all . . . man - kind, who stands for lib - er - ty, He
ff
all man - kind, who stands for lib - er - ty, He
ff


grips the hearts of all mankind, who stands . . . . for Lib - - - er -
grips the hearts of all mankind, who stands . . . . for Lib - - - er -
grips the hearts of all mankind, who stands . . . . for Lib - - - er -
grips the hearts of all mankind, who stands . . . . for Lib - - - er -
ff
ff
ff
ff
- - ty.
- - ty.
- - ty.
- - ty.
ff
trem.
sf
Ped.
*

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Yours very truly
Geo. C. Martin

The Musical Times

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1916.

SIR GEORGE CLEMENT MARTIN.

1844-1916.

ORGANIST OF ST. PAUL'S CATHEDRAL,

1888-1916.

In our last issue we recorded briefly and with deep regret the death of Sir George C. Martin, M.V.O., Mus.Doc., which occurred on February 23 at his residence in Amen Court, in the precincts of the Cathedral. For some months previous to his death the condition of his health had not been satisfactory, but his overpowering craving to be up and doing enabled him to rally sufficiently to fulfil partly the duties of his post on St. Paul's Day, January 25. After that event he became gradually weaker, and he ended his long, honourable, and useful career as stated above.

As a musician he was above all things a distinguished church organist, proud of the dignity of his high position, and intensely devoted to his work. In fact he seemed to live, move, and have his being in the activities of the Cathedral. He was rarely to be seen at musical gatherings, but when he appeared at those of a social character he was always welcomed with honour and respect. His skilful and invariably successful management of the imposing State ceremonies that took place at the Cathedral during his regime proved him to be a resourceful organiser. He was not a prolific composer, but he enriched the musical repertoire of the Church with many expressive anthems and services which show command of modern harmonic idioms and display melodic power. The fine Te Deum in A which he wrote for the Thanksgiving Service held on the steps of the Cathedral in Queen Victoria's Diamond Jubilee year, was chosen for performance by many cathedral choirs in connection with King George's Coronation celebrations. In view of his command of the organ and his proved creative ability, it is strange that he did not compose for his instrument. He knew his limitations, and was content to do what he could do well. His skill as a church choir trainer was unique. The primer he wrote on 'The Art of Training Choir Boys' is a standard work on the subject. In his last days, when he may well have reflected on his life's work, it must have been a source of deep satisfaction to him to know that he had maintained the world-wide musical reputation of St. Paul's Cathedral services as it was left to him by John Stainer, his predecessor, and that he was able to bequeath so rich a heritage to his successor. An unostentatious and strong-minded man, he earned the respect and affection of his intimate friends and the devotion of his colleagues.

Below we print personal tributes from Mr. Charles Macpherson, the newly-appointed organist; Dr. W. G. Alcock, M.V.O., organist and composer to H.M. Chapels Royal, and assistant-organist of Westminster Abbey (who writes, in addition, on the funeral service); Sir Alexander Mackenzie, Principal of the Royal Academy of Music; Sir Frederick Bridge, C.V.O., organist of Westminster Abbey; and Dr. H. A. Harding, hon. secretary of the Royal College of Organists.

Personal Tributes.

It is with great diffidence that one faces the problem of writing about a good man and a friend of long standing; for, on the one hand, there is a danger of over-emphasising certain points which may not have been so apparent to other observers; on the other hand, there is the greater danger of not laying enough stress on widely-recognized characteristics.

Those who saw most of Sir George Martin will be agreed on two points. They will acknowledge how largely his life and habits were regulated by the dictates of real spiritual insight; and they will be conscious, too, of the wonderful belief he had in his friends, a faith almost childlike in its simplicity but intense in its ardour. This being so, it is difficult to convey to an outsider any adequate idea of the affection and respect with which he was regarded by his circle of intimates. Of a most refined and perhaps consequently sensitive nature, his deep and earnest character did not reveal itself to casual acquaintances; though no stranger ever went away without the feeling of having encountered a man who thought well before he spoke, and then said what he meant.

A man of long experience, his advice was often sought—and never in vain—by numerous fellow-musicians; and there are many who owe a debt of gratitude to his ripe and well-balanced judgment. He was always ready to give encouragement where deserved; but his sincerity forbade its bestowal in an unworthy quarter. Owing to the same characteristic he was also prepared, when needful, to administer a rebuke, though the act of doing so usually caused him much anxious forethought.

When he had any particular piece of work on hand, he brought to bear upon it a concentration of thought that gave the greatest possible consideration even to the smallest detail. Nothing was left to chance, and the smooth working of many of the special musical services was in no small measure due to his sagacious foresight.

The service held on the steps of St. Paul's in 1897, when Queen Victoria came to return thanks, presented many difficult problems. In all this scheming Sir George took a prominent part, and he would spend hours every day in examining the preparations. Even the erection of seats on the steps did not escape his sympathetic attention, and he was often found discussing certain arrangements with the carpenters—a type of workman for which he had a warm corner in his heart, being at one time himself a keen amateur.

Many years ago he used to play the double-bass, and he therefore knew well the importance of providing players with clear copies. Before the occasions on which an orchestra was employed at the Cathedral, it was no uncommon sight to see him scanning every single band-part; and there is not the least doubt that such a service as the annual performance of the selection from Bach's 'St. Matthew' Passion owes a great deal to this care. These band-parts are the product of many years' loving labour and skill, and are perhaps in their way unique. For many anthems in which the accompaniment was not written for organ, he made manuscript arrangements, with directions of his own for performance. He would always look carefully through the copy of anything he had to play, in order to see that there were no pages missing; and if there should be any particular passage which required skill in handling, he would be found in the organ-loft practising before the wind was put on.

In order to procure quietness for work, a portion of one of the upper corridors in the Cathedral was many years ago boarded-off so as to form a small room to which Sir George could retire. In this little room,

where a number of his later works were written, was a small pedal-pianoforte which saw very hard wear, as upon it he always studied new works before trying them on the organ. Here too he kept quite a library of all kinds of music, and amongst it a number of pianoforte studies some of which in earlier days he would play at the Choir School, much to the delight of the astonished choirboys, whose daily routine of church-music had not led them to imagine that such other music could exist. He was always particularly interested in the doings of former choristers, and was very proud of the extraordinarily large number of 'old boys' serving their King and country.

At one time if any boy showed aptitude for the pianoforte, he was handed over to Lady Martin, who took him in hand merely for the love of the thing. Several past choirboys owe a great deal to her teaching. Although the pianoforte-teaching at the Choir School is now undertaken by old choristers, it is not too much to say that it would never have attained its present importance in the curriculum had not its great usefulness been amply demonstrated in the results of Lady Martin's efforts in this direction.

Sir George took an unfailing interest in the efforts of young chorister composers, and at the close of 'practice' was ready to correct harmony exercises or make suggestions in sprouting anthems. However bad the work might be—and of course all such work was puerile—he never failed to add some kindly word of encouragement.

He had small sympathy with shirkers, who were made to work out so many 'cubes,' the 'roots' of which were read out to the delinquents, and the answers required from them the next day.

He took a lively interest in the boys' games, and in times gone by would practise cricket on the school playground, which is situated on the roof. Rumour has it that in his younger days he was a very sound 'bat.' This was perhaps due to his good 'eye,' which also served him well not only at golf, which he took up later in life, but also in shooting. In the shooting season he would, when in London, generally keep his gun somewhere handy, so that he could practise putting it to his shoulder in order to aim at imaginary birds. He was a keen sportsman, and having been born and bred in the country, he took the liveliest interest in the habits of its furred and feathered inhabitants.

The sparrows of Amen Court at one time patronised a small wooden house which Sir George made and hung on a wall close to his study window, from which he could observe their little comings and goings. A pair of wood pigeons, which quite recently built in Amen Court, found the food question largely solved for them by the plentiful supply with which they were provided from 'No. 4.'

He had a very keen insight into human nature, and it can be said with truth that he generally knew much more of most people than they knew of him. He was not slow to discover the motives which prompted the actions of those with whom he had to deal. At the same time his deep sympathy with suffering of any kind was occasionally too great to withstand the personal appeal of fraudulent beggars, many of whom have imposed on his generosity.

Though so devoted to his work and absorbed to a degree almost grim, he was the happy possessor of a vein of very dry humour which always managed to assert itself just at the right time and in the right place.

But it is beyond the power of words to convey any adequate picture of the man as his friends knew him. Many who saw him at public functions or dinners may have felt his strong personality when they pierced the veil of shy and gentle reserve. Many have been unconsciously influenced by his work at St. Paul's; but only comparatively few have had the privilege of finding the man as he was.

When the day's work was over he would retire after dinner to the study. Here in his own corner chair, he would generally spend the evening quietly reading and smoking, while Lady Martin either also read or employed her fingers with needlework. The perfect accord of thirty-seven years' happy wedded life seemed at times to find its best expression in this mutual and placidly contented peacefulness; and should any friend happen to call in for a smoke and a chat, he would generally feel conscious of what he had disturbed. But this feeling was only momentary, for the visitor was soon made to feel quite at home. The books were put aside, and perhaps the pleasant clicking of knitting-needles would continue, only adding to the homely simplicity of the kindly scene. There was nothing jarring in this little sanctum. Everything was in exquisite taste, all the surroundings betraying the refined choice of a lifetime. And in such moments of friendly intercourse many were the tales of past days—how in youth a kind friend gave him a room in an old tower and how he slept there in a four-poster of enormous dimensions. Or perhaps he would recall the rides on horseback over the lonely road to Oxford when he was receiving music lessons from Stainer. Music in those early days was not ready-to-hand, so to speak; nor was the acquiring of knowledge easy in comparison with the present day.

Though always pleased to talk of his early days, he was vitally interested in all recent developments, whether in the sphere of music, art, or science. There was nearly always on his reading-desk some volume worth reading, and he would as a rule discuss its contents for a while before proceeding to more general conversation. It was very noticeable how much he entered into all he read, and his comments were of an illuminating nature. At ordinary times, too, it was impossible to be with him for long without learning something worth knowing. His words were few, but well-chosen, and he never indulged in trivial conversation. There was a quiet dignity about him which sat him well without the slightest sign of affectation. He was a true man, and St. Paul's is under a great loss.

In the autumn of last year he showed signs of illness. Though there were many indications of recovery, he never really regained his strength, and it is to be feared that the effort of conducting the service on St. Paul's Day morning only hastened the end. He never picked up after this self-imposed task, which caused him great exhaustion, and at ten minutes past five on the morning of February 23 he passed gently away without suffering.

His funeral at St. Paul's, on February 26, was attended by a large and representative congregation, whose reverent behaviour betokened the fact that they had not come out of mere idle curiosity, but rather as a tribute to the memory of one they held in affectionate esteem.

A portion of the anthem, 'Whoso dwelleth,' was sung at the funeral, and there was a moving moment of intense meaning when the following words were sung over the grave of him who had clothed them with music:

O Jesu, King of Paradise, O keep me in Thy love,
And guide me to that happy land of perfect rest above,
Where loyal hearts and true stand ever in the light,
All rapture through and through, in God's most holy sight.

Charles Macpherson.

I am reminded that my first meeting with George Martin took place at a rehearsal for a concert (in connection with the University of Edinburgh), when, during the interval, a young man, with a letter in one hand and holding a large double-bass with the other, addressed me shyly. By the way, I never saw him again in the company of that formidable instrument. The letter was from my friend Walter Bache, who warmly commended the newly-appointed organist of Dalkeith Chapel to a friendship, sealed on the spot between my violin and his bass, which lasted unbrokenly during the long succession of years I was privileged to enjoy it.

Of Martin the organist and church-composer, these present pages speak fully. His exceptionally admirable work at St. Paul's, the traditions of which (safe in the keeping of his loving pupil-successor) will surely live in perpetuation of his memory.

I am thinking at this moment more of the gentle modesty and quiet geniality of one who never entertained an unkindly thought or uttered an acid word. Truly his is an enviable record of high artistic service and manly worth.

A. C. Mackenzie.

No tribute to Sir George Martin's work at St. Paul's or elsewhere is required from me—or, indeed, from anyone. He filled his important post with distinction to himself and real gain to the Church. But possibly a few lines upon his personal traits may not be out of place. I had the pleasure of being associated with him in his favourite sport—that of shooting—very often. He was a good shot; in fact, I used to chaff him on his ability to hit very fast rabbits—suggesting that he had done a bit of poaching when he lived in the country! I remember many years ago we met in Scotland, and shot over a moor together. We were walking 'in line,' when I saw a great commotion, and Martin running at top speed. In a few seconds I saw a splendid red deer going for all he was worth up the hill side. Martin had come upon him evidently sleeping in the heather. It is of course a very rare thing for a sportsman to get near to a red deer without a great deal of stalking. This stag was no doubt journeying from Lochiel's Forest, near Fort William, to a forest near my house belonging to Lord Abinger. Our host was sorry Martin did not get the beast, as he would have had his head set up and placed in Martin's house. This host was very musical, and old E. Silas often stayed with him while Martin was there. Silas was awfully worried by midges, which seemed to find his face very attractive. He used to amuse us with a fine rendering of a 'farm-yard' picture, singing and playing the illustrations with great success. His imitation of a tethered goat was more like the Vox Humana stop than anything I ever heard. Martin was full of sly humour, and very clever at an innocent practical joke. I remember on one occasion after a meeting at the College of Organists, he wanted poor Warwick Jordan to walk back with him and have a cigar. Jordan was delighted and 'walked back,' carrying his bag of books and papers into which Martin had adroitly inserted a large lump of coal! I fancy he found it out as he was leaving, and transferred it into Sir George's hat, which was hanging in the hall. I could mention many similar little bits of fun, always amusing, never hurtful. He scored off me constantly when I was smoking with him! My cigar went very quickly, and when I had got very little left he would quietly hold up his, which was almost intact. He spoke very little in public, as we know, but I have heard him make some remarkably good speeches, and always without notes.

Our profession is the poorer for the loss of this amiable and clever man, and his many friends will not cease to cherish his memory and to think with affectionate sympathy of his afflicted widow.

J. Frederick Bridge.

Those to whom Sir George Martin's real character was disclosed will ever feel that he was a most remarkable man. By the outside world many of his deepest personal qualities may have passed unsuspected. He was absolutely humble-minded, without a semblance of self-assertion, and free from display of any kind. Yet one was ever conscious of a certain dignity, one might even say majesty of character, at the back of that unostentatious simplicity.

His life's work at St. Paul's, and his eminence as an organist and composer, are known to all. But to the Royal College of Organists, in which, among all the other Institutions that claimed his assistance and co-operation, he was perhaps most deeply interested, other aspects and phases of his personality were most intimately revealed. In the various practical problems of organization and procedure which have confronted the R.C.O. for very many years, his unfailing perspicacity, grasp of detail and foresight, have repeatedly helped to steer that Institution to success.

From 1886 until the January of the present year, without intermission he acted as one of the Fellowship Organ-work Examiners, and for all these thirty years he made it his sole and single object to maintain the high standard that is set before candidates for the F.R.C.O. His native ability and experience in this department make it no fanciful assertion to say that he had raised examining to a fine art. His critical methods were searching, but his human temperament was sympathetic. No charlatanry or shoddy work passed undetected by him, and no spark of originality or merit failed to attract his genial approval.

He was also President of the R.C.O. for two years, 1909-11. His dislike of all publicity is generally known, and the present writer can personally vouch for his genuine repugnance to some of the public functions of his Presidency, a repugnance which nevertheless his conscientious sense of duty inspired him to overcome. Apart from St. Paul's, there is no sphere in which his invaluable help and loyal support will be more irretrievably missed than in the Roya College of Organists. To the present writer the sense of personal loss is too deep for any words to convey.

H. A. Harding.

Sir George Martin's personality was somewhat shy and retiring, and only those who knew him intimately realised how strong was the character behind his gentle reserve. I remember congratulating him on his appointment as organist of St. Paul's, when he said, pointing to Sir John Stainer, who was standing near, 'Rather sympathise with me for having to succeed a man like that.' Though so closely engaged in Cathedral work, he was always ready to help by advice and interest an aspiring young organist, and many live to bless him for his kindly influence. His counsel was constantly sought by those working under adverse conditions, and he would go into every detail of the case, bringing his long experience to bear, with the result that the unhappy applicant went back to his unwelcome work with renewed courage to face his difficulties.

Sir George's appreciation of the importance of detail was surprising, and I shall never forget his pleasure at

finding only two mistakes in the band-parts of a big anthem which was performed at the Cathedral. He had compared every bar of every part with the full score, though the composition was not his own, nor did he conduct the performance. This was characteristic of all he did in his Cathedral work, and those who have for so long enjoyed the glorious music at St. Paul's should never forget what they owe to the gentle spirit which has left us all too soon. He set an example to those whose art comes second to worldly advantage. His compositions show the high ideals towards which he aspired, and the mind which conceived even but the last two pages of the anthem 'Ho, every one that thirsteth' had surely a clearer vision of higher things than is given to many. It is an honour to have known him, and to have had for so many years the privilege of his friendship. His death leaves a void in my life which can never be filled.

THE FUNERAL, ON FEBRUARY 26.

It was indeed fitting that he who had laboured so long and so faithfully working to the last, should be laid to rest in his beloved Cathedral. The funeral service made a profound impression upon the great congregation of friends who assembled to pay their last tribute. The musical portions of the service were under the direction of Mr. Charles Macpherson, and nothing more beautiful can be imagined. Appropriate music was played for some time before the procession started, and included Tchaikovsky's 'Funeral March,' a Choral Prelude by Sir Hubert Parry and the Funeral March from 'Coriolanus' by Sir Alexander Mackenzie.

At 2.30 the service commenced with Croft's 'Burial Sentences,' most perfectly sung in procession, the wonderful acoustical properties of the building lending an effect of impressive grandeur and solemnity. The 90th Psalm was then sung to the late Canon Hervey's Chant in F minor. Then followed the Lesson, 1 Cor. xv. 20, impressively read by Canon Alexander. This was succeeded by the singing of the latter portion of Sir George Martin's anthem, 'Whoso dwelleth under the defence of the Most High,' the perfect rendering of which forming a supremely beautiful moment. The service then proceeded, the Dean of St. Paul's reading the sentences commencing, 'Man that is born of a woman,' and the Committal Prayer. Minor Canon Besley (Sub-Dean) intoned the responses, and after the succeeding Collects followed the singing by the choir of a portion of the Liturgy of St. Chrysostom (to the Kieff Chant, edited by Sir Walter Parratt). The music made a deep impression, which will for long be associated with the occasion by all who heard it. Nothing could have been more appropriate. After a Collect and 'The Grace' came the hymn,* 'Now the labourer's task is o'er,' sung kneeling to Dykes's tune. The Bishop of London then pronounced the Blessing, and there followed an impressive rendering of the 'Sevenfold Amen,' which was specially composed for St. Paul's by Stainer.

After a pause, the Dead March in 'Saul' was played by Mr. Macpherson with that solemn grandeur and dignity which are inseparable from St. Paul's. Mr. Macpherson was assisted in the service by Dr. Stanley Marchant, Mr. Harry H. Stubbs, and Mr. Sydney Lovett.

W. G. Alcock.

* This hymn was included because the refrain was chosen by Sir George as an inscription in memory of his father.

The body was taken from Amen Court on the evening of February 25, and was placed in the Chapel of St. Dunstan, in the Cathedral, and a short service was held.

The coffin is interred in the Crypt, in close proximity to the graves of Sullivan, Boyce, and Greene, the position being as follows:

William Boyce (1710-1779).	Arthur Sullivan (1842-1900).
Maurice Greene (1695-1755).	George Clement Martin (1844-1916).

The chief mourners were Lady Martin, Mr. Millican and Miss Rita Millican, and amongst the great gathering at the funeral were the following:

Admiral Sir Henry and Lady Jackson, Alderman Sir Edward E. Cooper and Lady Cooper, Sir Ernest Clarke, Canon Scott Holland, Canon Edgar Sheppard, Dr. and Mrs. Edward Stainer. Lt.-Col. Alexander Finlay, Sir Alfred Scott-Gatty, the Hon. Richard Strutt; Messrs. Novello & Co., Ltd., were represented by Mr. H. W. Brooke, Mr. Henry R. Clayton, and Mr. A. J. B. Littleton; Sir Frederick Bridge (Westminster Abbey), Sir Alexander C. Mackenzie (Royal Academy of Music), Sir Hubert Parry (Royal College of Music), Sir Walter Parratt (Master of the King's Music), Dr. W. G. Alcock (Chapels Royal), Dr. E. C. Bairstow (York), Dr. G. J. Bennett (Lincoln), Dr. A. H. Brewer (Gloucester), Mr. R. H. Baker (Liverpool Church Choir Association), Dr. Percy C. Buck (Dublin), Mr. F. E. Barrett; Mr. Charles L. Collard, Mr. T. C. Fenwick and Sir Homewood Crawford represented the Worshipful Company of Musicians; Mr. W. A. C. Cruickshank, Dr. H. Walford Davies, Mr. F. A. W. Docker, Mr. Myles B. Foster, Dr. Alan Gray (Cambridge), Dr. H. A. Harding (College of Organists), Mr. Herbert Hodge, Mr. A. C. Hunter, Mr. H. King, Mr. Herman Klein (Grand Lodge of Freemasons), Dr. C. Harford Lloyd, Mr. C. H. Moody (Ripon), Dr. C. H. Merrill, Mr. E. W. Nicholls (President of the Madrigal Society), Dr. C. W. Pearce, Dr. F. J. Read, Dr. J. Varley Roberts (Magdalen College, Oxford), Dr. Hamilton Robinson and other Professors (Guildhall School of Music), Mr. Ellis Roberts, Mr. E. Douglas Smith, Dr. R. R. Terry (Westminster Cathedral), Dr. Davan Wetton (Foundling Hospital), Mr. C. Lee Williams, Mr. W. T. Snell and Mr. W. H. Fitzgerald (London Church Choir Association), Mr. John E. West; Mr. Arthur Mason, Lt.-Col. Owen Thomas, and Dr. Fyffe represented the Organists of Australia, Canada, and New Zealand respectively; many former Cathedral Choir-boys, and representatives of other Musical Associations, Dr. H. P. Allen, Mr. H. L. Balfour, Mr. d'Evry, Dr. E. F. Horner, Dr. H. W. Richards, Dr. F. G. Shinn, Mr. T. Shindler, and many others. Mr. Augustus J. Littleton, Dr. A. H. Mann (Cambridge), Dr. W. G. McNaught, and Sir Charles Stanford were unavoidably prevented from being present.

MEMOIR.

In our issue for July, 1897, we gave a sketch of the career of the late Sir George Martin. As many of our readers may not possess a copy, we give below a compressed account:

George Clement Martin was born on September 11, 1844, at Lambourn, Berkshire, an out-of-the-way village which is only now getting its railway station. He cannot boast of a musical pedigree, except that his father sang tenor in the village choir. Curiously enough, he was not a musical boy, though he recalls certain thrills in his childhood, but he did not sing in the choir. As a matter of fact, he was sixteen years of age before he could play a note. His musical awakening arose in this way. There was a fine Willis organ in the large Parish Church. A certain guest of the Squire's—Sir Herbert Oakeley by name—played some of Bach's fugues on the organ, which so affected and

unsettled the boy that music henceforth became the longing of his life. Bach kindled in that young mind the spark which to-day shines as a bright light in our Metropolitan Cathedral. Young Martin immediately set to work, diligently teaching himself. In three months' time 'an accident,' he calls it, happened one evening at the Parish Church in the non-appearance of the regular organist. The boy offered to play, and did so, with the result that it was thought that he might take one evening a week. He then took a course of twelve organ lessons from Mr. J. Pearson, a pupil of Sir George Elvey. The first music that young Martin heard outside his native village was at St. George's Chapel, Windsor, when he was struck by the way in which Sir George Elvey played Haydn's 'Representation of Chaos.' By 'a stroke of luck,' a curate fresh from Oxford recommended to the young organist a teacher in the person of Sir John (then Dr.) Stainer, at that time organist at Magdalen College, Oxford. There is almost a tremor in Dr. Martin's voice as he recalls Stainer's unceasing kindness to him. He treated him more as a friend than as a pupil, and—is it not quite characteristic of Sir John's kind-heartedness?—took the greatest interest in the Lambourn boy. Oxford is twenty-two miles from Lambourn, and thither young Martin went on horseback to receive his lessons. He would often get to Magdalen in time for the ten o'clock morning service, and would return home none the worse for his forty-four miles in the saddle. His lessons with Sir John Stainer were in composition, but one day the Magdalen organist asked him to play the organ, and by way of encouragement, said: 'Any fool can walk into the church and criticise your playing who could not pass judgment on your writing.' The result was that organ lessons were added to those in composition.

Although Lambourn was 'far from the madding crowd,' yet its musical atmosphere was well above zero. There was a choral society, conducted by Dr. Martin, who had in the meantime become organist of the Parish Church. So enterprising was the zealous conductor that Sullivan's 'Prodigal Son' was actually given at Lambourn for the first time after its initial performance at the Worcester Festival. There was also a brass band in the village, and young Martin used regularly to attend the practices. He became familiar with the fingering of the various instruments, and arranged the music for the players, besides filling up any gap as a performer, which proved to be of immense benefit to him in after life when he wrote his well-known services with accompaniments for military bands. In 1869 Dr. Martin took his Mus. Bac. degree at Oxford. His 'exercise' needed only to be written for voices and strings, but he scored it for full orchestra, and his willing workers, the Lambourn singers, went to Oxford to sing the 'exercise,' according to the then requirements, proud to do honour to their distinguished fellow villager. However, Lambourn was not destined to keep so promising a musician.

It happened that a chaplain of the Duke of Buccleuch was staying at Hungerford, who, having heard of 'Mr. G. C. Martin, Mus. Bac., Oxon.,' reported to His Grace the attainments of the Lambourn organist. Dr. Martin was asked to play before the Duke at St. Peter's, Cranley Gardens (Sir Arthur Sullivan being at that time organist of the church), with the result that he was appointed private organist at Dalkeith Palace. Here he found a daily cathedral service for which he had had no experience—not even as a chorister boy. During a part of the time he was also organist at St. Peter's Episcopal Church, Edinburgh.

Dr. Martin was 'extremely happy' at Dalkeith, and quite expected to end his days there. But one day (in 1873) he received a telegram from his old Oxford master to say that he (Stainer) had been appointed organist of St. Paul's Cathedral. A year later an invitation came to him from Sir John Stainer to come to London as 'Master of Song' at St. Paul's Cathedral. This he accepted; thus his first work in London was not as an organist, but to train the St. Paul's boys. However, he occasionally played at the services, and a year later, his chief unfortunately having met with an accident, the Dean and Chapter appointed the 'Master of Song' to be acting organist during Sir John Stainer's enforced absence. A gratifying and well-merited acknowledgment of those services came in a 'Minute' from the Chapter. On the death of George Cooper, in 1876, Dr. Martin was appointed sub-organist of the Cathedral, and for a short time (in 1883) he was professor of the organ at the Royal College of Music, which appointment he resigned in order to devote all his time and energies to the Cathedral. In 1879 he married Margaret Cockburn [who survives him.] When Sir John Stainer resigned the organistship of St. Paul's in 1888, it was in the natural order of things that Dr. Martin—who received his doctor's degree from the Archbishop of Canterbury in 1883—should succeed to this important and responsible post. To succeed so eminent, so genial, and so greatly beloved a man as Sir John Stainer needed some courage; but, as all the world knows, Dr. Martin has discharged his duties with conspicuous ability, deserving of the highest praise.

In only remains to add that the last few words of this notice are as true to-day as they were in 1897, and that Sir George Martin was knighted in 1897, on the occasion of the Diamond Jubilee, and that he was made Mus. Doc., *honoris causa*, Oxford, 1912.

In his sermon delivered at St. Paul's Cathedral on Sunday, February 27, Canon Alexander referred as follows to Sir George Martin:

We meet together to-day, my brethren, under the shadow of a great and irreparable loss. For forty years or more, George Clement Martin, first as assistant-organist and then as organist of this church, has given the tone and colour to our worship. I cannot speak of him as a musician might; his compositions are widely and justly known, and, like the anthem sung by a happy coincidence this afternoon, they bear the stamp of a refined and sensitive religious spirit; nor need I tell of the characteristics for which we loved him—his modesty and humour, his thoughtfulness for the poor and suffering, the beauty of his home life, his kindness of heart, his loyalty to his friends, his rare freedom from all advertisement and ostentation and display. What appealed to us most in him was the manner in which he identified himself with the work which God had called him to do. There were two special reasons, as it seemed to me, why he succeeded in his great office. First, in his care for the Cathedral—its fabric and workmen, its choir and services—he was equalled by few men that I have known, and surpassed by none. On the preparation for any service for which he was responsible—from the humblest and simplest up to the great ceremonies of Imperial significance which have been the glory of St. Paul's—he expended an incalculable amount of time and labour; his secret was an infinite capacity for taking pains. Three years ago, because he suspected some failure of hand or nerve, he had determined to resign; and it was no easy task to persuade him that he was still perfectly competent for his work. A month ago, on St. Paul's Day—and it was a fitting end to his long labours—he insisted on leaving his sick-room for the last time to conduct the service and to offer his final Eucharist to God. Equally fitting was it that his last piece of work was an 'Amen,' composed for a neighbouring church in the City. And then there was his deep regard for reverence in worship. He was always no less concerned for the devotional and (what I may call) the Sacramental aspects of music than for its artistic expression. Much as he cared for the technique of music, he would never sanction in a church into which poor and simple, as well as rich and cultured, bring their doubts and difficulties, their sorrows and aspirations, any music which did not appeal to the common heart of humanity. To him the anthem or the 'Te Deum' was part of a scheme of worship; and it would have pained him to think that anybody should attend the Cathedral service merely to listen to, and to enjoy, a particular composition. St. Paul's, as he knew, is a House of Prayer. To be that is the

object for which it exists; to make it that is the underlying purpose of those, nearly a hundred in number, who form its working staff; the aim of its preaching is to supply the moral and intellectual basis for worship; and four times a day from its chapels and small altars and the wide spaces under the Dome rises the ceaseless fountain of adoration, intercession, and thanksgiving. It is a happy thing for us that a man who could understand all this has for so many years controlled the organ which, thanks to his delicate touch and habitual self-effacement, has led and uplifted, rather than clouded and suppressed, the voices of his choir. After a long illness, borne with wonderful patience and sweetness, he died towards sunrise amid the opening buds of Spring. It is left to us to cherish and sustain and, if we can, to strengthen that high tradition of reverent worship and of devotion to God's service to which his life and gifts were consecrated in this place.

Photo by [*Histea.*

MR. CHARLES MACPHERSON:

THE NEW ORGANIST OF ST. PAUL'S CATHEDRAL.

In common with the profession generally, we are greatly gratified that the Dean and Chapter of St. Paul's Cathedral have seen fit to appoint Mr. Charles Macpherson to succeed the late Sir George Martin.

Mr. Macpherson was born at Edinburgh on May 10, 1870. He is the eldest son of the late Charles Macpherson, Burgh Architect to the City of Edinburgh. He was a chorister in St. Paul's Choir, and received his education in the Choir School; later he studied at the Royal Academy of Music, of which institution he is a Fellow. He is also a Fellow of the Royal College of Organists. He was organist of St. David's, Weem, Aberfeldy, from 1887 to 1889, and of the private chapel at Luton Hoo, Bedfordshire, 1889 to 1895. In the latter year he was appointed sub-organist of St. Paul's Cathedral, a post he continued to fill until he was appointed organist on March 11, 1916. In 1910 he married Sophia Menella, younger daughter of the Rev. Canon W. C. E. Newbolt.

It will be seen from the foregoing brief account that Mr. Macpherson has had full experience of the musical traditions of the Cathedral. Those who know him best as a man and as a musician have full faith in his ability to maintain the high musical standard of the services.

He has composed many anthems and several services, amongst which there is a Communion Service in E flat with accompaniment for organ, brass instruments, and drums. Other works are an orchestral Overture, 'Cridhe and Ghaidhil,' and the Suites 'Hallowe'en' and 'Highland.'

PROGRESS AND POVERTY.

By G. H. Clutsam.

(Continued from March number, page 130.)

M. René Lenormand, whose 'Etude sur l'Harmonie Moderne' has been very capably translated by Mr. Herbert Antcliffe, reveals himself as an enthusiastic appreciator of almost everything that differentiates the modern consideration of Harmony from the old as a factor in musical expression. His scrutiny of its aspects, however, is not always marked with discretion, and many examples included in his book are not only inaccurately systematized, but are of extremely doubtful musical value. In many respects the new technique is analogous to much that is disturbing the average artistic sense in the world of painting. It has, in the midst of its saner representatives, a number of charlatans, mountebanks, *poseurs*, and incompetent mummers whose bunkum is confusing and perplexing the real and high artistic issue at stake, and certainly if a refined, tasteful, and learned musical authority, as M. Lenormand unquestionably is, finds a difficulty in distinguishing the dross from the impeccable, the average amateur is not likely to be more secure in his judgment.

The main fault of M. Lenormand is, on its own plane, something equivalent to that of Dr. Kitson, in that it is concerned with a futile attempt to reconcile the living with the dead. He is imbued, dispassionately however, with the idea, formulated in his excellent preface, that 'whether they wish it or not, all those who think musically are more or less impregnated with the idioms of that phase of the art that is represented by the achievements of the 18th and 19th centuries.' Further, 'but the page on which are inscribed the illustrious names of Bach, Mozart, Beethoven, Schumann, Wagner, &c., has scarcely been turned, when already new formulas appear, which no didactic work has yet set in order.' And, in a footnote, 'In this search for new formulas, each race seems to wish to affirm its personal genius, by freeing itself from German art.'

But the real genius of the races that were not Teutonic has never been busy reflecting German art; the genius of the British provides an outstanding exception. It has been entirely subservient to Teutonic formulas, and only quite recently, in the innumerable text-books that provide our youth with such an exhilarating education, has it been possible to find excerpts that illustrate the tendencies and characteristics of any musical nation other than the German.

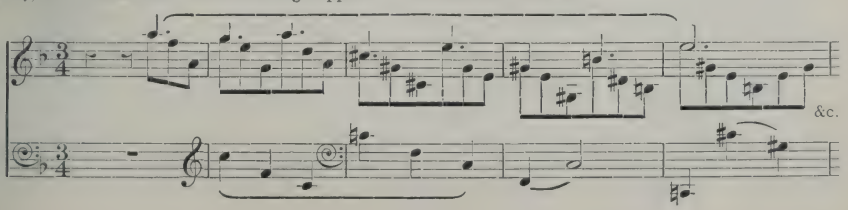
We have entirely neglected, during the last twenty years or so, a wonderful opportunity of assimilating all that is best from the treasure-houses of all schools, and of creating a distinct and characteristic technique that might have resulted in the possession by this race of the most eclectic art in the world. But owing to the want of imagination and the conservative propensities of the British professor whose authority has never been resisted, the opportunity has been lost. Not only that, but he has been entirely responsible for the general and easily-sustained reproach that the 'English is not a musical nation.' But now, in a terrible hour when all things appear to be changing, in art no less than in the social scheme, a destructive policy seems to be the only reasonable method of dealing with all his dangerous privileges and the general collapse of his credited competence.

A singular feature in the attitude of those who should be strenuously concerned in supporting the old authority, is the significant neglect to reply to any of the many recent attacks on their pretensions. A selected champion would certainly have a doubtful privilege; but his presence on the field, considering the various interests involved and the evident necessity for supporting, at least, a moral obligation towards innumerable pupils, is imperative. Also, he should arrive panoplied in fullest armour in case of an accident. At the moment, the malefic influence is too obviously still hampering the struggles of those who would bring the new material fairly into the light of day, and even the sympathetic M. Lenormand is at pains to suggest that he has no intention of formulating the rules of a new technique, mainly, it would appear, because he has not the courage or insight to break away from the essentials of the old idea.

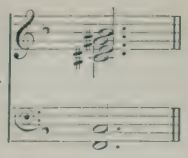
His book is encumbered with the jargon of a system that betrays itself as obsolete in the very attempt to adapt it to the new speech. Of course it is possible, with labour, to transpose the sense of the new into the practice of the old, but the operation is so extravagant that the student is never likely to disentangle its multifarious inconsistencies before he has lost all patience with them. If the interested student really endeavoured to grasp the force of all M. Lenormand's 'deductions' from the many examples he offers of the modern composer's art he would soon be induced to give up composition as a hopeless job. His alternative is to try for himself, and with never a helping hand held out to him, unless he is a positive genius he makes a veritable mess of it all.

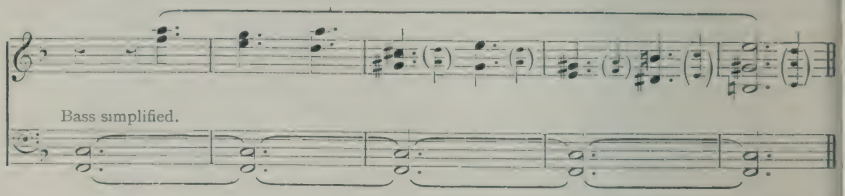
This effort, with some such result, is visible in many quarters in our own immediate and particular midst. Unfortunately, what the sensitive student, otherwise well-equipped, fails to realise in the matter of the new technique, the layman and general critic of his travail is scarcely likely to understand. He may go his way in the wake of all that he appreciates without suffering any reproach for his technical indiscretions. The purely literary side of his lucubrations—what might be termed the emotional 'swank'—easily and frequently apologises for them, however fatuous, vacant, and irrational they may happen to be. To return to M. Lenormand.

For the reason that his book is entirely uninterested in the material that makes up the most of Dr. Kitson's, it is, in a sense, a corollary and complement of that work. Solutions to the new problems according to the old lights are, as I have already suggested, not a very difficult or embarrassing matter, although in details they necessarily become terribly involved and lumbered with intricacies. Under this system of analysis it is quite possible to find two or three distinct elucidations of many of the chord-positions exemplified, even when they are not particularly complex or puzzling. Dr. Eaglefield Hull, for instance, considers that Ravel, in one of his 'Valses':

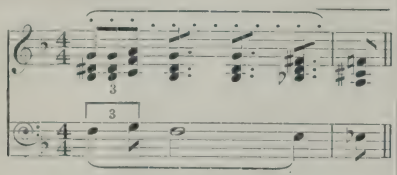


—a somewhat daring prolongation of a chord before resolving it—bases the passage on a harmonic scheme viewed from several planes :

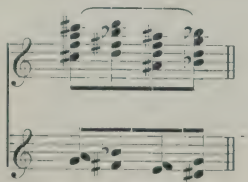
Ex. 2.

while M. Lenormand attributes it to a series of appoggiaturas :

Ex. 3.

Of course, these confusing explanations are totally unnecessary. Again, the French author is sorely involved in his endeavour to view simplicities in the use of the chords that arise from the scale of whole-tones from points with which they have no concern. Such a passage as this, for instance (from Debussy's 'Pelléas et Mélisande') :

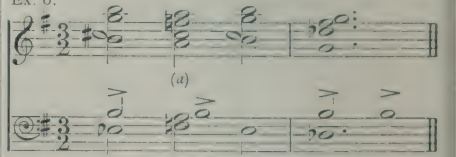
Ex. 4.



is considered as made up of 'successions of the 3rd inversion of the chord of the 7th of the first species with altered 5th.' And this :

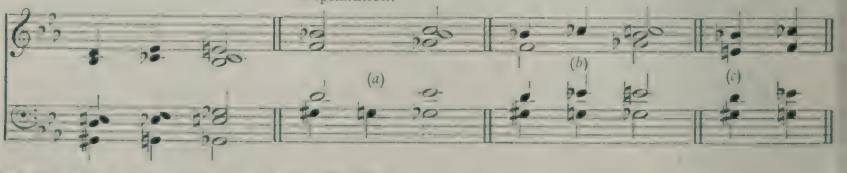
Ex. 5.

as a 'Chord of the 7th with the 6th replacing the 5th. The minor 6th having the same sound as the augmented 5th, we can analyse the chord as a chord of the $\frac{7}{+}$ with augmented 5th.' (The small cross under the seventh indicates the presence of the leading-note.) Actually, each passage has the same genesis, only the power of the whole-tone scale, with eliminations from the complete chord it contains, and the wonderful variety to be obtained by its use in *semitonal* sequence or with wider intervals, does not appear to be grasped. It holds *no* leading-note until it is definitely resolved, and otherwise its treatment can be as candid as that of the well-understood chord of the so-called diminished 7th.

The possibilities of the whole-tone scale in this direction were indicated to some considerable extent in my articles on the subject appearing in the *Musical Times* during 1910. As exemplary of M. Lenormand's bewilderment in the matter, his analyses of the following progressions from Rousseau's 'La Cloche du Rhin' may be quoted :

Ex. 6.

The chord at *(a)* is explained away as an 'ornamentation with inner pedal on B.' Of course, the entire passage is actually based on the complete whole-tone scale chord, and is its primitive expression. A formidable exposition of the following innocent passage is offered :

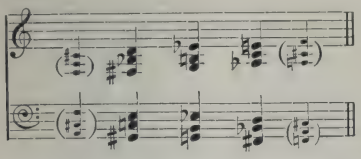
Explanation.

Ex. 7.



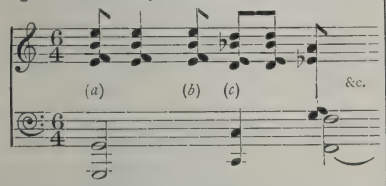
At *(a)* the G♯ is a passing-note, at *(b)* C♯, E♯, and G♯ are passing-notes, and at *(c)* E♯ is an 'appoggiatura making its resolution simultaneously with the movement of the passing-notes.' The simple and practical solution can be found in the opposition of ascending and descending augmented

5ths when each alternate chord produces a complete 'tonal' chord :

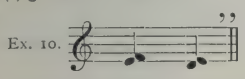
Ex. 8.

The incomplete can, of course, receive their necessary additions *ad lib.* On this basis, one easily to be grasped by the student (it requires, naturally, a more complete examination than it is possible to offer in these articles), scores of M. Lenormand's elaborate analyses become as superfluous as they are incommunicable to those who desire a ready means of turning them to practical use.

Modern harmony is to be *sensed* rather than taught, but there is certainly a rule of thumb available that does not render it the ambiguous and undefinable quantity much of it appears to be. M. Lenormand is so obsessed by his idea of the value of ornaments (appoggiaturas, passing-notes, &c.) that he frequently goes astray in the very simplest of matters. Take this passage from Debussy's 'Chansons de Bilitis' :

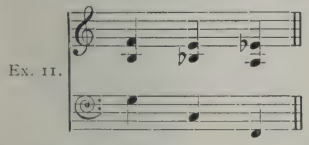
Ex. 9.



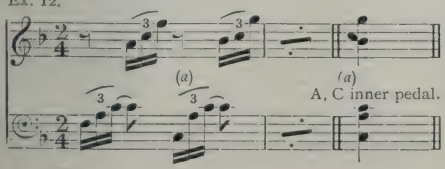
At (*a*) we are told that E is 'an appoggiatura making its resolution on D at the moment of the change of chord at (*c*).' At (*b*) the same E (appoggiatura) becomes an integral note in the chord of the ninth; (*a*) and (*c*) give :

Ex. 10.

What a roundabout way of explaining an ordinary cycle of dominants ! :

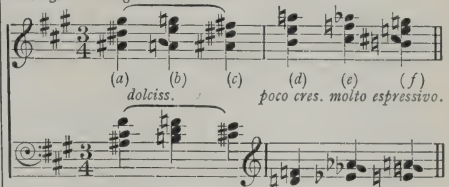
Ex. 11.



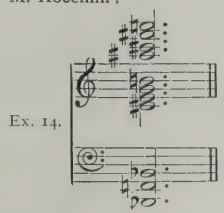
Of course the 13th (which always displaces the 5th as the 11th displaces the 3rd, unless capriciously confounded) is present in the first chord, but the principle is indisputable. That anything is fish that comes into M. Lenormand's net is indicated by his quotation from Gounod (I omit the voice part) :

Ex. 12.

Of this we are told, 'This is bold harmony for the period at which it was written. We recall, to the honour of the celebrated composer, that he interested himself in musical evolution, and more than one young composer found in him a warm defender.' With all respect to Gounod the above is either a mistake or unpleasantly stupid, and the harmony M. Lenormand deduces from the extract is only nonsense. There is much nonsense, also, in most of the extravagant passages from the pen of M. Ch. Koechlin, a composer substantially represented in these pages, and evidently a serious rival to Arnold Schönberg, whose works are to M. Lenormand, as he confesses, 'completely unintelligible.' Omitting the vocal line, here are some of his ingenuities in chord construction :

Ex. 13. *Adagio.*



and, of course, M. Lenormand can explain them : '(*a*) D♯ and G♯ appoggiaturas. (*b*) First inversion of the chord of the dominant 9th, the root in the upper part and E an appoggiatura. (*c*) D♯ an unresolved appoggiatura in the chord of +6 (presumably the + indicates the presence, somewhere or other, of the leading-note). (*d*) Chord of $+\frac{a}{5}$ with E an unresolved appoggiatura. (*e*) Chord of +6 with F an appoggiatura. (*f*) Second inversion of chord of the 9th.' Phew ! This extraordinary obstetrical excursion is calculated to render any sober student rabid. Here is another giddy chord constructed by M. Koechlin :

Ex. 14.

which holds no terrors for M. Lenormand, who solves the problem in this fashion : 'F♯ is the root of the 9th, and is also an appoggiatura of E ; A♭ is an appoggiatura of G ; B a transient tonic pedal ; and B♭ and F are both pedals.' After this assistance it is quite easy for the enterprising neophyte to get on good terms with the A♯ and C♯.

(To be continued.)

A LITTLE BACH PROBLEM.

By Ernest Newman.

Students of Bach's chorale preludes will remember that the *Orgelbüchlein* was designed to contain 164 preludes. Of these only 46 were actually worked out by Bach, the remainder being represented simply by the title of the chorale, written at the top of a blank page. These 46 are a sort of chorale-epitome of the main church periods, from Advent to Pentecost ; for each one of the most popular German hymns was associated in the minds of the congregations with this or that season of the Christian year. Owing to the publishers' practice of arranging the chorale preludes

alphabetically, Bach's design in the composition of the *Orgelbüchlein* is still unknown to most students. It has been only in the Edition of the Bachgesellschaft that the preludes have been printed in the order in which Bach himself had arranged them. Messrs. Novello are now about to issue an edition of the complete chorale preludes of Bach, in which those of the *Orgelbüchlein* are at last set forth in their proper order. The *Orgelbüchlein* is under the editorship of Mr. Ivor Atkins, who has done the student an additional service by accompanying it with a book of the original chorales upon which Bach has worked; for without a knowledge of these melodies a thorough understanding of the organ preludes is impossible. To this new edition I have had the pleasure of contributing a preface; and it is out of that preface that the present little problem arises.

Disregarding the chorales that are, as it were, subsidiary to the main scheme of the collection, that scheme may be set forth thus:

Advent	...	Chorales Nos.	1—4.
Christmas	...	„ „	5—11, 13, 14.
New Year	...	„ „	15, 16.
The Passion	...	„ „	20—26.
Easter	...	„ „	27—32.
Pentecost	...	„ „	33.

It will be noticed that the Ascension finds no place in this arrangement, which is the one I have adopted in my preface. Mr. Atkins, however, in his edition of the original chorale melodies, has designated No. 32 as an Ascension chorale. This is the hymn, 'Heut triumphiret Gottes Sohn.' Much friendly correspondence has passed between Mr. Atkins and myself on the point; and as the result of it all we remain where we were at the beginning,—he in favour of the Ascension theory, I unable to decide positively either for Ascension or Easter, but feeling that the evidence points in the main to the latter.

It would be very gratifying if we could definitely assign 'Heut triumphiret Gottes Sohn' to Ascension, for then the scheme of illustrating the Church year from Advent to Pentecost would be complete. One is naturally predisposed to think that Bach desired this completeness. Nevertheless, after a good deal of research, I cannot see any good reason for taking the chorale out of the category of Easter hymns. The manuscript of the *Orgelbüchlein*, be it said, gives us no guidance whatever; it is, indeed, tantalisingly non-committal. The chorale immediately preceding 'Heut triumphiret'—No. 31, 'Erschienen ist der herrliche Tag'—is indubitably for Easter. The next chorale of which Bach has made an organ prelude,—No. 33, 'Komm, Gott Schöpfer, heiliger Geist'—is for Pentecost. Between Nos. 32 and 33, pages are left in the manuscript for four preludes that were never written. These are:

(A.) 'Gen Himmel aufgefahren ist.'
(B.) 'Nun freut euch, Gottes Kinder, all.'
(C.) 'Komm, heiliger Geist, erfüll' die Herzen deiner Glaubigen.'
(D.) 'Komm, heiliger Geist, Herre Gott.'

I am not sure what season (C) represents: it is a hymn that does not appear in any of the German chorale books I have been able to consult. It is tolerably certain, however, even from its first line, that it is a Pentecostal hymn, as (D) certainly is; while (A) and (B) are as certainly Ascension hymns. 'Heut triumphiret' thus comes between an indubitably Easter hymn and an indubitably Ascension hymn.

My own main reason for placing it in the Easter category is that I do not know of a single old hymn-book in which it is not so placed; and I have examined a number of such books. Supplementary evidence as to its association with Easter is to be had in an English hymn-book of 1722—'Psalmodia Germanica; or a Specimen of Divine Hymns, translated from the High Dutch, together with their proper tunes and thorough-bass.' The editor is John Christian Jacobi, who, in his dedication to 'Their Royal Highnesses Princess Anne, Princess Amalia, and Princess Carolina,' speaks of the volume as 'a translation of psalmody used in the native country of your Royal Highnesses.' Jacobi's order, of course, is that of the church year from Advent onwards; and the hymns he gives are virtually the same as those of the *Orgelbüchlein*, and in virtually the same order,—a proof of how fixed the associations of these hymns had been for more than one generation of Germans. He too places 'Heut triumphiret' among the Easter hymns.

To these considerations Mr. Atkins rejoins:

(*a.*) That the words of 'Heut triumphiret' make it equally suitable for Easter or Ascension, and that there is evidence that it actually *was* used for the latter. For this he relies on a passage in Spitta (Eng. ed. II., 270), describing the special services at the big festivals during which services were held in both the Leipsic churches—St. Thomas's and St. Nicholas's. 'The hymns specially appointed,' says Spitta, 'were, for the New Year and Epiphany, "Puer natus in Bethlehem"; for Ascension, "Heut triumphiret Gottes Sohn"; for Trinity, "Spiritus sancti gratia."'

Against this argument I would urge:

That from the preceding page of Spitta it is clear that 'Heut triumphiret' was the hymn appointed for *Easter* during the 'three great festivals' observed on 'the Holy days.' There is nothing, then, in the passage on page 270 to indicate that Bach would be more likely to associate the hymn with Ascension than with Easter; and if the passages on pages 269 and 270 thus balance each other, we must fall back on our knowledge that the overwhelming weight of evidence from every other source is in favour of Easter.

Moreover, Spitta is describing simply the ordinances for the *Leipsic* churches—the ordinances with which Bach had to comply when he became cantor of St. Thomas's in 1723. But it is agreed that the *Orgelbüchlein* was written during his residence in Weimar (1708-1717), and copied out in Cöthen (1717-1723). As Germany was then made up of a number of independent States, the presumption is that Bach knew nothing of the ordinances for *Saxony* until he settled in Leipsic. What evidence is there that he knew of these ordinances while living in Weimar ten years or more before 1723, and that he was so impressed by the solitary fact that on one occasion 'Heut triumphiret' was used as an Ascension hymn in *Leipsic* as to disregard the universal German view that the hymn was typical of Easter? I am not asserting anything one way or the other; I am merely asking for evidence.

(*b.*) Mr. Atkins points out that in the autograph of the *Orgelbüchlein* that once belonged to Mendelssohn, the order of the chorales is slightly different from that we are now familiar with. Spitta shows that this autograph must have been written in Weimar, and is older than the Cöthen version we now rely upon. In the

Mendelssohn copy the order of the chorales at the point we are now considering is this :

1. 'Christ lag in Todesbanden.'
2. 'Jesus Christus, unser Heiland.'
3. 'Christ ist erstanden.'
4. 'Erstanden ist der heilge Christ.'
5. 'Heut triumphiret Gottes Sohn.'
6. 'Erschienen ist der herrliche Tag.'

Now the *Easter* associations of Nos. 1 to 4 and No. 6 are beyond dispute; and I should say that the fact that Bach inserts 'Heut triumphiret' between them is proof conclusive that at Weimar, at any rate, it was for him an Easter chorale. But in the Cöthen revision the order is this :

1. 'Christ lag in Todesbanden.'
2. 'Jesus Christus, unser Heiland.'
3. 'Christ ist erstanden.'
4. 'Erstanden ist der heilge Christ.'
5. 'Erschienen ist der herrliche Tag.'
6. 'Heut triumphiret Gottes Sohn,'—

followed by the (uncomposed) Ascension Hymn 'Gen Himmel aufgefahren ist.' Mr. Atkins holds that by transposing the positions of Nos. 5 and 6, Bach meant to remove 'Heut triumphiret' from the Easter category and place it in that of Ascension. At best this can be no more than an assumption; but even as an assumption it is weakened, if not invalidated, by the fact that at the same time *Bach made other transpositions that cannot have the slightest ecclesiastical significance.* In the Mendelssohn autograph the Passion chorales, for example, are in this order :

1. 'Christe, du Lamm Gottes.'
2. 'O Lamm Gottes unschuldig.'
3. 'Da Jesus an dem Kreuze stund.'
4. 'O Mensch, bewein' dein' Sünde gross.'
5. 'Christus, der uns selig macht.'
6. 'Wir danken dir, Herr Jesu Christ.'
7. 'Hilf, Gott, dass mir's gelinge.'

In the Cöthen revision the same chorales appear in the following order :—2, 1, 5, 3, 4, 6, 7. If, then, Bach could alter the arrangement of this group for some reason of his own, quite unconnected with any change in his view of the *associations* of the hymns, why could he not alter the arrangement of the Easter hymns for the same simple reason? If it be contended that the rearrangement of the latter group was dictated by an ecclesiastical motive that was not present in the rearrangement of the former group, what is the evidence?

So far, while not denying that Mr. Atkins's view deserves serious consideration, if only for the reason that if we could adopt it it would give to the arrangement of the *Orgelbüchlein* a symmetry that is at present lacking, I can only say that in my opinion no case has been made out for the adoption of that view. Mr. Atkins, however, brings forward another point. In 1620 Gregor Ritsch (1584-1643) published at Leipsic a volume entitled 'Des Herrn Christi Triumph in seiner Himmelfahrt' (Christ's Triumph in His Ascension). In this volume was a hymn with the first line 'Heut triumphiret Gottes Sohn,'—the other lines, I gather, differing from those of the hymn that was in general use. Mr. Atkins apparently thinks that it may have been this hymn of Ritsch's that Bach had in his mind when planning the *Orgelbüchlein.* Again I ask, What is the evidence? It is clear from the Mendelssohn autograph that at first he included 'Heut triumphiret' among the Easter chorales. Did he meet later with the hymn in Ritsch's collection, and straightway resolve to regard 'Heut triumphiret' as an Ascension hymn? If so, once more, What is the evidence?

I have tried to state Mr. Atkins's case as fairly as my own; but if I have not done it complete justice no doubt he will correct me. Both of us will welcome any light that any one else can throw on the matter. In conclusion let me say that if I can be proved to be wrong no one will be more delighted than myself, for I should like to be able to believe that Bach had rounded off his scheme in the way that Mr. Atkins thinks probable.

Occasional Notes.

New Light on Bach.

We take the following from the programme of an organ recital recently given by Mr. Herbert Hodge :

Choral Prelude, 'We all believe in God' ... *Bach*

Known as 'The Giant Fugue,' by reason of the constantly recurring figure in the pedal part, which is supposed to represent a giant ascending the stairs, and who, having arrived at the top, tumbles and bumps his way down to the bottom again every time.

We have long felt that if Bach had a 'programme' in his mind when writing this well-known Prelude, it could hardly have been, as is generally supposed, that of signifying faith and confidence by the use of a ground bass. It is much more likely that he would endeavour to set forth the underlying idea of the great Catechism hymn by depicting 'such a getting upstairs'—and down again—as Mr. Hodge suggests. It would appear from Mr. Hodge's note that, thanks to Parry, Pirro, and Schweitzer, the choral preludes are taken much too seriously. Perhaps Mr. Hodge will put things right by telling us some more of the amusing events which these works are 'supposed' to depict.

William Sterndale Bennett was born at Sheffield on April 13, 1816. We propose to notice this centenary in our next number. In our issues for May, June, and August, 1903, there was an ample review of his career, and two portraits were given. We hear that a special performance of 'The Woman of Samaria' will be given in Sheffield Cathedral on April 14, under Dr. Henry Coward.

The Petrograd papers contain an announcement which makes one's mouth water and at the same time recalls many pleasant memories. At a performance in aid of a war charity at the Marinsky Theatre, M. Fokine was going to produce two new ballets. One was a stage version of 'Francesca da Rimini,' with Tchaikovsky's music, and the other was a Scène de ballet to the music of Glinka's 'Jota Aragonese.' In the first Madame Tchessinska was to take the principal part, and the names of most of the other dancers are familiar to London opera-goers. The conductor was to be Mr. Albert Coates.

It is not altogether pleasant to make the admission, but there are things for which one cannot help admiring the enemy. His willingness to spend money on art is one of them. The town of Karlsruhe, for instance, has just built itself a new concert hall, and the German Press asks whether in any other country a town of about 180,000 inhabitants could have the inclination, the energy, or the money to initiate and carry out such a scheme in the second year of a great war? That the Germans have some justification for congratulating themselves cannot be denied.

Many Londoners will remember Paul Graener, who lived here for a good many years. He has just had an opera, 'Das Narrengericht,' produced at Halle which is spoken of as one of the most strikingly successful operas of recent years. Another recent operatic success in Germany is Eugen d'Albert's 'Tote Augen' (Dead Eyes).

As comic operas are out of favour in Central Europe just now, the composer of 'The Merry Widow' has turned his hand to serious music. His latest effort is the music to a patriotic film-drama, which the critics are praising highly.

SAINT-SAËNS'S ORATORIO 'LA TERRE PROMISE.'

The Two Paris Performances.

As briefly announced in our last number, Dr. Camille Saint-Saëns's oratorio 'La Terre Promise,' originally produced under his direction at the Gloucester Festival of 1913, was performed for the first time in France at the Théâtre des Champs-Elysées, Paris, on Sunday, February 20. The composer was present, but the direction of the work was undertaken by M. Victor Charpentier, under whose baton it had been carefully rehearsed since the beginning of December by the Association des Grands Concerts. It was sung to a French translation of the Biblical text jointly prepared by Dr. Saint-Saëns himself and Mr. Herman Klein, who compiled the original English version. On the subject of the latter—or, rather, the fact that it is in prose—the composer made some interesting remarks in the course of a long letter which appeared in *Le Figaro* of February 19, and in which he traced the history of his oratorio from the time of its inception many years ago, down to its production at Gloucester and still more recent performance at the San Francisco Exhibition. The remarks in question may be quoted here :

> The English text is in prose, and the translation is equally so. As a rule I do not like, in French, the alliance of music with prose ; but I alter my view when dealing with a prose which is not the current prose of conversation, a prose moulded upon music itself, as is the case here, or a rhythmical, sonorous prose, lying half-way between prose and verse. The text of Mr. Herman Klein is taken entirely from the Bible, so that certain passages may be found slightly obscure : the language of the Bible is often mysterious, and this mystery is one of its charms.

The success of 'La Terre Promise' in Paris appears to have exceeded all expectation. France is at no time precisely a 'land of promise' for writers of oratorio, and just at present the conditions are of course even less favourable than usual. But Dr. Saint-Saëns was at least desirous of seeing his work performed in his own country, and readily acceded to M. Charpentier's request that he might perform it at his 'Grands Concerts.' The new theatre in the Avenue Montaigne was filled to the last seat, and the audience displayed the utmost enthusiasm throughout. According to a private letter received in London, each number in turn evoked warm applause. The unaccompanied chorus 'Bientôt Dieu s'apaisera,' smoothly sung by the small but efficient choir, narrowly escaped an encore. A repetition of the finale of the second part was also demanded and refused. Altogether the choral effects, admirably realised by the conductor and his singers, made an evident impression ; while the clever and refined orchestration was faultlessly executed.

The rendering of the solos is said to have revealed quite remarkable merit, notably in the case of Mlle. Demougeot, the gifted soprano of the Opéra, who has been heard in London at Queen's Hall. The beautiful declamation of M. Plamondon in the tenor recitatives was worthy of one of the best singers now before the French public ; he has a rather small voice of delicious quality, and is an artist to his finger-tips. M. Ghasne, a fine baritone who has been heard at Covent Garden, did full justice to the part of Moses, making it stand out with an altogether new dignity and grandeur. The contralto solos were well given by Mlle. Caron. A youthful and talented organist, M. Marcel Dupré, contributed to the excellence of the performance, which was conducted by M. Charpentier with great spirit and verve. At the close there were loud calls for the venerable composer, but he had already left the theatre, having to depart the same evening on a concert tour in the South of France.

M. Henri Quittard, the critic of *Le Figaro*, who attended the performance at Gloucester, again wrote a highly appreciative and laudatory notice of the work, and we now quote with due acknowledgment a few passages from it. He begins by expressing surprise that so long an interval was allowed to elapse before it was heard in France (the war notwithstanding), and gives M. Charpentier credit for stepping into the breach :

> He offered the master the truest homage by worthily performing the latest of his great works. . . . The war did not prevent the Association des Grands Concerts, the youngest and most modest of our concert enterprises, from fulfilling the noble task which others had shirked.

The critic goes on :

> A very large assemblage gathered at the Théâtre des Champs-Elysées to hear the oratorio, and the welcome accorded it was actually in the nature of a triumph. . . . This second hearing, under very different conditions, has in no way modified the judgment which I had previously formed. To do entire justice to this beautiful composition—I mean, above all, the ideas which influenced its design—it is necessary to accept the master's point of view. . . . Enough that 'La Terre Promise' will take rank among the noblest and most characteristic works that he has penned. Nor is it displeasing to find this great musician, without the slightest element of plagiarism and without ceasing for a moment to be himself, renewing herein the tradition of one of the most admirable musical forms wherewith French art can do itself honour.
>
> In the letter which he wrote to us the other day the French master, whilst admitting the evident superiority of the choral masses that can be gathered together at English musical festivals, insisted upon the excellence of the soloists who were interpreting his work in Paris. All the praises that I could utter would amount to little after that magnificent tribute.

From the notice which appeared in *Le Gaulois* of February 21 we likewise extract a few sentences :

> Musically, the master has composed a work of magnificent sonority, of a purely classical order, replete with deep religious feeling—a work which need not fear comparison in its way with the oratorios of Handel. After a prelude depicting the agitation of the people—a page wherein is revealed from the opening bars the concise and brilliant manner which furnishes the keynote of the entire work—we have choruses, recitatives, and airs alternating with each other amid a rare technical mastery. . . . In the second part the unaccompanied chorus, 'Bientôt Dieu s'apaisera,' is delicious in its reposeful freshness ; and the 'Cantique de Moïse,' sung by the baritone, and first echoed by the chorus, then growing into an imposing and unrestrained *crescendo*, has a magnificence of outline that is truly inspired. But close analysis is not needed ; let it suffice to praise *en bloc* the simple, sober tendency, the nobility and the clearness, of music which once more makes manifest the essentially French qualities of M. Saint-Saëns's style.

In *La Liberté*, M. Gaston Garraud wrote :

> One wonders that a score of such importance, of such perfect dignity, in which the third part offers notable movements of beauty, should not have been brought

to a hearing in Paris earlier. Like the rest of M. Saint-Saëns's work—his universal work—it betrays the surest science in every branch, in every style, together with the most exact views as to the manner of treating, in the 'Promised Land' of genius, a given subject in a given form.

The second performance of 'La Terre Promise' was given in the same theatre on Sunday, March 12, before another crowded and enthusiastic audience. M. Charpentier again conducted, and the quartet of soloists on this occasion comprised Mlle. Demougeot, Madame Lucia Nordi, M. Pasquier, and M. Ghasne.

PRESENTATION TO MR. J. S. SHEDLOCK.

The retirement of Mr. J. S. Shedlock as musical critic of *The Athenæum* provided a welcome opportunity for his colleagues of the musical Press to give expression to the great esteem in which he is held. Mr. Robin H. Legge (*The Daily Telegraph*) and Mr. H. C. Colles (*The Times*) were prime movers in the matter. The proposal to pay some honour to Mr. Shedlock was cordially taken up, and on March 22 the presentation of an address and a gold half-hunter watch (made by Messrs. J. W. Benson), inscribed 'J. S. Shedlock, from his colleagues,' took place at a very pleasant gathering at Messrs. Novello's.

Mr. Arthur Hervey presided. After Mr. Colles had read letters of apology from subscribers who were unable to be present, Mr. Hervey said:

I have been asked to present to our dear friend Mr. Shedlock the gold watch which his friends and colleagues are offering him as a token of their esteem and affectionate regard. I cannot do better than read the letter which accompanies the souvenir:

Dear Mr. Shedlock,

The small present which we ask you to accept from us is a token—though not a measure—of the high esteem which we feel for you and for your work as a musical journalist.

Through a long career as a teacher and a writer you have been a devoted student of music, and your scholarly research has been lit by an enthusiasm which has enabled you to combine an ardent admiration for the great masterpieces of the past with a keen interest in the music of the present. Your technical knowledge, the sane spirit of your writings, and your unbiassed sincerity, have always secured the respect of musicians.

Moreover, we who have been privileged to work beside you have constantly enjoyed your personal friendship and goodwill.

A few of us, but very few, can claim to be your contemporaries; others have known you for many years, and those who belong to a younger generation feel that their share in your friendship is not to be reckoned by the number of years during which they have been in contact with you. They have perhaps had the greater opportunity of profiting by your kindness, and some especially owe much to your sympathy, advice, and practical help.

We all join equally in the wish that you may have before you many years of health in which to pursue those musical interests which you have particularly at heart, and we are proud to sign ourselves,

Your affectionate friends and colleagues,

Fk. Niecks	Philip H. Newman
J. A. Fuller Maitland	Mary Newman
Herbert Thompson	Cyril D. Graham
J. A. Rodgers	Arthur Hervey
Ernest Newman	Leonard Rees
W. G. McNaught	Robin H. Legge
G. Hayward	Rosa Newmarch
Charles Maclean	Wm. Barclay Squire
Francis E. Barrett	Lionel Bingham
Herman Klein	George H. Clutsam
H. B. Dickin	Edwin Evans
L. Casartelli	Henry Coates
Thos. Lea Southgate	John Francis Barnett
J. Percy Baker	F. Gilbert Webb
Nicholas C. Gatty	H. C. Colles
Ernest Kuhe	Percy A. Scholes
A. Kalisch	H. A. Scott
Douglas Hoare	H. R. Loughborough

I am sure we all agree with the words I have just read. It has been my privilege to know Mr. Shedlock for many years, and I can truly say that my association with him counts as one of the pleasantest memories of my life as a journalist. Gentlemen, the older we grow the quicker the time seems to pass. The spirit of youth, however, often defies the flight of time, and I cannot look upon Mr. Shedlock as anything but young, in the sense that he has kept up his enthusiasm for music and his energy for work. We know how wide his sympathies have always been, and how he has taken the deepest interest in every kind of music which struck him as being intrinsically good, whether of the past or the present. His book on the history of the sonata, I need not remind you, is a standard work on the subject.

Gentlemen, I will not detain you any longer, and in presenting this watch to Mr. Shedlock I trust that its beats will remind him not so much of the passage of time as of the friendship, admiration, and, I may add, affection of the givers.

In accepting the gift Mr. Shedlock expressed his deep appreciation of the kind feeling that inspired the presentation. He referred to some musical events of historical interest: the concerts given by Wagner in the Paris Opera House in 1859-60, also the second performance of 'Tannhaüser' in Paris in 1861, at all of which he was present. His colleagues spoke of what they owed to his sympathy and help. In return, Mr. Shedlock replied that he too was much indebted for all that he had learned from them in frequent friendly intercourse. He also spoke of early Wagner days in this country, and of the seed sown by August Manns at the Crystal Palace.

Mr. Herman Klein and Mr. Alfred Kalisch alluded feelingly to their early connection with Mr. Shedlock and the help and counsel they derived from him.

It should be understood that Mr. Shedlock is not retiring from critical work. He looks forward to various activities. May he be long spared to us!

Church and Organ Music.

THE SECOND 'A. & M.' SUPPLEMENT.

By Harvey Grace.

A successful anthology, or a list of the Hundred Best Books, is arrived at by a process of weeding out. The Perfect Hymnal, if and when it appears, will be achieved by the contrary method. The anthology and the Best Books will be bought only by people with some claim to literary taste. The hymn-book will be used constantly not only by the cultured, but by thousands who know little either of poetry or music. With these widely-varying tastes to satisfy, the successful hymnal is evolved by a process of accretion rather than depletion—a process that involves the inclusion of a certain amount of inferior matter. Let it be placed to the credit of the compilers of the latest addition to our hymn-books* that it contains an almost irreducible minimum of poor music. With the 1875 edition still being sold (with or without the 1889 supplement), and the 1904 edition still *not* being sold, one might have supposed 'A. & M.' to have said its last word. The Committee, however, say that they feel the time has arrived 'when a fresh Supplement to the old edition may suitably be published,' and here it is. Speaking of the 1904 edition, they handsomely admit that 'Churchpeople in general showed unmistakably at that time that they were unwilling to see any changes in the book as it then stood.' They might have added that churchpeople are of the same mind still. So much the worse for the churchpeople! The 1904 edition was an advance in every way on that of 1875, and failed partly because the clergy and organists preferred the line of least resistance; partly (and

* 'Hymns Ancient and Modern.' A Second Supplement to the Old Edition. London: Wm. Clowes & Sons, Ltd.

chiefly) because the man in the pew rose in his thousands and protested against the book on the ground that it omitted a favourite tune that he vaguely felt he ought to have sung or heard at his mother's knee. No literary or musical considerations could avail against such a damning indictment, so the new edition fell flat. This second Supplement may be taken as an admission that as the 1904 book fell, so does it lie. Meanwhile—and partly as a result—the musical taste of many of our congregations is still that of 1875.

There is no need to say hard things about Dykes & Co. In their day and according to their lights, they wrought a good work. But their day was a bad one in English musical history. Their pleasant strains replaced much that was bad, but also unfitted the national palate for much that was good. We know what the musicians of forty years ago did with folk-song when they fell to editing it. We know that most of the secular music written in England at that time has long been dead as a doornail. We know how appallingly behind the Continent we were then in practically every department of music. A suggestion that we should go back to the editions or musical idiom of the time would be received with howls of laughter. But in the matter of church music, and especially of hymn tunes, there are still clergy and organists who think that as it was in 1875, so it is now, and ever shall be. So, to the lasting discredit of church musicians, the 1904 edition of 'A. & M.' remains on the shelf.

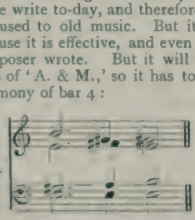
Let us get the grumbling done first. Most of us will regret that the Committee have felt bound to make the book agree with the other editions in various non-musical matters. It is not easy to understand why the names of authors and composers should not appear in connection with their work. Why should we have to hunt it up in the index? Indeed, in some of the smaller editions the information is not given even there. Is such information too secular to appear beside the text and music? It is a pity, too, that the hymns could not have been arranged alphabetically, as in the 'English Hymnal,'—a great help to quick reference.

Also, more directions as to pace might well have been given. Of course this must depend largely on the size of the building and the number singing, but the family history of the tune is also a factor. So many of our organists seem to think that chorales, psalm tunes, and modern tunes, should all be sung at the same pace—generally fast—that hints would have been useful. Expression marks are still used, though on the whole, sparingly. But there are far too many in some cases. In No. 303, for example, a hymn consisting of forty-eight short lines, there are no less than thirty-two such marks.

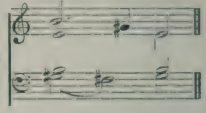
Perhaps the chief blemish is the tinkering with the older tunes. This was one of the worst features of the 1875 edition. There was some excuse for those responsible for that book. They lived in an age that liked its art free from ruggedness and asperity. They had very definite ideas as to the shape and general character to be desired in a well-behaved hymn tune, and wrote accordingly. If they wished to use a tune of another age or country, they pared its nails, brushed its hair, and made it toe the line. Had Cromwell sat for his portrait at that time, the painter would have omitted the wart with a shudder. He would, however, have made amends by giving the truculent Oliver a dimple, and a complexion of milk and roses.

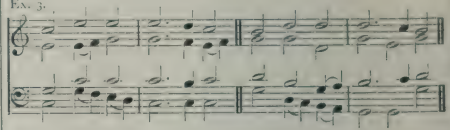
The present 'A. & M.' Committee seem equally loth to leave anything in the way of a rhythmical or harmonic wart on the old tunes they use. Look at the first tune of No. 676 for example. Here is a delightful tune from Ravenscroft's 'Melismata,' 1611. The original harmony is charming. It is not the kind we write to-day, and therefore sounds strange at first to ears unused to old music. But it deserves to be used, partly because it is effective, and even more because it is what the composer wrote. But it will never do for the respectable pages of 'A. & M.,' so it has to be overhauled. The original harmony of bar 4:

Ex. 1.

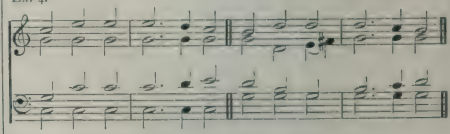


looks bad, but sounds well, like so many vocal progressions of the kind. Surely the crossed parts would cause no difficulty from a congregational point of view, and therefore the 'A. & M.' version:

Ex. 2.

cannot be regarded as either necessary or an improvement. Nor is it easy to be enthusiastic about:

Ex. 3.

as a substitute for:

Ex. 4.

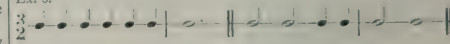


Without affecting superior airs over folk who cannot see any charm in the original—*De gustibus*, &c.—one can, and should, dispute the right of tampering with texts unless there is more justification than appears in this case.

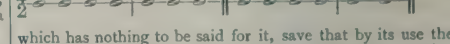
Ravenscroft's harmony is in keeping with his melody. Everything points to its being sung rather quickly, with a bar as the unit. As 'improved' it must be sung slower, and is at once fussy and doleful. As for the bare fifths, we are happily beginning to see that they are among the strong things in music. The tune is set to Bunyan's 'Pilgrim's Song,' and the Committee say in the preface that he was probably acquainted with it. Very likely, but if so, he knew it as a delightful English ditty, not as an imitation of a German chorale.

However, the alteration of rhythms is the worst fault. The 15th century melody of No. 679 has its rhythm changed from:

Ex. 6.

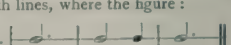


to:

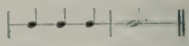


which has nothing to be said for it, save that by its use the hymn is sooner ended. The delightful triple-time version of 'Corde natus' comes in for rough handling in the second, fourth, and fifth lines, where the figure:

Ex. 7.



becomes:



At the pace at which the hymn is usually and rightly sung the effect is ludicrous.

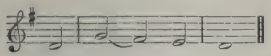
The fine Koln melody of No. 126 has two changes in rhythm, small, but irritating.

Again, Carey's delightful 'Surrey' has a very characteristic ornament removed from its fourth line. Instead of:

Ex. 8.

we have the plain version of line 2 repeated:

Ex. 9.



These are only a few of many such small bowdlerisings. No one will deny the editorial right to modify a text on good grounds, of course, but in general the grounds for the changes here made are not apparent.

Further, when changes are made, surely some indication should be given. In the 'English Hymnal' such alterations are notified, *e.g.*, 'Rhythm of bar 7 slightly simplified,' 'Adapted from,' &c., or 'Harmony chiefly from Bach,' and so on. The 'A. & M.' is lavish of information as to copyright, but in no other respect.

Another bad old 'A. & M.' tradition that is still persisted in is the general use of keys about a tone too high. There is a demand now for congregational singing, and people are beginning to appreciate the fine effect of vocal unison with free organ part. (The 'A. & M.' Committee themselves recognised this by their issue in 1912 of a selection of hymns with varied organ harmonies.) But how are folk to sing in unison melodies that are obviously pitched with regard to the convenience and effectiveness of choirboys? And the word 'folk' reminds me that in this Supplement, in 'All people that on earth do dwell,' the old slip of 'flock' for 'folk' reappears. 'We are his people, and the sheep of his pasture,' says the psalmist. 'We are his folk . . . . . and for his sheep he doth us take,' says the metrical version. Dr. Julian says, 'Folck changed to "flock" was probably a printer's error to begin with. It is found as early as 1585.' The 'Oxford' and 'English' Hymnals have 'folk.' There seems to be nothing to be said for retaining the tautology, except that it is familiar.

These grumbles over, there is little but praise for the book. The inclusion of such delightful old tunes as 'Dying Stephen' (J. F. Lampe, 1746), 'University,' 'St. Petersburg,' 'Richmond' (T. Haweis), 'Carlisle,' 'Montgomery,' 'St. Ignatius' (J. Beaumont, 1801), 'Spetisbury' (W. Knapp), 'Westminster New' (J. Nares), 'Affection,' 'Tiverton,' 'Bromsgrove,' 'Bishopsthorpe,' &c., is a move in the right direction. All are thoroughly English and frankly tuneful.

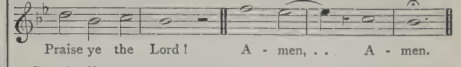
In drawing so largely on this branch of our hymnody, I fancy the 'A. & M.' compilers were influenced by the 'E. H.' which included a good many hitherto neglected. Probably we must thank the 'E. H.,' too, for the inclusion in the Supplement of some of the fine old versions of psalm tunes, with the melody in the tenor. These have been a popular feature in churches where the 'E. H.' is in use. The 'A. & M.' Supplement gives us in this way the 'Old Hundredth' (two versions), 'Windsor,' 'St. Flavian,' 'Dundee,' 'Bristol,' and 'Winchester Old.'

Amongst the new numbers there are the usual melancholy examples of the fatal ease with which well-known composers can and do produce strains that are excellent music, but poor hymn tunes. However, they are easily swamped by the good ones, some of which are splendid.

Specially successful are Stanford's 'Fitzroy' (No. 138), a bold unison tune, with a fine organ part, an excellent processional tune (No. 745) by Sydney H. Nicholson, and a stirring setting of 'Trumpet of God' (No. 734) by Charles Wood. Other admirable tunes are Nos. 724 and 708 (Nicholson), 294 (P. C. Buck), 604 and 537 (Harwood), and 506 (Bairstow)—in this last-named, note the impressive effect of the *quiet* Alleluia. Of all the new tunes, however, perhaps the outstanding one is Sir Hubert Parry's 'Laudate Dominum' (No. 308), a remarkably successful adaptation of the final chorus of his anthem 'Hear my words, ye people.' The book includes also some of the best tunes written for the 1904 edition, such as the Stanford setting of 'For all the Saints,' and a batch of excellent and unfamiliar specimens by S. S. Wesley. How is it that we have so long known him as a hymn composer chiefly by his 'Aurelia'?

It is a notable fact that the composers of some of the best of the new tunes adopt rhythmical irregularities of the very kind that the Committee so carefully modify in old tunes. One of them—a beautiful setting by Dr. Walford Davies of 'Author of Life Divine'—is unbarred, and is as free as plainsong. The Parry tune mentioned above ends with a twofold Amen, thus:

Ex. 10.



Stanford's tune to No. 401 gives us four lines of eight beats followed by two of twelve, the metre being 77.77.88. And there are others. Will the 'A. & M.' Committee of fifty years hence make these rhythms square?

There are a few misprints. In No. 633, the third note in the treble should be B; in No. 392 (2nd tune) in bar 7, the first bass note should be D; in No. 714 (1st tune) the second bass note in the last line should be E.

Our concern here is with the musical side of the book, so the words may be left to theological and literary critics. It will suffice to point out that among the many fine hymns new to the collection are to be found 'St. Patrick's Breastplate,' set to a couple of Irish tunes splendidly arranged by Stanford, 'O little town of Bethlehem,' 'Bread of the world,' 'God be in my head,' 'Hail! Festal day' (for various feasts), 'Brightest and best,' Herbert's 'King of Glory,' Rossetti's 'What are these that glow,' and many others that are sure of a warm welcome.

The volume is conveniently arranged. First come the new hymns, numbered from 639 to 779. Then follow the additional tunes (about eighty) to hymns already in the 1875 book. Altogether, the Supplement is an important addition to our hymnody, containing, as it does, much, both in words and music, of a stirring and popular character. It is equal in musical excellence to the 1904 edition, but the wind is so nicely tempered to the shorn lamb in the pew, that he will find no offence in it. Indeed, after he has used it for a few years, his ideas on hymn-tunes will have undergone such a change, that he will probably be calling out for either the 1904 edition or the 'English Hymnal'!

EDINBURGH SOCIETY OF ORGANISTS: LECTURE-DEMONSTRATION ON ORGAN-VOICING.

On February 22, Mr. J. B. Blossom, of Glasgow, delivered a lecture on 'Organ-Voicing' in the Song School of St. Mary's Cathedral, Edinburgh. Tracing the development of organ-tone from the humble tin whistle and toy trumpet, the lecturer, surrounded by about fifty specimens of pipes, demonstrated in a fascinating way the possibilities of tonal modification by the art of voicing. A pipe was changed from dulciana to gamba, and then to flute, and so on, by bearding, cutting, &c. The deflection of the wind-sheet outwards and inwards, nicking, boring for harmonics in open and stopped pipes, and various other devices, were effected with magical skill and speed, the work being performed with running comment and explanation. A reed tongue was cut, burnished, and curved, fixed to its shalot, placed in a resonating pipe and sounded on the voicing machine, in a few minutes, a fine cornopean tone being successfully produced. Mr. Blossom proved that the soul of the organ rests in the art of the voicer, and he remarked incidentally that in many inferior organs the material of the pipes might be of the finest metal, even of pure tin, and yet fall short of a musical result through lack of skill in the voicing. A vote of thanks was accorded to Mr. Blossom by acclamation.

Members of the London District Centre of the Free Church Musicians' Union visited Westminster Abbey on March 18 at the invitation of Sir Frederick Bridge, who conducted the members over the Abbey and pointed out the many interesting monuments and relics which there abound. The arrangements were carried out by Miss L. Dugdale, the London secretary, and among the company were the Rev. Wesley Woolmer, Mr. Horace G. Holmes, chairman of London district, and Mr. H. F. Nicholls, general secretary.

At St. John the Evangelist's, Wilton Road, on March 4, at a Requiem for those fallen in the war, the music was the setting in C minor by Cherubini.

We have received the second number of the Quarterly Record of the National Union of Organists' Associations, and are glad to see in its interesting pages evidence of the growth of the Association movement. In addition to reports from the various centres, there are articles on the organs in Malta, carillons, &c. The Record is published at 115, Duke Street, Southport.

Competition for a Challenge Shield, open to Free Church Choirs, will be held under the auspices of the Free Church Musicians' Union in Hampstead Free Church Institute on May 3. Test-piece: 'As pants the hart' (Mendelssohn). Full particulars can be obtained from Mr. H. F. Nicholls, general secretary, Newport, Mon.

[Owing to unusual pressure on our space, we have been obliged, with great regret, to hold over Recital Notices and some important Correspondence.]

Correspondence.

'BACH'S MISDEMEANOURS.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I note and welcome your playful treatment of a concert notice of mine in the *Evening Standard*, in which I was daring enough to describe certain passages in Bach's violin Chaconne as 'really horrible.'

The extracts you give must, however, have puzzled some of your readers, because you have omitted a previous paragraph from which they depend. You poke fun at my asking that the passage should be 'considered purely as sound,' and that the hearer should 'imagine the performer away.' These suggestions, however, in my report followed a reference to the love of all audiences for virtuosity. My words were: 'If the truth were known it would probably be found that the admiration' (*i.e.*, of Mr. Tertis's audience on the occasion in question) 'had a strong background of realization of the difficulty of the piece.' *

My contention was the simple and quite unoriginal one that music should be listened to *as music* (and not as acrobatics). If Tetrazzini comes sliding down a couple of octaves of the chromatic scale at breakneck speed, and then darts to the top again like a hawk at its prey, people should ask themselves not whether it is wonderful, but whether there is any beauty or any expressive meaning in it. The other day Hambourg played a piece of César Franck's far too fast, and people applauded far more than they had done for some earlier pieces which he had played with real taste. To put it briefly, audiences are in danger of mistaking muscle for music, and of being carried away by marvellous control of arms, hands, and vocal cords. Hence my wish that they would sometimes 'imagine the performer away and consider the music in the abstract'—a clumsily-expressed thought, perhaps, but surely not so humorous as it has seemed to you.

The heading 'Bach's Misdemeanours' was not mine, but that of a sub-editor. It was not unjustified, however, by the nature of my report, though it startled me when I saw it, and drove me to consider whether Bach could really have been guilty of crime. Turning to Schweitzer's 'J. S. Bach,' vol. i., p. 388 (English translation) I found that the passages of which I complained probably sounded very much gentler in Bach's day, owing to the use of a differently-shaped bow. I see Mr. Herbert Thompson has since been moved by your quotation from my report to give the extracts from Schweitzer in the *Yorkshire Post*, and I wish you could do the same, as it would interest especially any of your violin-playing readers who do not know Schweitzer.

Schweitzer quite supports my view as to the 'hardness' and 'bad effect' of these passages as played to-day—passages in which all our great violinists nevertheless delight.—Yours faithfully,

Percy A. Scholes.

* The *Musical Times* report in last month's issue was very similar. It read as follows (my italics): 'Mr. Tertis *amazed his audience by his virtuoso playing* on the viola of the famous Chaconne written by Bach for the violin and of course transposed on this occasion.'—P. A. S.

Obituary.

We regret to record the following deaths:

Ernest Charles Winchester, I.S.O. (late of the India Office), on February 21, very suddenly, at Bexley, in his sixty-second year. He was the composer of the anthems, &c., published in 'Winchester's Church Music Series,' besides a Grand Festival March and other compositions for the organ, &c. His hymn 'Sing to the Lord,' for four voices, was prize-tune of the College of Organists in 1874. He was formerly organist of Holy Trinity Church, Wimbledon, and later organist and director of the choir of Christ Church, Southwark. On his retirement from the India Office he settled at Bexley.

James Hardie, in February, at Edinburgh, at the age of eighty-three. Deceased was born in Aberdeenshire, and educated at Aberdeen Grammar School and University. After some years' work as a schoolmaster, he moved to Edinburgh and gave vent to his musico-mechanical ability by violin making, playing, and teaching. He is said to have made over 2,000 violins.

THE ROYAL PHILHARMONIC SOCIETY.

QUEEN'S HALL.

For February 28 a new orchestral work, 'Spring Fire,' by Arnold Bax had been promised, but it was withdrawn because at rehearsals it was found not possible to overcome its great difficulties in time for the concert. There is some moral in this which the composer should take to heart. But, notwithstanding this omission, the programme presented was a fully interesting one. It included Arnold Bax's 'In the Faery Hills'; Sterndale Bennett's Overture, 'The Naiads'; Mozart's 'Symphonie Concertante' for solo violin and solo viola, played by M. Ysäye and Mr. Lionel Tertis; and the 'Scheherazade' Ballet music.

On March 13 the final concert of the season was given. Mr. Frederick Corder conducted his Elegy for twenty-four violins and organ. Mr. Frank Bridge conducted his Tone-poem 'Summer,' which is written for a 'small' orchestra that is practically the Beethoven orchestra; it is, on the whole, an agreeable and dainty work. Schumann's Pianoforte Concerto in A minor, the solo part of which was most charmingly played by Miss Myra Hess, was a much-appreciated item. Mr. Ben Davies sang 'Through the Forest,' from Der Freischütz; and Stravinsky's extraordinary Ballet music 'Petrouchka' was repeated 'by request' (we wonder whose), and it was again demonstrated that however its fancifulness may arrest attention, much of its 'local colour' unfits it for performance in a concert room.

Sir Thomas Beecham conducted on both occasions. His bold and, one might add, ruthless breaking of staid Philharmonic traditions has, on the whole, been justified by results. The audiences have been good, if not overwhelming. The 105th season will begin on October 30.

THE ROYAL CHORAL SOCIETY.

ROYAL ALBERT HALL.

'The Dream of Gerontius' was given on the afternoon of March 4. The choir was, of course, not at its normal strength, but nevertheless the choral performance was satisfactory. Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Frederick Ranalow were able exponents of the soli parts, and Sir Frederick Bridge conducted.

THE LONDON CHORAL SOCIETY.

We have often dwelt on the courage of this organization, and now again we have to commend its enterprise. A performance of Bach's 'St. Matthew' Passion is a serious business, especially in these days of depleted choirs. It is a pleasure to record that the Society rose to the occasion when it gave this great work at the Queen's Hall on March 18, before a very large audience. We have no space to criticise the performance in detail. In a word, it was extremely creditable. The chief soloists were Miss Carrie Tubb, Miss Dilys Jones, Mr. Gervase Elwes, and Mr. Robert Radford. Mr. Arthur Fagge conducted.

LONDON SYMPHONY ORCHESTRA.

QUEEN'S HALL.

At the seventh concert of the season, given on February 21, M. Mlynarski again conducted. M. Arthur de Greef's orchestral arrangements of Flemish folk-songs were a welcome item. The 'Unfinished' B minor Symphony, an Overture from the Suite in C by Bach, and Tchaikovsky's fourth Symphony were other numbers that were admirably played. On March 20 the much-looked-forward-to performance of Berlioz's 'Romeo and Juliet' Symphony had to be abandoned owing to railway difficulties in connection with the bringing to London of the Manchester Hallé Choir, which had undertaken to prepare the choral part. The programme began with the Preludes to Parts 1 and 2 of Bantock's 'Omar Khayyám,' both of which illustrate the composer's power of suggestiveness through orchestral colour. A welcome selection from Moussorgsky's great opera 'Boris Godounov,' in which Miss Ethel Toms, Mr. Alfred Heather, and M. Auguste Bouilliez took part, was found very attractive. Dvorák's Symphonic Poem 'The Golden Spinning Wheel' was a quasi-novelty. It is very pleasant and often beautiful music, and, fortunately, in order to appreciate its appeal it is not at all necessary to bother oneself with the elaborate story on which it is supposed to be based. Borodin's Symphony in B minor (No. 2) exhibited this eminent Russian composer in a most agreeable light. He has a gift of lucidity that makes his music easy to appreciate. M. Auguste Bouilliez sang Bizet's air 'La Jolie Fille de Perth' with fluency and highly-coloured expression, and the Overture to 'The Wreckers,' by Ethel Smyth, concluded the programme. Sir Thomas Beecham conducted on both occasions.

QUEEN'S HALL ORCHESTRA.

At the concert given on February 26, the outstanding feature was the beautiful performance of Elgar's Violin Concerto by Mr. Albert Sammons. The Suite for Orchestra, 'Mother Goose,' by Ravel, is one of the composer's happiest efforts. It is programme music that at once associates itself with its story-bases. We are not sure whether we like the 'Sleeping Beauty,' 'Tom Thumb,' or 'Beauty and the Beast' best. Surely this Suite will bear much repetition? Mozart's G minor Symphony was also played.

On March 11, César Franck's Symphony in D minor was the great event. Appreciation of this imposing and beautiful work grows with every performance. It was very finely interpreted on this occasion. Solomon's nimble fingers were well employed in a good if not perfect performance of Grieg's A minor Pianoforte Concerto. Three arrangements for string orchestra of movements from Bach's Violin Sonatas, the 'Midsummer Night's Dream' Overture, a Wagner selection, and the Overture 'Le Carnaval Romain' were the other numbers of a very attractive programme. Sir Henry Wood conducted on both occasions.

PERFORMANCES OF 'THE DREAM OF GERONTIUS' AND NEW CHORAL WORK BY SIR EDWARD ELGAR.

A REMARKABLE SCHEME.

Madame Clara Butt is promoting, with refreshing optimism, what amounts to an Elgar Festival. She has a profound admiration for 'The Dream of Gerontius,' and believes that in these anxious times a series of performances of this uplifting work will be peculiarly appropriate. With this strong faith, she and others who are co-operating with her have arranged to give eight performances of the work during May, six of which will be given on consecutive days in London at the Queen's Hall, and one each at Leeds and Bradford. The Leeds Choral Union (conductor, Dr. Henry Coward) will provide the choir on every occasion; the London Symphony Orchestra will play at all the London performances, and local orchestras will play at Bradford and Leeds. Madame Butt will sing the Angel's part and Mr. Gervase Elwes the title-part on every occasion; the other soloists will be Mr. Robert Radford, Mr. Herbert Brown, and Mr. Charles Mott. The Angelicals will be entirely professional singers.

A further and notable attraction of the scheme will be the production of two sections of an important new choral and orchestral work by Sir Edward Elgar. It is a setting of noble and moving poems from Laurence Binyon's 'The Winnowing Fan,' the words of which touch the note of the times. The musical title of the composition is 'The Spirit of England,' and the work is in three parts, (1) 'England,' (2) 'To Women,' (3) 'For the Fallen.' The last section was completed soon after the war broke out, but was for certain reasons withheld from performance. Parts 2 and 3 will be given at all the eight concerts. They are each written for tenor or soprano solo, chorus, and orchestra. Madame Agnes Nicholls will be the soloist in one part, and Mr. John Booth in the other.

Sir Edward Elgar will conduct on every occasion.

The dates of the concerts are as follows: Leeds, May 3; Bradford, May 4; London, afternoon performances at 2.45 on Monday, May 8, Wednesday, May 10, Friday, May 12, and evening performances at 7.45 on May 9, 11, and 13. The profits will be given to the British Red Cross Society.

It will be observed that by giving afternoon performances the net is spread wide, and it may be hoped that suburban and provincial folk will be attracted. There must be many thousands of persons who have not heard Elgar's masterpiece, and who will desire to hear his new work. The fixing of the evening performances to commence so late as 7.45 p.m. is, we venture to think, a mistake, in view of the difficulty of locomotion at night, especially at theatre and music-hall closing times.

London Concerts.

The London Trio, in which the Misses Chaplin are so much concerned, is wonderfully active. A delightful performance of old English music was the feature of a concert given on February 19. Miss Nellie Chaplin is a virtuoso on the harpsichord. Vincent d'Indy's Trio in B flat was admirably played on March 15, and Mr. Hugh Marlein sang in his best style.

Mr. Dunhill's Chamber Concerts at Steinway Hall have brought forward some excellent programmes. At the first of the series, on March 7, a Quartet in F major by Dr. Charles Wood, the concert-giver's new Phantasy and his Song-cycle 'The Wind among the Trees' (which was especially successful), and the Quartet in F by Eugene Goossens were the chief items. At the second concert, on March 16, a new Sonata for clarinet and pianoforte (Op. 129) by Sir Charles Stanford was an important production. The new work was very favourably received, the slow movement 'Caione' being specially liked.

At one of Mr. de Lara's recent 'All British' concerts, Fantasies on 'Dickens's' subjects were brought forward in response to the invitation to composers to endeavour to 'characterize' in music. Leopold Ashton, in his Fantasy, dealt with the Old Curiosity Shop, and Joseph Holbrooke with the Pickwick Club. The new works, if not convincing, were at least interesting as music. At another concert a Quintet for wind instruments by David Stephen, of Dunfermline, and a Trio for flute, horn, and pianoforte by Ernest Austin, were played.

On March 17 a new Pianoforte Quintet by Arnold Trowell (who is best known as a clever 'cellist) was well played by the Philharmonic Quartet *plus* Mr. Trowell at the pianoforte. It is a musicianly work, and it fully deserved a prize it had gained. Three Pieces for string quartet by Captain Van Someren Godfrey created a good impression.

The London String Quartet, at one of its recent concerts, performed J. B. McEwen's 'Bagatelles Nugae,' a set of seven pieces; they were found to be very attractive. Franck's Pianoforte Quintet, with Miss Myra Hess at the pianoforte, was another notable performance. On March 1 a new prize Quartet by Waldo Warner was brought forward. It had many points of interest. On March 17 Joseph Holbrooke was represented by his Quintet in G minor (Op. 44, No. 3). He cheerfully entitles this work 'Diabolique,' whether in anticipation of the critics who live only to vex him or for any other reason we are unable to say. It is an unequal work, but it contains some unquestionably good stuff.

At a students' concert given at the Royal College of Music on February 25, Sterndale Bennett's Overture 'The Naiads' was performed. A group of songs scored by Herbert Howells also illustrated this composer. Five new songs composed by Mr. Howells were also given. They are scored for flute, clarinet, and strings, and showed the talent of the composer.

The London Sunday School Choir gave its usual Spring Concert at the Royal Albert Hall on February 19. Mr. Walter Whiteman conducted.

The South-West Choral Society, conducted by Mr. Arthur R. Saunders, gave performances of 'Hiawatha's Departure' at the Battersea Town Hall on February 16 and 23. The proceeds were devoted to St. Dunstan's Hostel, where soldiers and sailors blinded by the war are 'taught to be blind.' A pathetic announcement!

The Shaftesbury Theatre opera season closed in February. It extended much longer than was originally contemplated. The whole scheme has been admirably and boldly managed, and has once again proved that opera in English adequately produced attracts the public. Towards the end of the season Puccini's 'Manon Lescaut' was given in English for the first time.

Mr. Arnold Dolmetsch has been giving concerts of old music of very special interest. He adds some antique 'local colour' by appearing in an old-time costume, knee breeches, &c., and at intervals he gives very informing explanations. His concerts are an education in the characteristics of the old styles.

Miss Isolde Menges, one of the most accomplished violinists of the day, gave three concerts during February. The Violin Sonata, Op. 21, of Medtner was a very interesting item on February 14. T. F. Dunhill's Sonata in D minor was effectively played on February 21.

At a chamber concert given by Mrs. Alfred Hobday and Mr. Warwick Evans on March 4 a new Violoncello Sonata by Debussy was a novelty. It did not prove especially interesting, although it was finely played.

Miss Joan Willis gave a violoncello recital on March 8. She made an excellent impression.

Miss Adelaide Gretton proved herself to be a fine dramatic singer at the concert she gave at the Boudoir Theatre in March.

Madame Margarita d'Alvarez is a singer of the highest rank. At her concert on March 14 she captivated a large and highly appreciative audience.

At the Royal Academy of Music students' concert, on February 21, Miss Gwendolen Smith and Miss Evangeline Livens (pianoforte) and Mr. Herbert Prince (violin) distinguished themselves.

Madame Alys Bateman has been very usefully active not only as a performer, but also as a philanthropic organizer. Her concerts of Russian music have brought forward many examples by talented composers. At the concert on March 14, Mr. H. B. Dickin spoke eloquently on the claims of St. Dunstan's work on behalf of blinded soldiers and sailors, which the concerts were designed to help.

At Miss Gwynne Kimpton's Orchestral Concert for Young People held on February 19, a young Australian violinist, Miss Sylvia de Grey, exhibited good training and natural talent. On March 18 there was an excellent audience to welcome Miss Fanny Davies.

At the Kingsway Theatre the wordless play 'L'Enfant Prodigue' is having a good run. Andre Wormser's music is found to be as great an attraction as the wonderful acting.

The new and most welcome feature of the ballad concerts given by Messrs. Chappell at Queen's Hall has been the small and highly efficient orchestra conducted by Mr. Alec Maclean. The inclusion of dainty and other light orchestral pieces not often heard elsewhere has raised the artistic standard of these always-popular concerts.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

'Multum in parvo' is just now the motto adopted in journalism, and naturally extends to musical papers. On all sides 'brevity' is the Editor's dictum, owing to shortage of paper. Under such conditions only the briefest reference can be made to local musical events of the last four weeks.

The Birmingham Festival Choral Society gave at its second Subscription Concert of the season at the Town Hall, on February 24, Coleridge-Taylor's always-popular trilogy, 'Hiawatha,' consisting of the 'Wedding-Feast,' 'Death of Minnehaha,' and 'Hiawatha's Departure.' In spite of the wretched weather there was a fairly large audience present, and those who braved the elements were rewarded by an exceedingly impressive performance in which the magnificent choir carried off the honours. Indeed the singing was emotional in parts, buoyant in others, and the tonal balance was well maintained on the whole under existing conditions, when so many tenors and basses of this Society are fulfilling war duties. Dr. Sinclair conducted with his customary care and watchfulness, and showed that he was in thorough sympathy with Coleridge-Taylor's master-work. The principal artists were Miss Dorothy Silk, Mr. Frank J. Webster (who sang in place of Mr. Webster Millar), and Mr. Herbert Brown. Mr. C. W. Perkins occupied his customary place at the organ. The orchestra, a great factor, was on the whole efficiently equipped, and realised some excellent effects.

The Midland Musical Society, conducted by Mr. A. J. Cotton, gave a performance of Berlioz's Dramatic Legend 'Faust' in the Town Hall on February 19. With the exception of Scene 16, 'Invocation to Nature,' the work was given in its entirety. Allowance must be made for any shortcomings connected with the orchestra, which comprised a mixture of amateur and professional instrumentalists—especially just now, when professional players are not easily obtainable. Berlioz was essentially a symphonic composer, always making great demands on orchestral resources, and in 'Faust' a large and well-equipped orchestra is absolutely necessary to do justice to the score. These demands were only in a measure complied with, perhaps the best work done being centred in a rather impressive performance of the 'Ballet of Sylphs' and the 'Dance of Will-o'-the-Wisp.' The choir, depleted in numbers in tenors and basses owing to the war, made a proper tone-balance impossible, but the sopranos and contraltos were, as they always are, wonderfully rich in tone-power. The principals were Miss Gladys Moger (Margaret), Mr. John Booth (Faust), Mr. Herbert Parker (Mephistopheles), and Mr. Benjamin Owen (Brander).

The Birmingham Choral and Orchestral Association gave a concert-performance of Wallace's ever-green opera 'Maritana' in the Town Hall, on February 26, excellently conducted by Mr. Joseph H. Adams. The presentation was bright and full of colour, choir and orchestra admirably realising all demands made upon them. The principal artists included Miss Phyllis Bradley (Maritana), Miss Mabel Corran (Lazarillo), Mr. Leonard Lovesey (Don Cæsar de Bazan), Mr. Sydney Stoddard (Don José), Mr. Walter Morgan (the King).

The fourth and last Harrison Concert of the season, given in the Town Hall on February 28, was entirely orchestral, the executive being the London Symphony Orchestra and the conductor Sir Edward Elgar. The presence of our great creative English musician naturally gave to the whole proceeding a distinct cachet of its own, and under his baton local audiences heard for the first time his Symphonic Prelude 'Polonia,' a work of remarkable orchestral colouring and technique, a conspicuous feature being the manner in which Sir Edward handles the three Polish melodies, and Chopin's Nocturne in G so cleverly and effectively introduced. The magnificent performance created a great impression, and was received with unbounded enthusiasm, as also was the 'Carillon,' although coming at the end of the programme, the recitation, 'Chantons, Belges, chantons,' being given by M. Emile Cammaerts, the author of the poem. The programme also contained Arthur de Greef's orchestral

(*Continued on page 209.*)

Through the day Thy love has spared us.

EVENING ANTHEM.

Words by Thomas Kelly. Composed by H. A. Chambers.

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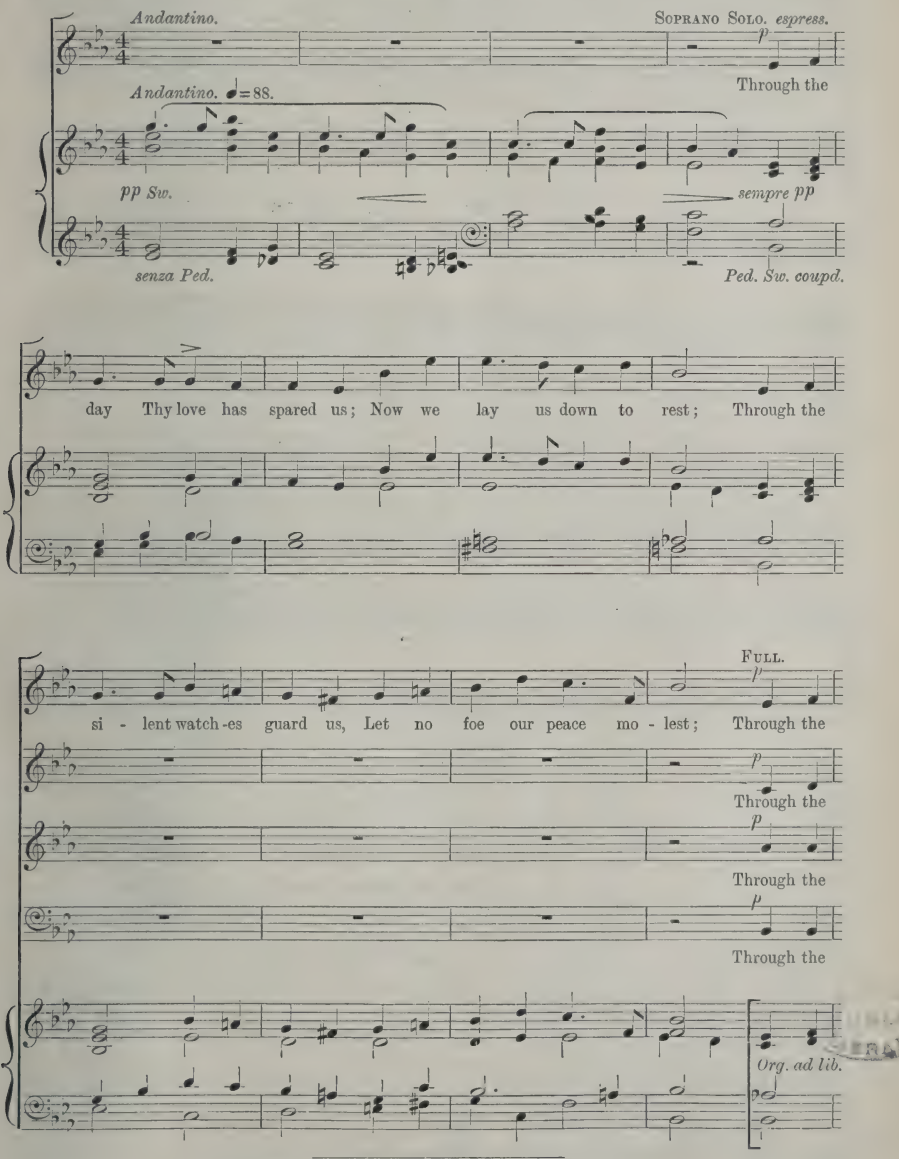

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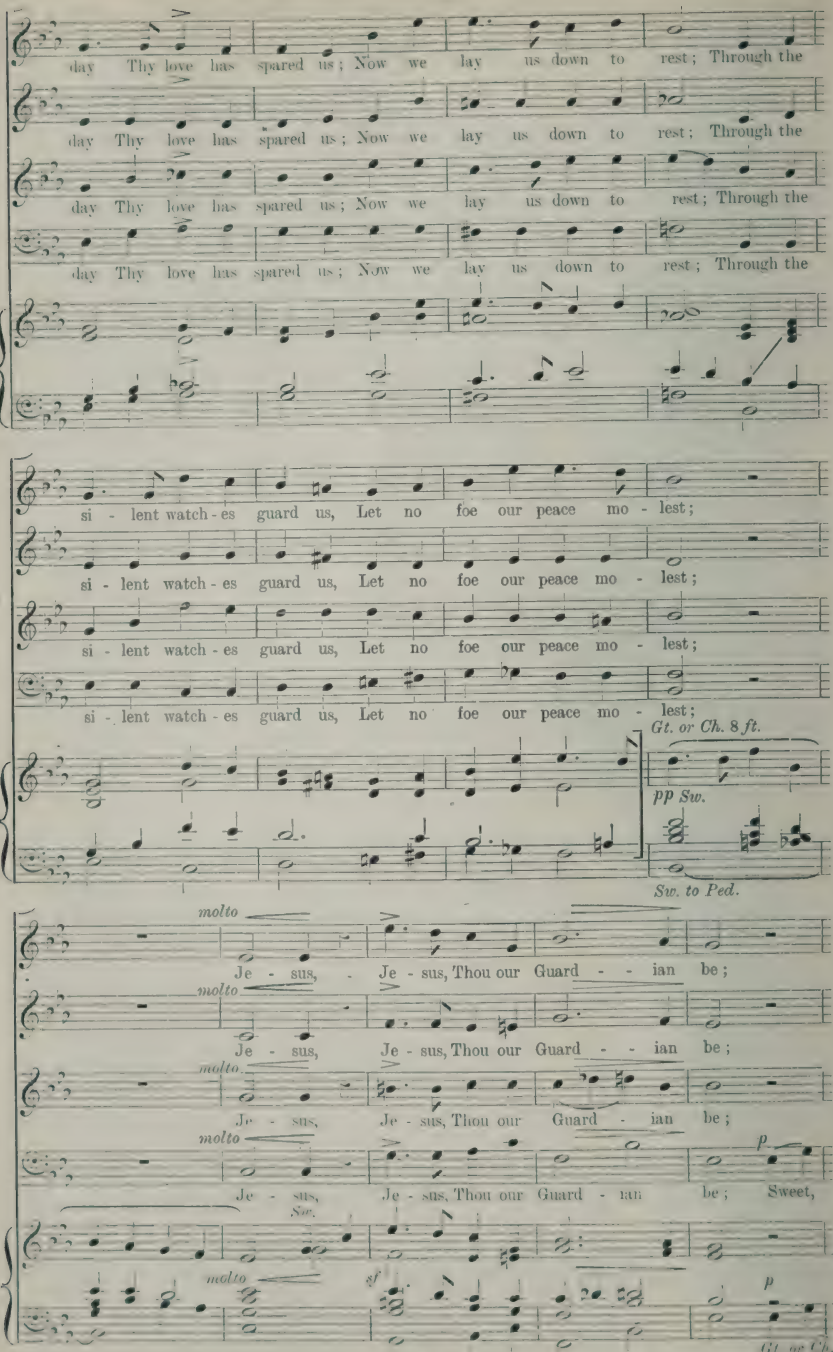
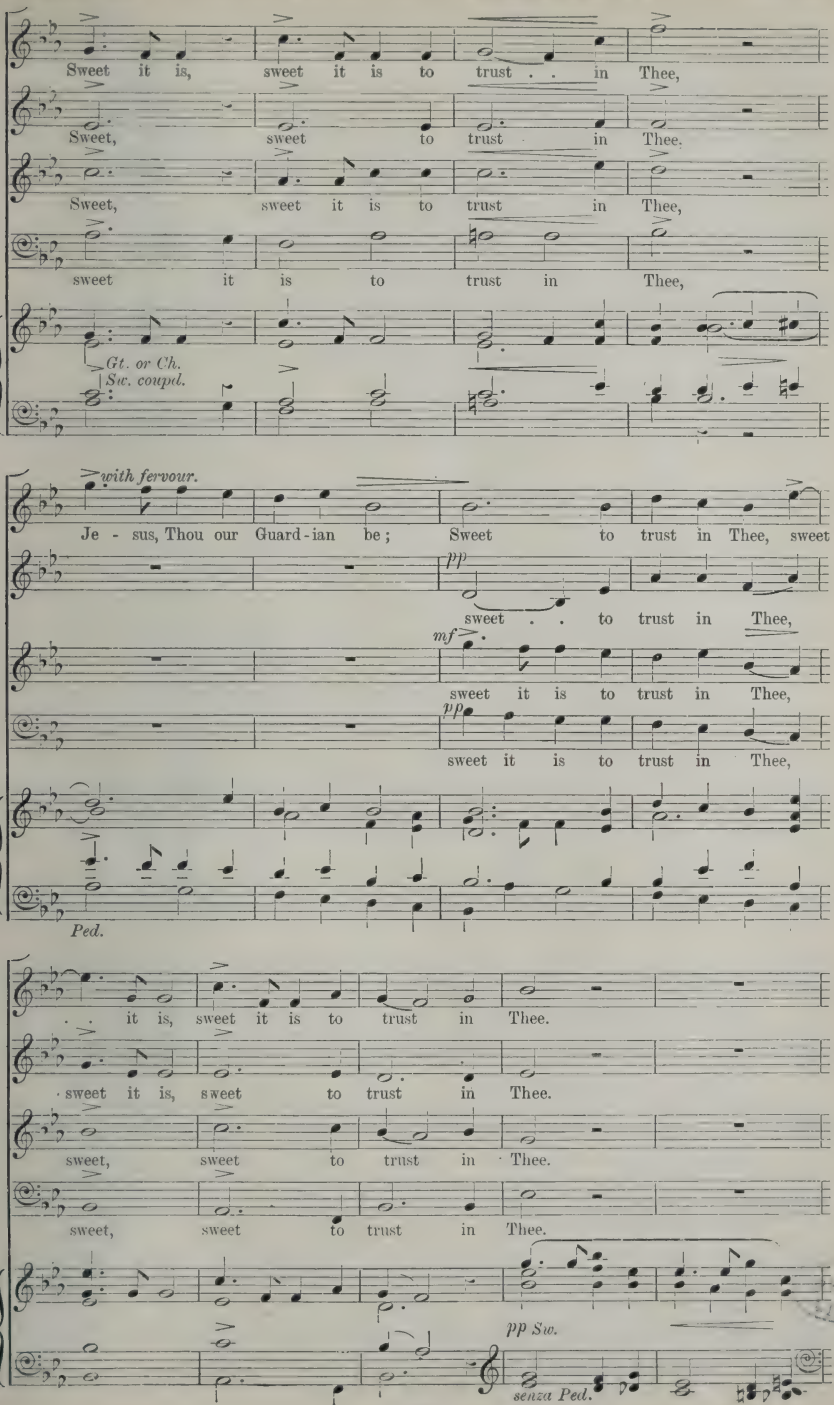
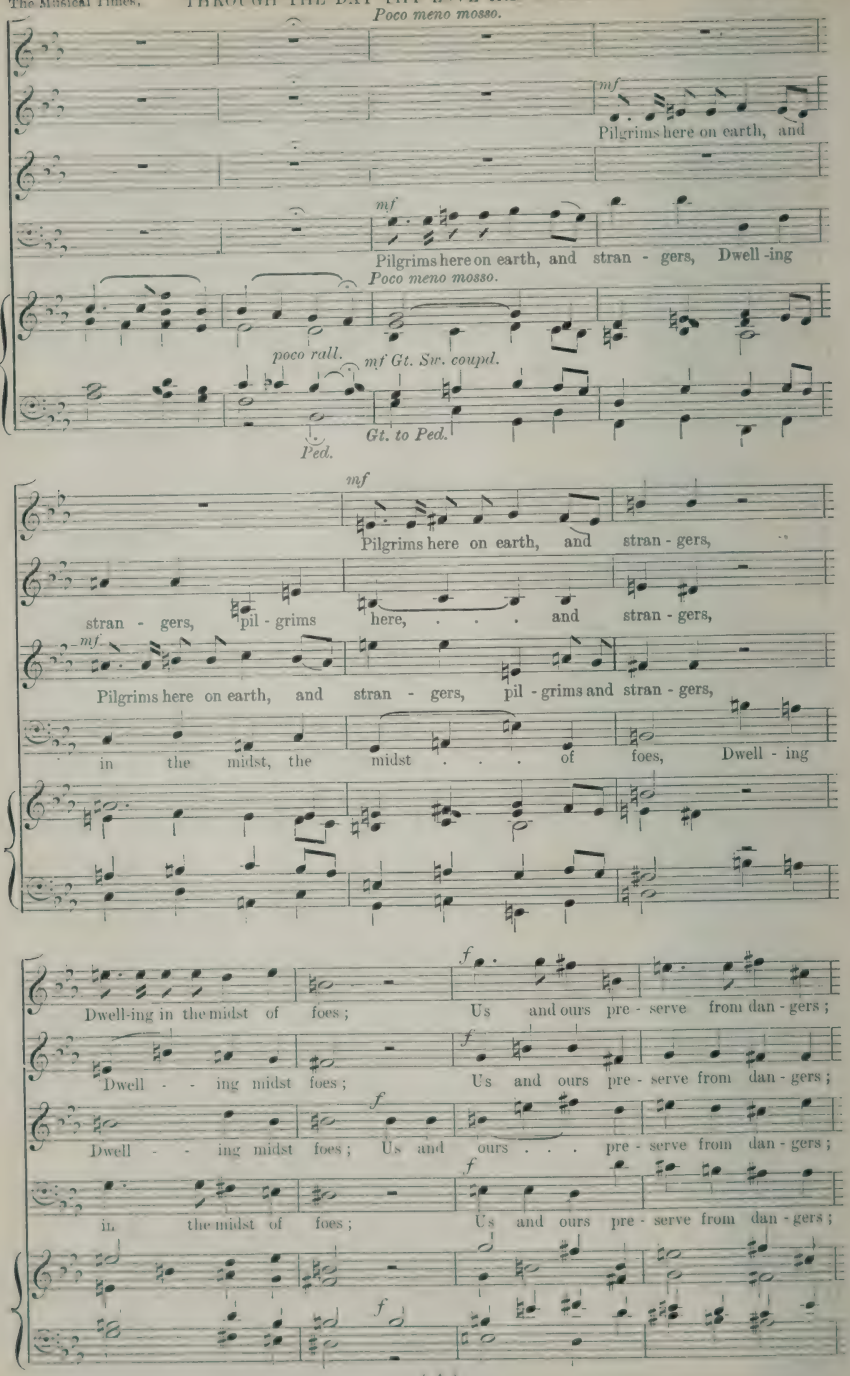
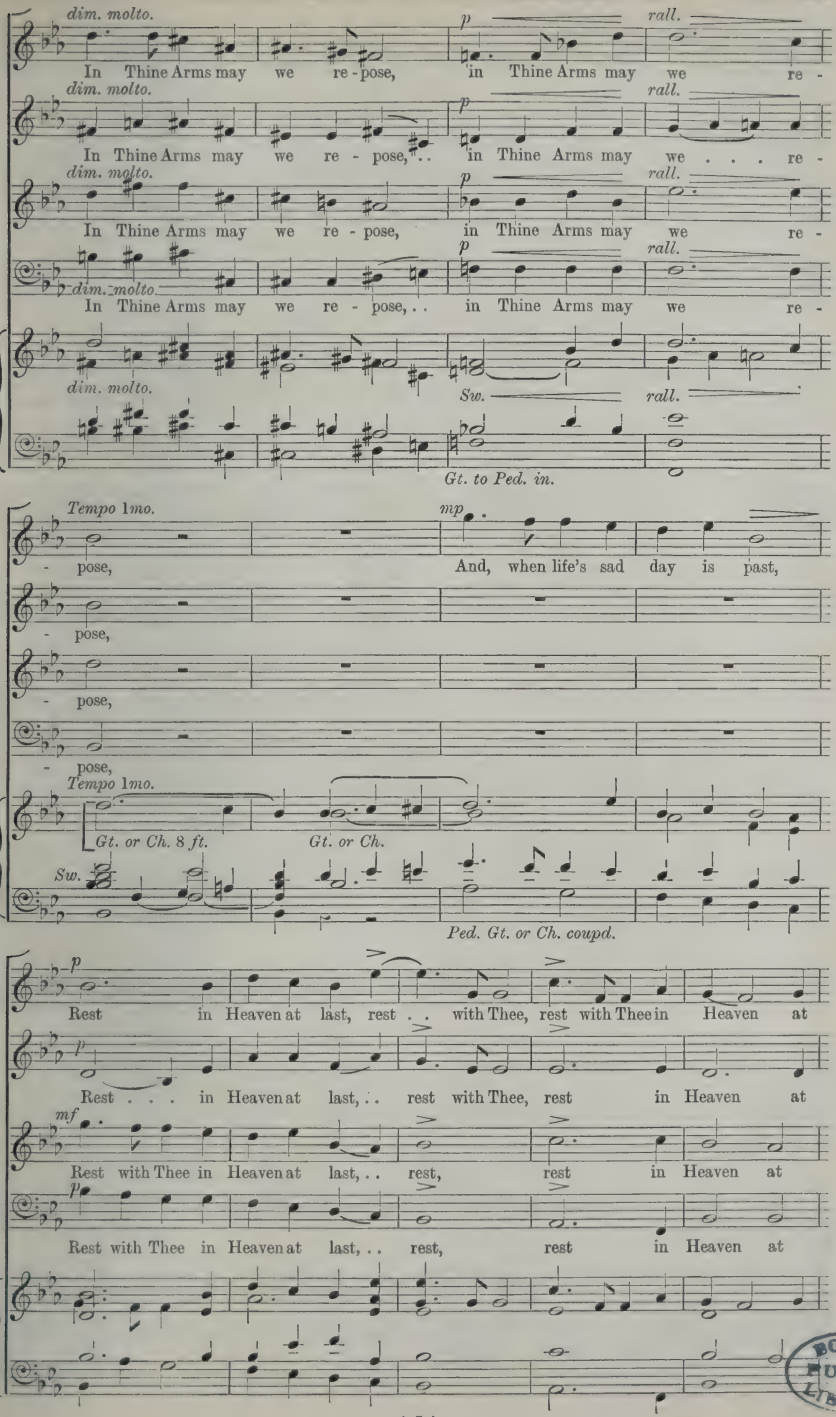

day Thy love has spared us; Now we lay us down to rest; Through the
day Thy love has spared us; Now we lay us down to rest; Through the
day Thy love has spared us; Now we lay us down to rest; Through the
day Thy love has spared us; Now we lay us down to rest; Through the
si - lent watch - es guard us, Let no foe our peace mo - lest;
si - lent watch - es guard us, Let no foe our peace mo - lest;
si - lent watch - es guard us, Let no foe our peace mo - lest;
si - lent watch - es guard us, Let no foe our peace mo - lest;
Gt. or Ch. 8 ft.
pp Sw.
Sw. to Ped.
molto
Je - sus, Je - sus, Thou our Guard - - ian be;
molto
Je - sus, Je - sus, Thou our Guard - - ian be;
molto
Je - sus, Je - sus, Thou our Guard - ian be;
molto
Je - sus, Je - sus, Thou our Guard - ian be; Sweet,
p
Sw.
molto
sf
p
Gt. or Ch. to Ped.


Sweet it is, sweet it is to trust . . in Thee,
Sweet, sweet to trust in Thee.
Sweet, sweet it is to trust in Thee,
sweet it is to trust in Thee,
Gt. or Ch.
Sw. coupd.
with fervour.
Je - sus, Thou our Guard-ian be; Sweet to trust in Thee, sweet
pp
sweet . . to trust in Thee,
mf
sweet it is to trust in Thee,
pp
sweet it is to trust in Thee,
Ped.
. . it is, sweet it is to trust in Thee.
sweet it is, sweet to trust in Thee.
sweet, sweet to trust in Thee.
sweet, sweet to trust in Thee.
pp Sw.
senza Ped.


Poco meno mosso.
mf
Pilgrims here on earth, and
mf
Pilgrims here on earth, and stran - gers, Dwell - ing
Poco meno mosso.
poco rall.
mf Gt. Sw. coupd.
Gt. to Ped.
Ped.
mf
Pilgrims here on earth, and stran - gers,
stran - gers, pil - grims here, . . . and stran - gers,
mf
Pilgrims here on earth, and stran - gers, pil - grims and stran - gers,
in the midst, the midst . . . of foes, Dwell - ing
f
Dwell-ing in the midst of foes; Us and ours pre - serve from dan - gers;
f
Dwell - - ing midst foes; Us and ours pre - serve from dan - gers;
f
Dwell - - ing midst foes; Us and ours . . . pre - serve from dan - gers;
f
in the midst of foes; Us and ours pre - serve from dan - gers;
f


dim. molto.
p
rall.
In Thine Arms may we re - pose, in Thine Arms may we re -
In Thine Arms may we re - pose, .. in Thine Arms may we . . . re -
In Thine Arms may we re - pose, in Thine Arms may we re -
In Thine Arms may we re - pose, .. in Thine Arms may we re -
Sw.
Gt. to Ped. in.
Tempo 1mo.
mp
- pose,
And, when life's sad day is past,
Gt. or Ch. 8 ft.
Gt. or Ch.
Ped. Gt. or Ch. coupd.
mf
Rest in Heaven at last, rest . . with Thee, rest with Thee in Heaven at
Rest . . . in Heaven at last, .. rest with Thee, rest in Heaven at
Rest with Thee in Heaven at last, .. rest, rest in Heaven at
Rest with Thee in Heaven at last, .. rest, rest in Heaven at

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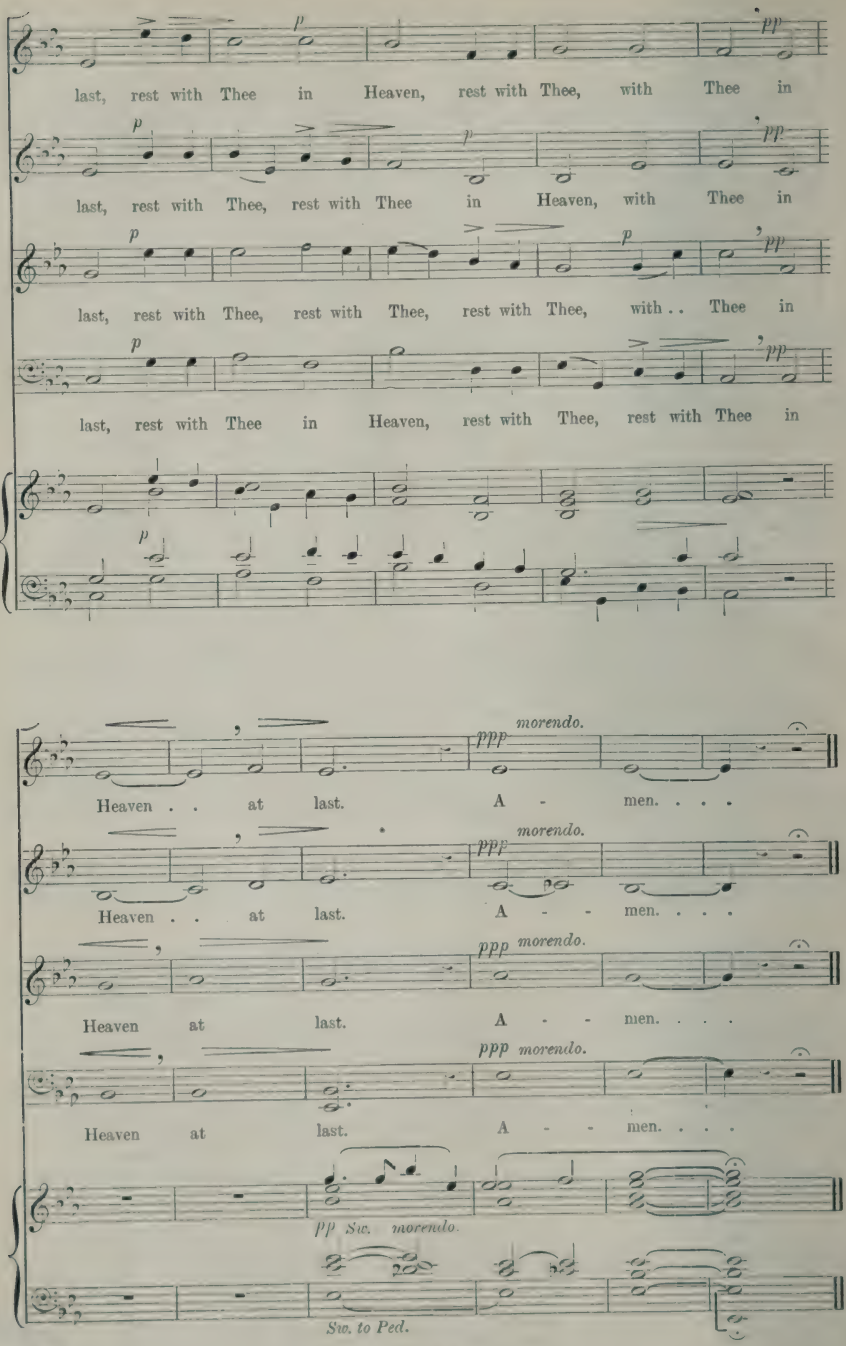
last, rest with Thee in Heaven, rest with Thee, with Thee in
last, rest with Thee, rest with Thee in Heaven, with Thee in
last, rest with Thee, rest with Thee, rest with Thee, with . . Thee in
last, rest with Thee in Heaven, rest with Thee, rest with Thee in
Heaven . . at last. A - men. . . .
Heaven . . at last. A - - men. . . .
Heaven at last. A - - men. . . .
Heaven at last. A - - men. . . .
morendo.
Sw. to Ped.

(*Continued from page 202.*)

transcription of 'Four old Flemish Folk-songs,' Berlioz's Overture 'Le Carnaval Romain,' Tchaikovsky's 'Capriccio Italien,' Mackenzie's melodious 'Benedictus,' and Délibes's Suite for the Ballet 'Sylvia.' With such a magnificent orchestra each item received an ideal and stirring interpretation.

Mr. Richard Wassell's concert, given in the Town Hall on March 4, proved to be of special interest. The proceeds were set aside for the British Red Cross Fund. Mr. Wassell had under his beat a well-balanced orchestra, which gave a delightful interpretation of Mozart's Symphony in G minor, the great companion of the E flat and the 'Jupiter' Symphonies. The Mozartian spirit and delicacy were admirably depicted, and Mr. Wassell also gave us fine readings of the Largo from Dvorák's Symphony 'From the New World,' the Overture to 'Ruy Blas,' the 'Peer Gynt' Suite, and two movements from Tchaikovsky's Symphony 'Pathétique.' Part-songs were contributed by the massed male-voice choirs (the Blackheath, the Brockmoor, the Clark Street Adult School prize choirs, and Mr. Wassell's Male-voice Choir, conducted by Mr. Harry Downing). The singing was characterized by perfect unanimity, beauty of tone, and well-schooled technique. The Birmingham Choral Union Ladies' Choir (conductor, Mr. Wassell) also took part, a body of excellent singers which was heard to advantage in Brahms's part-songs 'Now all the roses are blooming' and 'The Bridegroom,' and other well-known part-songs for female voices. Mr. Frank Stanley Shale played with consummate skill Mendelssohn's Pianoforte Concerto in G minor, finely accompanied by the orchestra. Songs were given by Miss Murielle Bayliss, and Mr. C. W. Perkins gave an organ recital before the commencement of the concert.

Mr. Max Mossel's last concert of the season was held at the Grosvenor Room on March 9, at which Miss Carrie Tubb, Miss Myra Hess, and Mr. Mossel took part. The Birmingham Symphony Orchestra, conducted by Mr. Julian Clifford, gave its last concert of the season at the Town Hall on March 11, but the programme offered no novelty. A feature was Miss Marjorie Sotham's fine playing of Grieg's Pianoforte Concerto. The vocalists were the Hon. Mrs. Julian Clifford and Mr. Arthur Jordan.

BOURNEMOUTH.

Normal conditions still prevail here in matters musical. The Symphony Concerts continue their successful course, the principal works of interest recently performed comprising Brahms's 'Tragic' Overture and third Symphony, Rimsky-Korsakov's Sinfonietta on Russian themes, Tchaikovsky's Theme and Variations from third Suite and his 'Pathetic' Symphony, Dvorák's 'From the New World' Symphony, and Mozart's Overture to 'Così fan Tutte.' At the twentieth concert M. Joseph Jongen conducted his picturesque Fantasia on two Walloon Christmas Carols, and his Violoncello Concerto, a work of considerable austerity, which was very effectively played by M. Maurice Dambois. The remaining soloists, all of whom added to their former reputations, have been Mr. Julian Clifford (Mozart's D minor Pianoforte Concerto, and a clever set of Variations on an old British Sea-Song by Ernest Farrar), Mr. Felix Salmond (Saint-Saëns's Violoncello Concerto in A minor), Mr. Lloyd-Powell (Beethoven's C minor Pianoforte Concerto), and Miss Lena Kontorovitch (Glazounov's Violin Concerto).

Variety and comprehensiveness are still the predominant features of the 'Monday Specials.' One afternoon was devoted to 'Old' music, at which nothing later than the Mozartian period found representation; this concert had for soloists Miss Gwenydd Powell, a very capable local violinist, and Mr. Matthew Newton (tenor). On February 28 a Beethoven programme was provided, the 'Pastoral' Symphony, 'Fidelio' Overture, and the Rondino for wind instruments filling the major part of the bill; Miss Eileen Boyd sang commendably. The following Monday was particularly interesting, the scheme consisting of music by Belgian composers, with a visiting conductor, M. Paul Goossens, conductor of the Kursaal Royal Orchestra, Ostend. M. Goossens obtained good results from the band, the works in a splendidly-chosen programme that made the directest appeal being the César Franck Symphony, a delightful Tambourin by Grétry, and two movements from Paul Gilson's fine Symphonic-Poem, 'La Mer.' Scandinavian composers were called upon for the concert on March 13, the programme containing the following music: Overture 'Hans Andersen' (Enna); Norwegian Folk-song (Halvorsen); Tone-Poem 'Finlandia,' and 'Valse Triste' (Sibelius); 'Peer Gynt' Suite, No. 2 (Grieg); Præludium (Järnefelt); Norwegian Carnival (Svendsen); Grieg's Violin and Pianoforte Sonata in C minor, which received a very resourceful and wholly musical interpretation at the hands of Mr. R. Whitaker, a member of the Orchestra, and Mr. T. J. Crawford, chorus-master of the Municipal Choir.

Outside the limits of these concerts, there has been a visit by Miss Isolde Menges, who, in conjunction with the Orchestra, gave an astonishingly vigorous reading of the Brahms Violin Concerto. We could not be present at Mr. and the Hon. Mrs. Julian Clifford's recital, but on February 26 we were included in the enormous audience that assembled at Madame Kirkby Lunn's orchestral concert, an event that will be remembered for the distinguished vocalist's cleverly diversified interpretations. March 1 brought Miss Stella Carol, whose sweet-toned voice almost compels one to overlook her lack of emotional expressiveness and the scantiness of her repertoire. Mr. Dan Godfrey's annual concert on March 4 was in all respects as successful as his most active supporters could desire; but what other result could there be with such established Bournemouth favourites in the bill as Mr. Mark Hambourg, Miss Margaret Cooper, Mr. Robert Radford, and Mr. Edward German? Mr. Frank Mullings, too, was down to appear, but illness preventing, his place was filled by Miss Eileen Boyd. A pleasant orchestral concert, with Madame Ada Crossley as the principal attraction, was given on March 8, and on March 11 a recital arranged by Mr. Graham Peel afforded great delight by reason of the exceedingly artistic singing and pianoforte playing of Miss Agnes Nicholls and Mr. Frederick Dawson. A performance of Mendelssohn's 'Elijah' by the Municipal Choir and Orchestra, Mr. Dan Godfrey conducting, took place on March 14, the principal soloists being Miss Caroline Hatchard, Miss Edith Clegg, Mr. Alfred Heather, and Mr. Thorpe Bates, all of whom were extremely efficient; both choir and orchestra worked hard and successfully, and the popular oratorio seemed to have lost none of its hold upon the audience. A return visit by Miss Jean Sterling Mackinlay on March 15 intensified one's appreciation of her methods in the portraying of old songs and ballads.

Mention has been made once or twice in this column of the Bournemouth School of Music, with Mrs. Farnell-Watson and Mr. Hamilton Law as its directors. At the end of the current term the latter is severing his connection with that establishment and, in conjunction with Mr. Thomas J. Crawford, chorus-master of the Bournemouth Municipal Choir and the well-known organist of St. Michael's, Chester Square, London, is starting a new educational institution, to be known as the Bournemouth Conservatoire of Music.

BRISTOL.

At the Clifton Chamber Concert on February 21 a Russian and Polish programme was presented. Messrs. Maurice Alexander, Edgar Hawke, Alfred Best, and Percy Lewis admirably interpreted Tchaikovsky's Quartet in F major (Op. 22), and Glazounov's Suite in C major (Op. 35). Messrs. Herbert Parsons and Maurice Alexander gave an effective performance of Paderewski's Sonata in A minor (Op. 13), and Mr. Parsons played two Preludes by Rachmaninov.

There was a crowded audience on March 1, at Horfield Baptist Schoolroom, the occasion being a concert in aid of the soldiers and sailors on active service connected with the congregation. Those who took part in the performance were Miss Elsie Griffin and Miss Blanche Padden (vocalists), Mr. Edgar Hawke (violin), Miss Dorothy Godwin (harp), and Mr. F. A. Wilshire. The Lord Mayor of Bristol (Dr. Barclay Baron) stated that up till now £150 had been raised.

The Ladies' Night of the Bristol Royal Orpheus Glee Society, on March 2, at the Victoria Rooms, was a great success, ancient and modern compositions being finely

performed under the direction of Mr. George Riseley. Mr. Donald Reid and Mr. Alfred Heather sang solos. Pieces which the choir gave for the first time at its concerts were the following: 'They cannot kill the soul' and 'Freedom and right,' by the Belgian composer, Jan Broeckx; 'Canst thou forget?' and 'Now is the month of Maying,' by S. E. Lovatt; and 'An evening's pastorale,' by W. Shaw.

On March 5 a large audience assembled at the Hippodrome, the occasion being a concert in aid of the excellent work done by a Union Jack Club for wounded soldiers. The greatest interest was manifested in the violin playing of Miss Marie Hall, the celebrated player having spent her childhood in Bristol. Others who took part were Miss Sybil Arundale, Miss Lilian Dillingham, Miss Gertrude Winchester, Messrs. S. Walsh, Maurice D'Oisly, and Percy Heming.

There was a Clifton Chamber Concert at the Victoria Rooms on March 13, the programme being devoted to French music. The Quartet in F major by Ravel, and that for pianoforte and strings in C minor by Gabriel Fauré, appealed strongly to the hearers, who applauded them greatly. Jean Huré's Sonata in F sharp minor for pianoforte and violoncello was effectively interpreted by Messrs. Herbert Parsons and Percy Lewis; and 'L'Almanach aux images,' by Gabriel Grovlez, afforded Mr. Parsons an opportunity for displaying his ability in the eight little movements.

CAMBRIDGE.

The University Musical Society concert on March 17 was, artistically, a great success. Mr. Albert Sammons, who received a warm reception, played the unaccompanied Prelude and Fugue in G minor of Bach, and with the orchestra, Mozart's Concerto in G. The orchestra played Beethoven's eighth Symphony, and the choir sang a series of five English Folk-tunes arranged by Dr. Vaughan-Williams. On March 11, at Newnham College, Dr. Charles Wood's new Cantata 'Eden Spirits' was performed for the first time. A most enjoyable and delightful hour's music was given in St. John's Chapel on March 5, through the energy and enthusiasm of Dr. Rootham and Dr. Ezard, and one or two little-known works of Palestrina and Byrd were heard for the first time. The programme consisted of 'Siderum rector' and 'Ave Maria' (Byrd), and 'Conditor alme siderum' (Palestrina), two Purcell anthems, 'Praise the Lord, O Jerusalem' and 'My beloved spake,' with orchestral accompaniment, and Corelli's eighth Concerto for Strings and Organ.

The text of the 'Conditor alme siderum' was the old one of the Advent evening hymn, and the plainsong melody which, with the text, is at least as old as the 5th century, is in Mode 4. The hymn is the first of a collection of 'Hymni Totius anni' which Palestrina published at Rome in 1589. The melody in the last stanza is sung in canon at the fifth by the second tenor and the second alto. The 'Ave Maria' of Byrd is a comparatively simple composition from the first book of 'Gradualia.' The 'Alleluia' constitutes a short second part, after which the first part is repeated. The setting of the 'Siderum Rector' of Byrd appeared in a collection of 'Cantiones quae ab argumento sacrae vocantur,' composed by Tallis and Byrd which was published in 1575. It is for five voices, and is independent of the plainsong melody proper to the hymn; it is indeed more definitely rhythmical in character than is usual in music of this style, reflecting the metre of the text. The first stanza is sung through by three voices, and repeated by the full choir. The second stanza is also sung twice, first by four and then by five voices, a short but very beautiful 'Amen' closing the composition.

Cambridge musicians are greatly indebted to Dr. Rootham for giving them the opportunity by these occasional performances of becoming acquainted with works by the great masters of the 16th and 17th centuries, which they otherwise would never hear. The surroundings are ideal, and the music is always rendered with intelligence and proper spirit.

During the term organ recitals have been given by Dr. Gray and Dr. Rootham in Trinity and St. John's Chapels, and have proved a source of attraction to many of the military at present quartered in the town. The University Musical Club finished a successful term on March 11. Performers have been scarce, but willing, and the audiences, augmented by military friends, highly appreciative.

DEVON AND CORNWALL.

DEVON.

The choir of St. Simon's Church, Plymouth, on February 23, performed very creditably a programme which contained several special points of interest. Three Russian anthems were sung, 'To Thee, O Lord, do I lift up my soul' (Kalinnikov); 'Glory to God the Father' (Rachmaninov); and 'Holy, blessed Trinity' (Tchaikovsky). Other choruses and solos by Mendelssohn and Stainer were given, and the organist and choirmaster, Mr. W. G. Nelder, played pieces by Borovski, Faulkes, and Capocci.

The Erme House (Y.W.C.A.) choir, trained by Mr. D. Durston, showed a feeling for musical expression on March 1, when this organization sang the part-songs 'Shadows of eve' (Minard), 'The moon is like a silver cage' (Noel Johnson), and a Nocturne by Denza. On the same date the Presbyterian Church Ladies' Choir of eighty voices, trained by Mr. P. E. Butchers, gave very creditable performances of part-songs of varied style. The string band of the R.M.L.I. supported the choir, and was conducted by Band-Sergt. Pike in independent numbers. The object of the concert was the divisional war gifts fund.

The cantata 'Hezekiah,' was performed by St. Levan Wesleyan Choir on March 5, Mr. J. C. Pound conducting. Juvenile members gave a pleasing performance on March 7 of the operetta 'The Babes in the Wood,' for which they were prepared by Miss Spiller.

Exeter Oratorio Society has directed its efforts throughout the season to war funds, and at the annual meeting on February 22 the position of the Society was considered to be satisfactory under prevailing circumstances. Though ambitious works could not be undertaken, it was decided to prepare two concerts for the Spring Festival.

In blend of tone and sensitive sympathy of expression the 'Isca' Glee Singers at Exeter showed themselves well-practised when, on March 4, they sang Quartets in support of the V.A.D. Vocal solos by Messrs. Belgrove and Wills, and violoncello playing by Miss Helen Mott, added interest to the occasion.

While the future of Torquay Municipal Pavilion still hangs in abeyance, events of musical importance have sustained the interest of the public. The Symphony Concerts given by the orchestra under Mr. Basil Cameron have included Beethoven's C minor and 'Eroica,' Dvorák's 'From the New World,' and Kalinnikov's in G minor. A novelty on February 17 was the 'Overture to a Molière Comedy,' by Henry E. Geehl, who conducted this item, and a Suite, also a novelty, entitled 'Fairyland,' founded on some of Grimm's fairy-tales. His music was facile and attractive, and illustrated the subjects cleverly. Max Bruch's 'Scottish' Fantasia, with Mr. Barry Squire as solo violin, was excellently given. On February 23 Mr. Benno Moiseiwitsch joined the orchestra as pianist in Rachmaninov's Concerto No. 2; on March 9 Mr. Felix Salmond and the orchestra played Lalo's Concerto for violoncello and orchestra; and on March 16 Dr. Rumschisky played the pianoforte part with the orchestra in Liszt's Concerto in A. On February 19 the platform was occupied by a number of blind vocalists, who sensitively sang solos and duets. Madame Regan accompanied, the Municipal Orchestra played several numbers, and Mr. Barry Squire played violin solos. The object of the concert was to benefit the National Fund for Soldiers and Sailors Blinded in the War.

Torquay Municipal Choir, with the orchestra, mustered to about a hundred and forty performers on February 23 and sang 'Cavalleria Rusticana' with good spirit, Mr. E. W. Goss being chorus-master. He was also responsible for an excellent performance of 'Britons, alert' ('Caractacus'). The principal singers were Misses Mary Leighton, Adelaide Hartland, and Pickard, and Messrs. Frederick Blamey and George Baker.

Mr. A. J. Hawkins gave an organ recital on a new organ in Exmouth Primitive Methodist Church on March 1. A unique event was the performance by Exmouth Choral Society on March 15 of the whole of the accepted numbers

of 'Messiah,' fifty-seven of them! The conductor of the Society, Mr. Raymond Wilmot, is a musician of uncompromising artistic intentions, and has ever held high ideals before his members. In carrying out his purist performance of the oratorio he had to allow a tea interval in the afternoon and give the last twenty-four numbers in the evening—a 'Messiah' festival indeed! The soloists were Miss N. Pine Coffin, Miss Gertrude Winchester, Messrs. Dean Trotter, and S. J. Bishop. A small orchestra, including the necessary characteristic brass effects, supported the choir, for whom the entire performance was, in its way, a triumph.

Holsworthy Wesleyan Choir, conducted by Mr. L. J. Orchard, sang choruses by Handel, Mendelssohn, and Goss, at a sacred concert on March 9.

CORNWALL.

Rossini's 'Stabat Mater' was sung by Chapel Street Wesleyan Choir, Penzance, on February 25, under the direction of Mr. Richard White.

Mr. Wallace C. Smith obtained some fine singing from Truro People's Palace Male Choir on February 28, whose best performances were 'Song of the Northmen' (Maunder), and the serenade 'Ye eyes of azure, now good-night' (J. Witt).

Duets, quartets and anthems were sung by Mousehole United Methodist Choir, conducted by Miss M. B. Cotton, on March 5; and part-songs, choruses, and solos constituted an attractive programme sung by St. Day Choral Society on March 6, the Rev. W. M. Bickford conducting.

Members of the Linkinhorne Choral Society were assisted by friends from Callington and Bray Shop, when, on March 7, they were conducted by the Rev. C. C. C. Bosanquet through a programme of part-songs at Altarnun.

A performance of Mendelssohn's 'As pants the hart' on March 14 showed that the Penryn Congregational Choir is capable of good work. Mr. Gabriel James conducted, and Miss F. Chegwidden was the organist, several solos completing the concert.

The Bugle United Methodist Church Choir, under Mr. J. Hicks, gave a successful concert on March 14.

DUBLIN.

On March 4 a concert was given in the Theatre Royal for the benefit of the Royal Dublin Fusiliers' Fund. There was a large audience, and besides the Band of the Regiment, the following distinguished artists took part in the programme: Madame Borel, Miss Phyllis Lett, Lieut. John Coates, Mr. Percy Whitehead, Signor A. Simonetti, Mr. Clyde Twelvetrees, Dr. Esposito, and Mr. O'Connor Morris, who accompanied.

On March 12, Miss Joan Burke (vocalist), Signor Simonetti (violin), and Mr. T. Weaving (accompanist) gave the first of a series of Sunday Afternoon Musical Recitals at the Abbey Theatre.

On March 14, Miss Culwick's Ladies' Choir gave a concert in the Antient Concert Rooms. The choir was assisted by Miss Nellie Selby and Mr. Percy Whitehead (vocalists), and Dr. Esposito (solo pianoforte).

On March 6, in the Unitarian Church, the Rev. E. Savell Hicks gave a lecture on 'The Greek Church,' with examples of Russian Church music sung by the choir.

The Harrison Frewin Opera Company concluded a successful fortnight's visit to the Gaiety Theatre on March 11. The cast included Miss Evangeline Florence, Miss Raymonde Amy, Miss Yunson, Mr. John Clarke, Mr. John Harrison, Mr. William Boland, Mr. Lewys James, Mr. Jay Ryan, Mr. Kingsley Lark, and other artists also appeared.

Much satisfaction is felt at the decision of the Government to continue the yearly grant of £300 to the Royal Irish Academy of Music, the withdrawal of which was contemplated as an economy of national expenditure.

Messrs. Pigott & Co., of Dublin, have started a local manufactory of pianofortes, and have at the present time a locally-built pianoforte in their window, the first of its kind to be made in Dublin for nearly a century.

EDINBURGH.

Miss Aileen D'Orme, Miss Dorothy Webster, Mr. Mullings, and Mr. Radford were vocalists at a Ballad Concert given on February 22. Miss Jean Sterling Mackinlay sang and acted in her usual inimitable style a number of folk-songs and ballads, and Miss Lena Kontorovitch was violinist at the same concert.

The second of the New Reid Concerts took place on February 26. Brahms's Trio, Op. 114, for pianoforte, clarinet, and 'cello, received a fine interpretation. Prof. Tovey introduced his own Sonata in B flat, Op. 16, for pianoforte and clarinet. Beethoven's Sonata in A major, Op. 69, for 'cello and pianoforte was excellently played by Mr. Percy Such, and a Nocturne in B flat by James Friskin, a Glasgow composer, was a striking item at this fine concert.

On February 28 Master Solomon appeared as solo pianist, surely the most remarkable boy pianist who has visited Edinburgh for many years. His interpretations of Bach's A minor Prelude and Fugue and a group of Chopin pieces are, considering his age, something to marvel at. Miss Flora Woodman, Miss Carmen Hill, and Mr. Robert Burnett at the same concert added to their previous successes.

On March 3, the University Choral Society, under Mr. H. F. Eggeling, gave its forty-fifth annual concert. Coleridge-Taylor's 'A Tale of Old Japan' was the main item. The soloists were Misses Alice M'Crendle and Ruby Thomson, Messrs. Herbert Thorpe and Gordon Brown.

On March 4 Sir Edward Elgar conducted an orchestral concert at which he introduced to Edinburgh 'Polonia.' Sir Edward's 'Carillon' was recited by the author, M. Emile Cammaerts, and M. Arthur de Greef's four Flemish orchestral sketches were also given.

On March 18, Mr. Hedmont, the operatic tenor, gave a novel recital entitled 'Rip Van Winkle'—a new art-form, consisting of recitation, tone-speech, and vocalisation. He was assisted by Miss Beatrice Mills at the pianoforte.

On the same evening, the Royal Choral Union gave a performance of Parry's 'Blest Pair of Sirens,' Elgar's 'Go, song of mine,' and part-songs by Cornelius and others. The soloists were Miss Stiles-Allen, Mr. Thorpe Bates, and Mr. Horace Fellows (solo-violin). Mr. W. G. Allt conducted, and Mr. Gavin Godfrey was at the organ.

Mr. Sandiford Turner gave a lecture to the Dunedin Society on March 15. He treated of the Modal peculiarities of the folk-songs of all the European countries.

GLASGOW.

Apart from a number of miscellaneous music-makings organized to augment the various patriotic funds, the only concert of importance to record is the last of the Harrison series which took place on March 3. The London Symphony Orchestra was conducted by Sir Edward Elgar, and the conductor's Symphonic Prelude 'Polonia' was given for the first time here. The same composer's 'Carillon' was also performed, the poem being recited by the author, M. Cammaerts, thus giving what may be considered an ideal interpretation. Of the miscellaneous concerts, that of the students of Notre Dame Training College calls for special mention. This College is fortunate in possessing a staff of first-rate instructors in music, and apart from artistic performances their programmes are invariably unhackneyed and selected in the best of taste. Among the outstanding numbers were compositions by Berlioz, Coleridge-Taylor, Stanford, an Ave Maria written for the Choir by Arthur Somervell, and 'Here's a health unto His Majesty,' specially arranged for the choir by the Rev. Dom Gregory Ould. The choral programme was suitably varied by some vocal duets and solos and pianoforte duets that were excellently performed.

The Royal Carl Rosa Opera Company occupied the boards of the Theatre Royal for a three weeks' season, playing the usual repertory of this organization.

The Nonconformist Choir Union will hold its Summer Festival at the Wesleyan Central Hall, Westminster, on Saturday, May 27.

The Music Club gave M. de Pachmann a special At Home on March 15. Mr. Alfred Kalisch welcomed the guest, who, although far from being well, charmed his adoring admirers by his affability and his pianoforte playing.

LIVERPOOL.

The programme of the tenth Philharmonic Concert, on February 22, which was conducted by M. Gabriel Pierné, illustrated the history of French musical evolution from César Franck to Debussy,—that is, from the style which conforms in essentials to classical traditions to the later school which owes no allegiance to established conventions. M. Pierné's expert knowledge of both styles was shown by the fine performance given of Franck's D minor Symphony and of Debussy's 'L'Après-midi d'un Faune,' which has never been presented here with greater charm. M. Pierné's Prelude, 'Les Cathédrales' (with chorus), which was favourably received, is taken from the incidental music composed for the dramatic poem of Eugene Morand commissioned by Madame Sarah Bernhardt. The Prelude depicts a twilight scene in the French trenches, with a devastated plain beyond, in which are ruined churches. A distant bell tolls, and the choir sings the words 'O Domine, exaudi nos, Jesu.' With such a picture in view the music exhibits suggestive touches of realism and, withal, sincerity of feeling. Other attractive examples of programme-music were offered in Dupont's quaint 'Des enfants qui jouent au jardin,' and Chabrier's brilliant Rhapsody, 'España,' while Chevillard's 'Ballade Symphonique' melodiously appealed on higher ground as absolute music. Saint-Saëns was represented by his Violoncello Concerto in A minor, played with dexterity by Mr. Arnold Trowell.

Prof. Granville Bantock received a warm welcome at the eleventh Philharmonic Concert on March 7, when he made his first appearance as conductor of one of these famous concerts. The occasion was the performance of his important work 'Omar Khayyám,' of which the Welsh Choral Union, under the late Mr. Harry Evans, gave Part 1 in 1909, and Parts 2 and 3 in 1911. In the present instance an abridged version of the entire work was performed, a liberal excision being made in Part 1 (Stanzas 19 to 46), and of four stanzas in Part 2; Part 3 being left unabridged. Although the sense of completeness was necessarily absent, there was no doubt that the abridged version proved sufficiently compelling in interest. It is of course open to question whether the poem is really suitable as a subject for music on a grand scale. But it certainly provides material for objective treatment, in which Prof. Bantock's inventive genius and orchestral mastery are exploited in a work which will always be counted as one of his greatest achievements. In the performance under notice the orchestra gained chief honours. In fact, the imperious energy of the complex and occasionally overpowering instrumental part carried everything along with it. The singing of the difficult choral music also reflected credit on the Society's choir, and upon its choirmaster, Mr. R. H. Wilson. By dint of strenuous work in extra rehearsals, and without the outside assistance which had been contemplated, the choristers gallantly attacked their part, and practically pulled it out of the fire at the last moment. Their performance might have been deficient in the finer shades of choral expression, but it certainly testified to the excellent material and spirit of the singers, as well as to the unconventional freedom of the music, in which are premonitions of Prof. Bantock's later experiments in the use of voices as instruments.

In the vocal principals—Madame Doris Woodall, Mr. Frank Mullings, and Mr. Herbert Brown—the composer was fortunate, as also in the excellent local singers who undertook the not too gracious vocal lines allotted to the 'Pots.' These were Miss Atwill, Miss Hodgson, Mrs. Emmerson, Mr. Harry Evans, Mr. W. H. Cross, and Mr. Arthur Weber.

At the last Harrison Concert, on March 1, the London Symphony Orchestra was conducted by Sir Edward Elgar in a programme of music presumably chosen to represent the allied Entente Powers. It was possible however to have offered more weighty examples than the 'Carnaval Romain' Overture of Berlioz, the tedious 'Capriccio Italien' of Tchaikovsky, and the ephemeral 'Sylvia' Suite by Délibes. Mackenzie's 'Benedictus,' arranged for strings and wood-wind, with the gracious melody finely played by the first violins *tutti*, was welcome hearing, and M. de Greef's clever arrangement of 'Four old Flemish Folk-songs' again proved a popular item. The strong resemblance of the air 'The statue of the Duke of Alva' to our characteristic old English song, 'Cold 's the wind, and wet 's the rain' needs some explanation. Elgar's new Symphonic Prelude 'Polonia' is chiefly remarkable for its constructive skill and orchestral colouring. The material is not specially suggestive of the title, although Paderewski's 'Polish' Fantasia and Chopin's G minor Nocturne are laid under contribution. But even great composers cannot always find an inspiration to order, and Sir Edward's 'Carillon' is far more representative of his genius. The performance of this latter greatly successful work on this occasion was enhanced by the participation of the author, M. Cammaerts, whose recitation of his thrilling lines was dignified and effective, without a trace of undue dramatic emphasis.

Musical happenings during the month included Mr. A. E. Workman's pupils' concert in the new Crane Hall on March 2; the Wallasey Ladies' Choral Society's concert on March 15, when this happily-formed choir of thirty-six ladies, conducted by Mr. Wilfrid Shaw, sang agreeably in part-songs; and the Post Office Choral Society's miscellaneous concert on March 15, which Mr. Arthur Davies conducted.

Lectures have been given to the local Organists' and Choirmasters' Association by Dr. James Lyon on 'Orchestration' and by Mr. A. Benton (formerly of Leeds) on 'Choirs'; and a lecture on 'Some Ancient Conceptions of Music' was given before the Liverpool Guild of Education by Mr. Alfred Booth.

MANCHESTER AND DISTRICT.

The orchestral season has worked through to its appointed end, and in its closing days we experienced the blending of the mellow, mature Wagner with the most prominent Russians of the last thirty years: the conjunction of Wagner and the latter-day Russian as typified in, say, Stravinsky's 'L'oiseau de feu' affords food for much reflection. Ultra-modern Russian music has become more quickly acclimatised than ultra-modern French (as typified in Debussy's 'Iberia'); have these schools, in their present pre-occupation with the ballet, the same qualities of endurance of which even present happenings cannot deprive the music of Wagner, Brahms, the middle-period Strauss, or Reger? As music-drama finds its highest expression in the later Wagner works, the thought that is uppermost as one listens to the Russians is whether this is only the beginning of fresh potentialities of revelation. When Stravinsky is played as Beecham and his Hallé men have twice done lately, there is the same feeling of poetic and artistic expression as in 'Tristan' or 'The Mastersingers.' At the end of its second season under Beecham and his co-conductors, the Hallé Orchestra genuinely merits the description of the most versatile band in the country, for it unites all the old Richter-like qualities in the classics with the newer virtuosity which has come to it in the Beecham regime, and as the winter season closes the long-dreamt of Manchester Opera seems in a fair way for realisation—Manchester's orchestra in Manchester's New Queen's Theatre in opera conducted by an (almost) Manchester man, with an old East Lancashire choirman as his business manager. Starting on May 9, for a month, at prices ranging from 1*s.* to 10*s. 6d.*, we are to have a repertory embracing 'The Magic Flute,' Gounod's 'Romeo and Juliet,' Verdi's 'Otello,' Donizetti's 'Lucia,' Puccini's 'La Bohème' and 'Butterfly,' 'Tristan and Isolde,' 'Boris Godounov,' Ethel Smyth's 'The Boatswain's Mate,' Stanford's 'The Critic,' and Bach's comic-cantata 'Phœbus and Pan.' Most of the artists are those who have sung in the Beecham opera in London. Some amongst us, always looking forward, wonder whether this is the fore-runner of a summer-time Russian ballet season. It is of interest to know that thirty years ago Sir Charles Hallé conducted his orchestra in the Manchester Theatre Royal in Berlioz's 'Damnation of Faust.'

The widely-prevalent rumour that Sir Henry Wood was going to America received emphatic contradiction on March 1 (Sir Henry's birthday), when he was presented with a silver cigar-box by the members of Mr. Brand Lane's choir. The same evening, in a Press interview, he said: 'I do not propose to desert Mr. Brand Lane and Manchester; we have some great schemes for next season, but it is going to be a difficult time for musicians and lovers of music, and British musicians ought to remain in their own country.'

The first serious attempt at Manchester to associate good music with cinema (at the Oxford Street Picture Palace),

although from the first quite successful, has come to an end, as the management could not agree to an advance in salary demanded by the two musicians' trade unions; one of the last works played was Schubert's 'Unfinished' Symphony.

At two of the Tuesday Mid-day Concerts organized by the Committee for Music in War-time, that of February 22 brought the Beethoven Amateur Orchestral Society to the notice of the larger public, and in the concluding movement of Guilmant's Organ Symphony (soloist, Mr. Sydney H. Nicholson), the massive grandeur of the playing aroused great enthusiasm. On March 13 there was given by a hundred singers of the Hallé Choir (under Mr. R. H. Wilson, with Mr. Nicholson again at the organ), what, without irreverence, may be called a 'potted' version of 'Acis and Galatea.' These concerts have been most successful when departing to some extent from the routine recital-concert, and presenting programmes within the strict limitations of time and place which make them accessible to a busy market-day audience.

On March 6, at the Albion Hotel, the eighty-second session of the Gentlemen's Glee Club was concluded, and Alderman T. H. Jenkins, an ex-Mayor of Salford, and joint treasurer-secretary of the Club since 1866, received a testimonial from his fellow-singers in recognition of his work and good comradeship during those fifty years. What a revolution in choral attainment and appreciation he has witnessed!

The two concerts of the Brodsky Quartet (March 7 and 18) ended the season of this combination in a blaze of glory. Dr. Brodsky and his compatriot Sapellnikov gave a great Sonata evening: César Franck, Paderewski in A, and Beethoven in E flat major. Sapellnikov's playing has much the same characteristics as Richter's conducting, emphasising all that is big and noble, comparatively neglectful of subtlety in detail: a great player, though not perhaps so ideal a chamber-music man as, say, Siloti. On the second date, two towering works made up the programme. In the A minor Trio of Tchaikovsky (*In memoriam* Nicholas Rubinstein), the late W. H. Dayas's most distinguished lady pupil, Miss Lucy Pierce, joined Messrs. Brodsky and Hatton, the latter of whom has for two seasons now played *vice* Carl Fuchs, unhappily still interned in Ruhleben. It is only fitting, and in no way derogatory to the absent one, to emphasise Hatton's distinguished aptitude for chamber-music, and this phase of his art is now fully recognised at its true worth. Formerly his powers were known to the few, now they are acknowledged by the greater public. Miss Pierce found her great task thoroughly congenial; especially must one admire her finely controlled rhythmical fervour. Schubert's C major Quintet, in which Mr. William Warburton played second 'cello, provided a worthy conclusion to a season of much distinction. This work is to be repeated on April 18, with Miss McCullagh as second 'cello.

NOTTINGHAM AND DISTRICT.

Three lectures, on 'Plain Song,' by Mr. Royle Shore, on 'Russian Folk-song,' by Dr. Markham Lee, and on 'Programme Music,' by Prof. Allen Gill, were delivered in the University College on February 10, 17 and 24 respectively. On March 5, two of Bach's Triple Concertos in D minor and C major were performed at the Albert Hall organ recitals. The three pianists were Mrs. Godsell Prentice, Miss H. O. Edwardes Smith, and Miss Kathleen Hunter. The string parts were played by Mr. Bernard Johnson on the organ. Amongst other items was a Pavane by the city organist.

The Sacred Harmonic Society performed 'The Dream of Gerontius' on March 9, and included in the programme Parry's 'Blest Pair of Sirens.' The soloists were Miss Phyllis Lett, Mr. John Adams, and Mr. Fraser Gange. Mr. Allen Gill conducted.

A concert in aid of blinded soldiers was given on March 10, in which all the performers except the accompanist and elocutionist were bereft of sight. The soloists were Miss Thornwell, Miss Minnie Wilson, Mr. Angus Brown, and Mr. Ernest Littlewood. Mr. Wolstenholme contributed solos on the organ, and Miss Mallet was the elocutionist. Madame Regan accompanied, and the choir from the Royal Midland Institute for the Blind performed part-songs.

The High Pavement Choral Society (Nottingham) gave its ninth annual concert on March 14, when Haydn's 'Spring' and Sterndale Bennett's 'May Queen' were performed. The soloists were Miss Edith Shipley, Mr. H. Gutteridge, and Mr. F. W. Shaw. Mr. Charles Lymn, the conductor, had an orchestra of fifty instrumentalists, whose contributions were a feature in the success of the occasion.

On March 15 the Subscription Concerts terminated their season with a visit of the Hallé Orchestra, under the direction of Sir Thomas Beecham. The programme, which was greatly appreciated, was drawn from the works of Rimsky-Korsakov, Dr. Ethel Smyth, Frederick Delius, and Wagner.

OXFORD.

Though much hampered here by the fact that the place has become almost a military centre, the usual concert rooms as a consequence being converted into hospitals, we still have one large room available—the Sheldonian—which, by the kind permission of the Curators, has been utilised for musical purposes again this term.

On February 8 a capital miscellaneous concert was given under distinguished patronage in this building, the twofold object being to aid the fund of the London Concert Society and the Comforts Fund for Wounded Soldiers at Oxford. Miss Muriel Foster was to have sung, but owing to illness was unable to do so. Fortunately Madame Marchesi, well known to Oxford audiences, was secured, and sang in her best form. Mr. Gervase Elwes contributed songs which were much appreciated, while the promising Russian boy 'cellist, Henry Spivakovsky, delighted the audience with a Scherzo by Van Goens, and 'Kol Nidrei' by Max Bruch, amongst other things. Mr. Ley and Mr. Morris were accompanists.

It is a pleasure to record that in a Convocation held on February 22 the degree of M.A., *honoris causâ*, was conferred upon Dr. John Varley Roberts, who has been for over thirty-three years organist and director of the choir of Magdalen College. The Vice-Chancellor, the Very Rev. Dean Strong, presided, supported by the Senior and Junior Proctors. The Public Orator (Mr. Godley) introduced Dr. Roberts in a delightfully eulogistic Latin speech in which he said that the varied talents of Dr. Roberts were an honour to his College and University.

On March 2, Madame Clara Butt and her party gave a Concert in the Sheldonian, and as a portion of the proceeds was announced to be given to War Funds, it was extremely satisfactory to see such a large and enthusiastic audience.

On March 7, in the Sheldonian, the Professor of Music, Sir Walter Parratt, gave a most interesting lecture on 'Choral Preludes' (instrumental), with illustrations by Mr. Ley on the organ. The genial Professor traced the rise of the Choral Prelude from very early times, and said that Luther, though by no means a lover of the organ, yet had a marvellous love for the highest forms of musical composition in which the Choral Prelude abounded, and he used to say that 'the beautiful texture so skilfully woven round the choral-theme had an effect nothing short of the sublime, and in it one seemed to behold traces of the perfect wisdom of God, so lavishly shower'd by his goodness upon man.'

Many interesting illustrations were given. Those from Buxtehude, Christopher and J. S. Bach, down to Mendelssohn, were pre-eminently delightful, and the audience rejoiced to hear from the Professor that at his next lecture he would give a continuation of the present subject, carrying it on to composers of our own day.

On Sunday, March 12, 'Messiah' was given in the Sheldonian by the Bach Choir and Choral Society, under Dr. Allen, the surplus proceeds being given to the Serbian War Fund. The soloists were Miss A. Forrest, Miss S. Silvers, Mr. J. Adams, and Mr. F. Ranalow. Dr. Walker played the Continuo on the pianoforte, and Mr. Ley was at the organ. The performance was an excellent one upon the whole, but the soloists, with the exception of Mr. Ranalow, seemed to find the building somewhat difficult to sing in. On the other hand the choir was much happier, and sang finely from first to last, the one weak spot being the want of balance which in war-time is easily accounted for. The theatre was packed to its utmost capacity.

There have been several Saturday Popular Concerts held this term in the Old Music Room (Holywell Street), under Dr. Allen, Mr. Ley, and others, and at one of these Haydn's 'Oxford' Symphony was given. It is believed that Haydn himself came to Oxford and conducted its first performance in this little concert room.

Three artistic and exceedingly interesting violin and pianoforte recitals have been given in Taphouse's delightful new Music Room on March 9, 16, and 23, by Miss Dorothea Walwyn and Mr. Percival Garrett, the first being devoted to British and Belgian music, the second to Italian and French, and the third to Finnish, Polish, and Russian compositions, part of the proceeds being given to War Funds.

SHEFFIELD AND DISTRICT.

The Victoria Hall Choral Society has earned a reputation for sound performances of the older standard oratorios. 'Judas Maccabæus,' performed under the direction of Mr. H. C. Jackson on March 2, was characterized by much solid merit in the chorus-singing, which was accurate, steady, and alert. A small orchestra accompanied neatly, and Mr. Harry Jackson at the organ played with much judgment. The soloists were Miss Eva Rich, whose singing of the group of famous soprano solos in the oratorio was thoroughly artistic, Miss Elsie Hadfield, Mr. G. W. Riley, and Mr. R. Charlesworth.

Frederic Cliffe's spirited choral setting of Kingsley's 'Ode to the North-East Wind' has been singularly neglected since the brief vogue which followed its production at the Sheffield Festival of 1905. Its revival by the South Street Church Choral Society found complete justification in a performance of the highest choral excellence. Though it came in a week of blizzards, the choristers abated none of their enthusiasm in voicing the poet's eulogy of the 'black north-easter.' Mr. W. S. Skelton conducted with authority, and the orchestral parts were cleverly played on the organ by Mr. J. W. Clark.

The closing Subscription Concert, given on March 14, was memorable on account of a strongly vitalised and picturesque performance of Rimsky-Korsakov's 'Scheherazade' by Sir Thomas Beecham and the Hallé Orchestra. The conductor's sensational interpretation of the Venusberg music from 'Tannhäuser' came in vivid contrast to a group of antiques —a Minuet by Lully, Mozart's 'Eine kleine Nachtmusik,' and Paisiello's dry and pedantic Overture 'Nina Pazzo per l'Amore.' These were played with meticulous finish, especially the Mozart piece, which in point of beauty of string-tone found the orchestra at its best. But the modern works were the gripping things of the concert—the 'Scheherazade' and 'Tannhäuser' numbers, a dashing performance of the fifth scene from Delius's 'A Village Romeo and Juliet,' and Dr. Ethel Smyth's merry Overture to 'The Boatswain's Mate.'

At the Wednesday Five o'Clock Concerts, organized by the Misses Foxon, some interesting music has been revived. Mr. Collin Smith and Mr. Cyril Cantrell played Henry Eccles's Sonata in G minor for 'cello and pianoforte, a work of rare freshness and rhythmic strength. The fine cantabile playing of Mr. Smith made its slow movements especially effective. Misses E. Griffith and E. Cook, and Messrs. C. and A. Smith made up a competent pianoforte quartet party, fully qualified to do justice to Frank Bridge's now popular Phantasy. Mozart's Trio No. 4, in C, was prettily played by Misses E. Wood and D. Bingham, and Mr. A. Smith, and the same performers showed versatility of style in the duet from Schumann's 'Fantaisiestücke.' Of notable individual performances may be named the singing by Miss Lenore Carter of four of Beethoven's Scotch song arrangements (with pianoforte, violin, and 'cello obbligati), Miss Winifred Elliott's artistic singing of the contralto air 'To living waters,' from Bach's Cantata 'The Lord is my Shepherd,' and Miss Ethel Cook's fanciful playing of Schumann's 'Papillons.'

Miss Winifred Rowbotham gave further evidence of her development in concerto playing in a strong and warmly-coloured performance of Grieg's Pianoforte Concerto at Mr. Crossley's fifth matinée recital. At the same concert Mr. Maurice Taylor and Miss Hilda Cawood were heard in a well-balanced, arresting performance of the same composer's Sonata for 'cello and pianoforte in A minor.

The Chesterfield and District Musical Union devoted their annual concert, given on March 21, to a group of smaller choral works chiefly unaccompanied. Rutland Boughton's ingenious Choral Variations 'The Barkshire Tragedy' and 'King Arthur had three sons' suit exactly the abilities of this well-found choir. Other pieces,—German's 'My Bonnie Lass,' Balfour Gardiner's 'Cargoes,' and Cyril Jenkins's 'The Storm's Triumph,' served to reveal the versatility of the choir. Mr. J. F. Staton conducted.

The Sheffield Teachers' Opera Society gave a week's performance of Grundy and Sullivan's comic opera 'Haddon Hall' in the Albert Hall, Sheffield, commencing March 20. The work of producer and conductor which the late Dr. Duffell carried on has been allotted to Mr. A. Revill Slaten (stage-manager) and Mr. G. E. Linfoot (conductor). The production was in all ways successful. The large chorus, recruited chiefly from the teachers of the city and district, was well up to the best traditions of the Society. The soloists, all of them amateur singers, and the well-balanced orchestra completed the circle of excellence.

YORKSHIRE.

LEEDS.

The outstanding musical event at Leeds during the past month has been the Philharmonic Society's performance, on March 1, of 'The Dream of Gerontius.' Mr. H. A. Fricker, the Society's chorus-master and conductor, has neither the qualities nor the defects of a virtuoso conductor, but he has the knack of securing as good an all-round performance of a great choral work as could be wished, and for reverent, devotional effect, and a realisation of the solemn emotion of the work, this performance is conspicuous among the many one has heard. Its general impression has been approached by only a very few. The finish of the choral performance was delightful, and great and earnest pains must have been expended to procure so fine a result. The soloists were Mr. Gervase Elwes, Miss Phyllis Lett (whose reading of the contralto part has greatly matured and improved), and Mr. Herbert Brown, who were all exceedingly good, whilst the Hallé Orchestra left little to be desired. The Leeds Choral Union ended its season on March 15 with two familiar masterpieces, 'Acis and Galatea' and 'Walpurgisnacht,' in which the powerful choir, under Dr. Coward's direction, was heard to advantage, the force and fire of the famous 'Come with torches' being quite admirable. The principals were Miss Esta d'Argo, Miss Elliott, Mr. John Booth, and Mr. Herbert Brown.

The Saturday Orchestral Concert on March 4 had for its chief feature Delius's Pianoforte Concerto, a work new to Leeds, of which Mr. Herbert Johnson, the soloist, gave a most finished and artistic reading, while the orchestral part of the score was interpreted with great sympathy. The rest of the programme was familiar enough: Tchaikovsky's fourth Symphony, the 'Egmont' and 'Freischütz' Overtures, and so forth, all of which were obviously enjoyed. Mr. Fricker conducted.

Two organ recitals of interest have to be noticed: on February 23, Mr. H. P. Richardson gave a recital on his organ in St. Chad's, Headingley, of which the (mild) sensation was Merkel's Duet-Sonata, in which he was joined by Mr. Fricker, the result being agreeably surprising to those who expected a piece of more or less dry technical display. On March 4, Mr. John Groves, who has recently been appointed assistant-organist at the Leeds Parish Church, gave a recital there, playing in excellent style, and with great clearness of execution, Mozart's fine F minor Fantasia, Bach's Toccata, Adagio, and Fugue, and some modern music.

On February 24, at the last of the Leeds University Recitals, Miss Agnes Shinner played a selection of pianoforte music, and was particularly happy in some movements from Bach's Suites, which she played with grace and finish.

BRADFORD.

Sir Thomas Beecham, with the Hallé Orchestra and the choir of the Bradford Festival Choral Society, appeared at the last of the Subscription Concerts, on March 10. The programme was of a varied character; it opened with Handel's Coronation Anthem, 'The King shall rejoice' (conducted by Mr. Fricker), and included the remarkable setting by Delius of Walt Whitman's 'Sea-drift,' a poetic and

original work, which provides a hard nut for choralists to crack. The work was more than sympathetically performed. Verdi's beautiful 'Stabat Mater' and Tchaikovsky's 'Hamlet' Overture were also given, and Miss Carrie Tubb was the soloist. The last three of the Free Chamber Concerts, which Mr. Midgley so ably engineers, have to be recorded. On February 21, a Pianoforte Trio by Arthur Hinton (Op. 21), Arensky's 'Elegiac Trio,' and Grieg's Violin Sonata in G were played by Miss Mabel Priestley, Mr. G. S. Drake, and Mr. J. H. Woodcock, and Mr. Charlesworth George was the vocalist. On March 6 Pianoforte Quartets by Hurlstone (E minor) and H. Westrop (in A flat), with Beethoven's String Trio (Op. 9, No. 2), were played by Messrs. Dunford, Thornton, Drake, and Midgley, the vocalist being Miss Violet Walker. At the sixth and last concert on March 20, two Pianoforte Quintets were heard, Dvorák's charming work in A (Op. 81), and Stanford's early yet mature work in D minor (Op. 25), together with Borodin's String Quartet in D (No. 2). Messrs. Edgar Drake, Boothroyd, Thornton, Herbert Drake, and Midgley were the instrumentalists, and Miss Annie Cockcroft the vocalist. These concerts, the character of which is indicated by this bare recital, are doing a good work in Bradford. They are not only bringing the best type of music to the people, but they are in many cases introducing the executants to a higher class of music than they might otherwise be induced to attempt. An outcome of the concerts was the formation of the Edgar Drake String Quartet, which entered upon its third season on February 25, when it gave most creditable performances of Schubert's A minor Quartet and Borodin's second Quartet, together with short pieces by Frank Bridge and Percy Grainger. Miss Nellie Judson was the vocalist.

The Bradford Permanent Orchestra's concert on February 26 was conducted by Mr. Julian Clifford, who introduced Glazounov's now familiar Symphony in C minor. Elgar's 'Carillon' received a strongly-coloured interpretation at the hands of both the reciter, Miss Lucy Nuttall, and the Orchestra. Miss Lilian Stiles-Allen was the other vocalist. At the same Society's concert on March 18, the conductor was Mr. Hamilton Harty, Tchaikovsky's 'Pathetic' Symphony and Stanford's first 'Irish Rhapsody' being features of the programme. The vocalists were Miss Phyllis Lansdell and Mr. Frank Mullings. On March 15, the Bradford Old Choral Society, under Mr. E. J. Pickles, gave what was seasonably announced as Handel's 'Military' Oratorio, 'Judas Maccabæus,' with Miss Caroline Hatchard, Miss Etty Ferguson, Mr. Harold Wilde, and Mr. Robert Charlesworth as the principals.

OTHER TOWNS.

The Huddersfield Choral Society gave, on March 3, Coleridge-Taylor's 'Scenes from Hiawatha,' the choral side of which, at least, was more than adequately interpreted by the Society's very powerful choir, though the orchestra, under Dr. Coward's direction, left something to be desired. The principals, all very capable artists, were Miss Florence Mellors, Mr. Sydney Coltham, and Mr. Charles Tree. On February 29 the Huddersfield Glee and Madrigal Society gave perhaps the best programme of concerted vocal music it has ever presented, the selection no less than the excellent singing of which reflected credit on the conductor, Mr. C. H. Moody. Weelkes, Morley, Lord Mornington, Mendelssohn ('Why rage so fiercely?'), and moderns like C. H. Lloyd, Stanford, and Boughton, were the chief names represented. Mr. Frank Mullings was the vocalist, and Miss Margaret Littlewood the solo violinist. On February 22 the last of a series of chamber concerts, given by some Huddersfield ladies—professional musicians—took place, and the programme was given up to Belgian music, including works by César Franck and Jongen, with songs by other composers. Franck's Pianoforte Quintet was cleverly played by Miss Beanland, Miss Clayton, Mrs. Hull, Miss Temperton, and Mrs. Vanner (pianoforte). It is to be hoped that these concerts may encourage a taste for a type of music which has not been much cultivated in the town. On March 17 Mr. Frederick Dawson gave one of his brilliant and interesting recitals at Huddersfield.

The Halifax Choral Society gave, on March 9, a very varied programme, including several pieces from Bach's B minor Mass and Stanford's 'The Revenge,' which were admirably sung under Mr. Fricker's conductorship; while a noteworthy feature of the concert was Mr. Albert Sammons's very fine performance of the first and second movements of Elgar's Violin Concerto. Miss Stiles-Allen was the solo vocalist. At the last of the Halifax Chamber Concerts, on March 3, the Catterall String Quartet was heard in works by Schubert, and Beethoven (Op. 131), with Frank Bridge's 'Three Lyrical Pieces.' A concert of the usual type by the highly efficient Glee and Madrigal Society, under Mr. Shepley, on March 18, also calls for mention. At Harrogate, on February 29, Mr. Julian Clifford, assisted by his wife as vocalist, gave a pianoforte recital, an interesting feature being his clever and effective transcription of Reubke's well-known Fugue in C minor.

Miscellaneous.

OXFORD DEGREES IN MUSIC.

The first and second examinations for the Bachelor of Music degree will commence on Tuesday in the seventh week of Trinity full term and Michaelmas full term, and not as heretofore on the first Tuesday in May and November. The examination for the degree of Doctor of Music will commence on Tuesday in the seventh week of Michaelmas full term, and as heretofore on the first Tuesday in November. The musical exercises for degrees of Bachelor of Music and Doctor of Music may be sent to the examiners for approval on or before the second Tuesday of either of the full terms. No musical exercise may be submitted which has been presented to the examiners in whole or part on any previous occasion. A candidate can always find out from the Dean of his College or from the Censor of non-collegiate students when full term commences.

Piper Laidlaw, V.C., whose exploits at Loos have made him world-famous, has been presented with a gold watch by the Musicians' Company. The Lord Mayor of London handed the gift to the hero at the Mansion House, who played 'Blue Bonnets' to the assembled company.

The Alexandra Palace Orchestral Society gave a fine performance of 'The Dream of Gerontius' at the Northern Polytechnic Hall on March 11. The principals were Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Fraser Gange. Mr. Allen Gill conducted.

In our review of Mr. Sayers's biography of S. Coleridge-Taylor the quotation in our March number on page 151, first column, last line, should read 'one *theme* pervades,' not 'one *key*.' On page 154 of the same number, first column, thirty-five lines from the bottom, 'Vienna' should be Venice.

We hear with satisfaction that it is the desire of his pupils and others associated with the work of the late Mr. G. E. Bambridge (who was director of studies at Trinity College of Music for fourteen years) to place over his grave a simple memorial of their affection and esteem. Any surplus not required for this purpose will be suitably applied. Subscriptions, which should not exceed five shillings, should be addressed to Mr. A. E. Drinkwater, hon. treasurer, Trinity College of Music, Mandeville Place, London, W.

We regret that we are compelled to hold over Reviews this month.

The following announcement was made in *The Times* on March 14:

> BEDFORD.—On the 12th March, at 40, Warwick Avenue, Paddington, Rudolf Ellis David Bedford, the intensely-loved son of Herbert and Liza Lehmann Bedford, Cadet of the Royal Military Academy, Woolwich, aged 18.
>
> 'He also gave his life for his country.'

We know our readers will share our deep sympathy with the parents.

Answers to Correspondents.

B.A.—The articles on 'Old Notation: Practical ways of expressing details of Musical Composition' by H. Elliot Button, appeared in our issues for July to December, 1914 (missing the October number). These are still obtainable.

(Other answers are held over or dealt with privately.)

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TWO Extra Supplements are given with this number:

1. *Portrait of the late Sir George Clement Martin.*
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4.	Come, O come! in pious lays	J. Stainer
5.	Thine for ever! God of Love	W. C. Harvey
6.	Jesu, Whom Thy children love	H. Elliot Button
7.	Sweetly o'er the meadows fair	F. A. Challinor
8.	Would you gain the best in life	C. J. May
9.	On our way rejoicing	Walter B. Gilbert
10.	Now the daylight goes away	J. Adcock

SET II.

1.	Again the morn of gladness	J. Stainer
2.	The Angels' Song	Alberto Randegger
3.	Forward, Christian children	Alfred Moffat
4.	The Golden Shore	J. Stainer
5.	Saviour, blessèd Saviour	John E. West
6.	Enter with thanksgiving	F. H. Cowen
7.	Man shall not live by bread	J. Varley Roberts
8.	Stars, that on your wondrous way	J. Stainer
9.	The day is past and over	Joseph Barnby
10.	God will take care of you	Frances R. Havergal

SET III.

1.	We march, we march, to victory	Joseph Barnby
2.	Hark! hark! the organ loudly peals ..	George J. Bennett
3.	O what can little hands do?	H. Elliot Button
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Allegretto grazioso. ♩=112.

p *rit.*

Ped. * *Ped.* * *Ped.* *

a tempo.

SOPRANO.

p

Kiss mine eye - lids, beauteous Morn, Blushing in - to life new - born! . . . Lend me vio - lets

1st CONTRALTO.

p

Kiss mine eye - lids, beauteous Morn, Blushing in - to life new - born! . . . Lend me vio - lets

2nd CONTRALTO.

p

Kiss mine eye - lids, beauteous Morn, Blushing in - to life new - born! Lend me vi - o - lets

a tempo.

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres.

for my hair, And thy rus-set robe to wear, ...

cres.

for my hair, And thy rus-set robe to wear, ...

cres.

for my hair, And thy rus-set robe to wear, rus-set robe to wear, . . .

Ped. * *Ped.* * *Ped.* *

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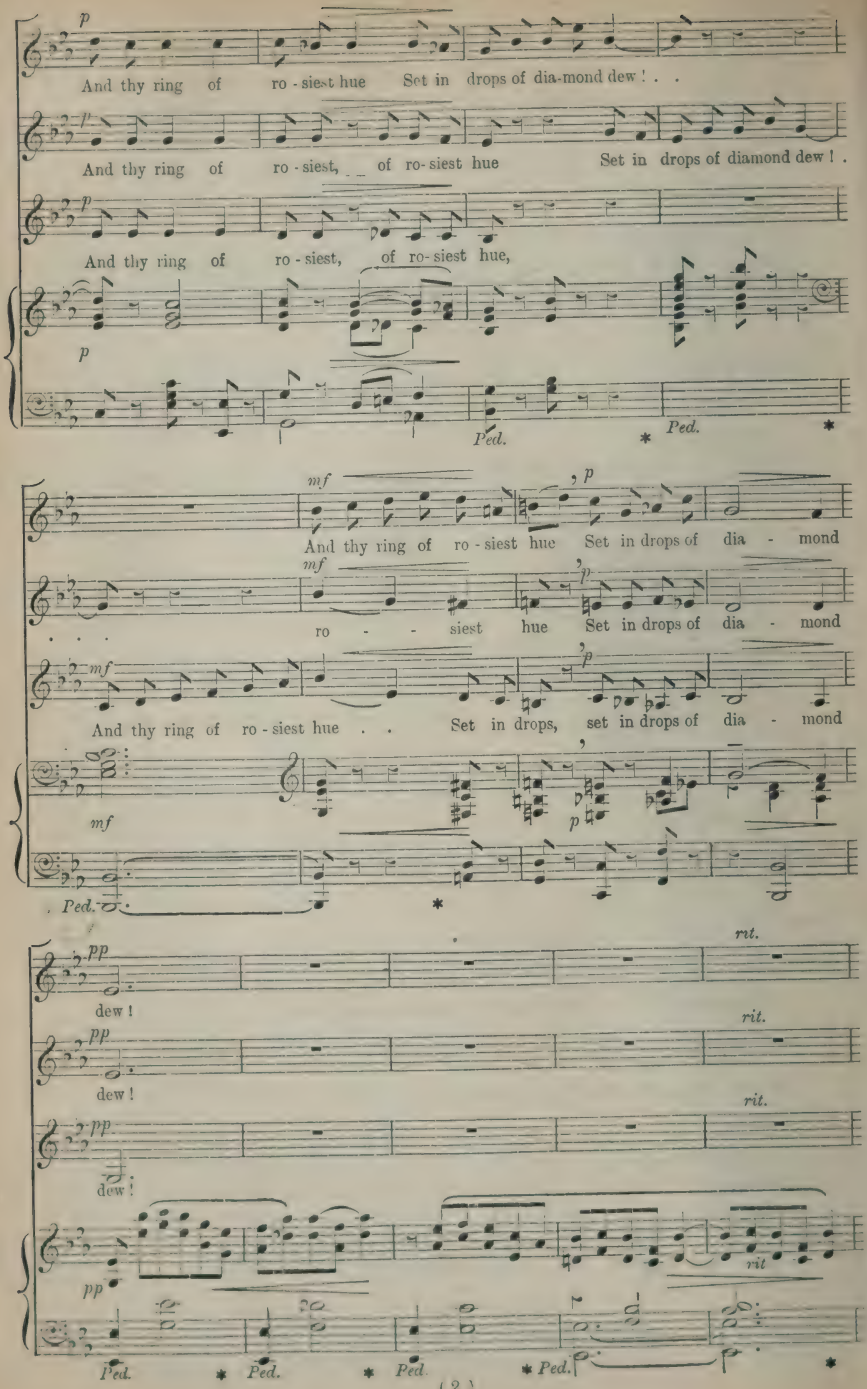

p
And thy ring of ro - siest hue Set in drops of dia-mond dew ! . .
And thy ring of ro - siest, of ro - siest hue Set in drops of diamond dew ! .
And thy ring of ro - siest, of ro - siest hue,
Ped. * Ped. *
mf
p
And thy ring of ro - siest hue Set in drops of dia - mond
ro - - siest hue Set in drops of dia - mond
And thy ring of ro - siest hue . . Set in drops, set in drops of dia - mond
Ped. *
rit.
pp
dew !
dew !
dew !
Ped. * Ped. * Ped. * Ped. *

BEAUTEOUS MORN.

a tempo. *p*

Kiss my cheek, thou noontide ray, . . From my Love so far a - way! . . Let thy splen-dour

a tempo. *p*

Kiss my cheek, thou noontide ray, From my Love so far a - way! . . Let thy splen-dour

a tempo. *p*

Kiss my cheek, thou noontide ray, . . From my Love so far a - way! Let thy splen - dour

a tempo.

Ped. * *Ped.* *Ped.* *

streaming down Turn its pal - lid lil - ies brown, ...

streaming down Turn its pal - lid lil - ies brown, ...

streaming down Turn its pal - lid lil - ies brown, pal - lid lil - ies brown, . . .

Ped. * *Ped.* * *Ped.* *

p *cres - - - cen - - do.*

Till its dark - 'ning shades re - veal Where his pas-sion pressed its seal! Till its

p *cres - - - cen - - do.*

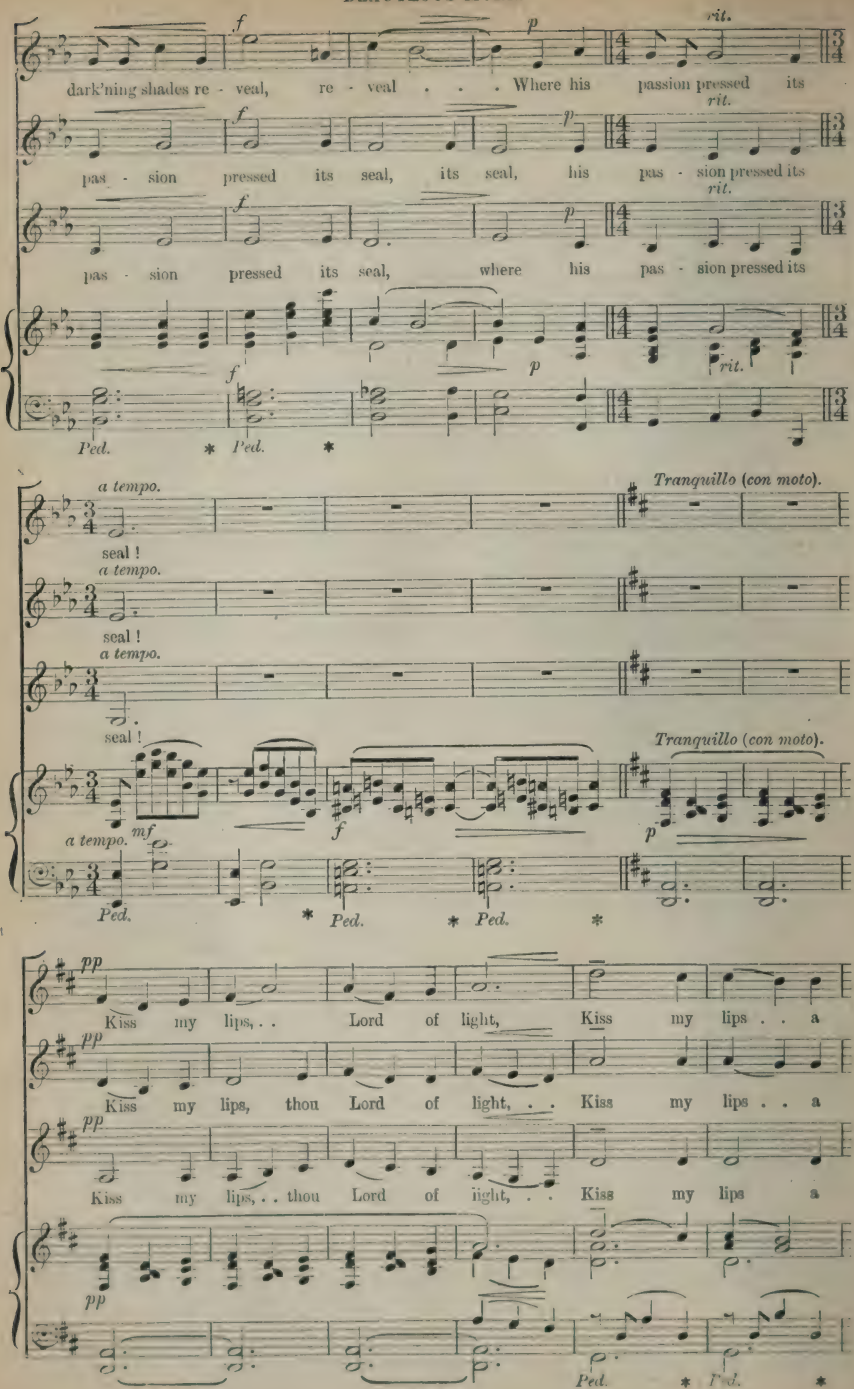
Till its dark - 'ning shades, its dark'ning shades . . re - veal Where his

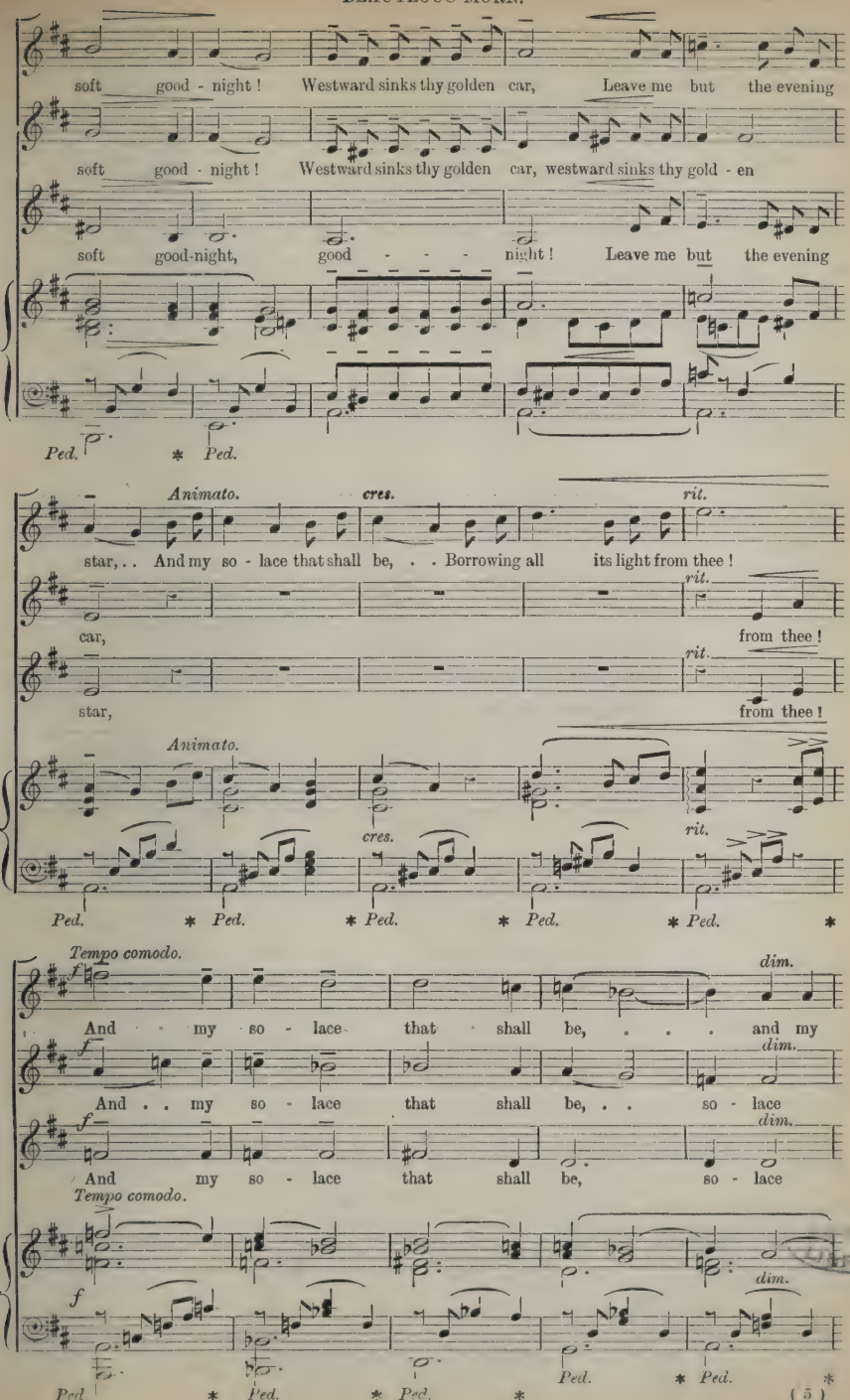
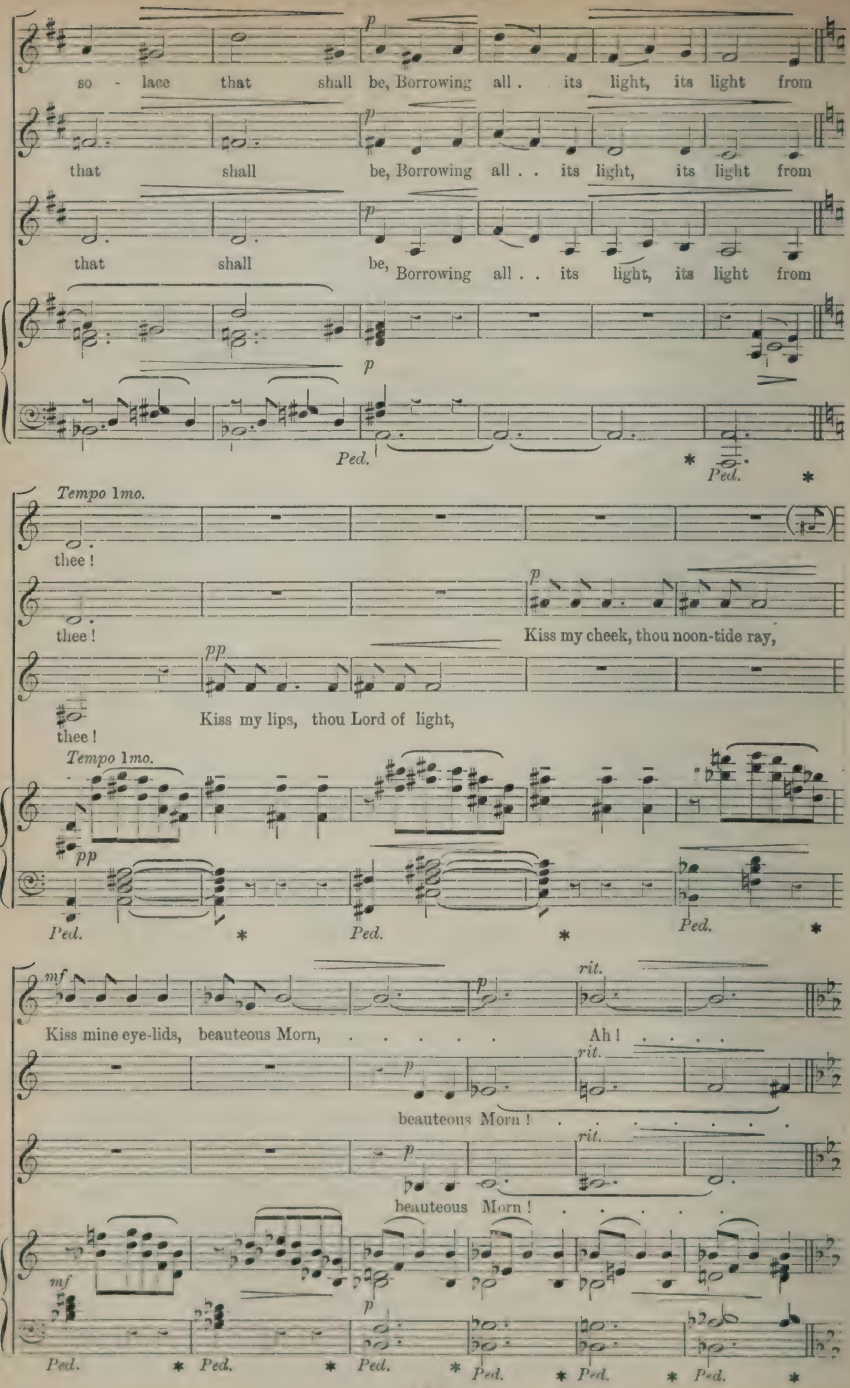
p *cres - - - cen - - do.*

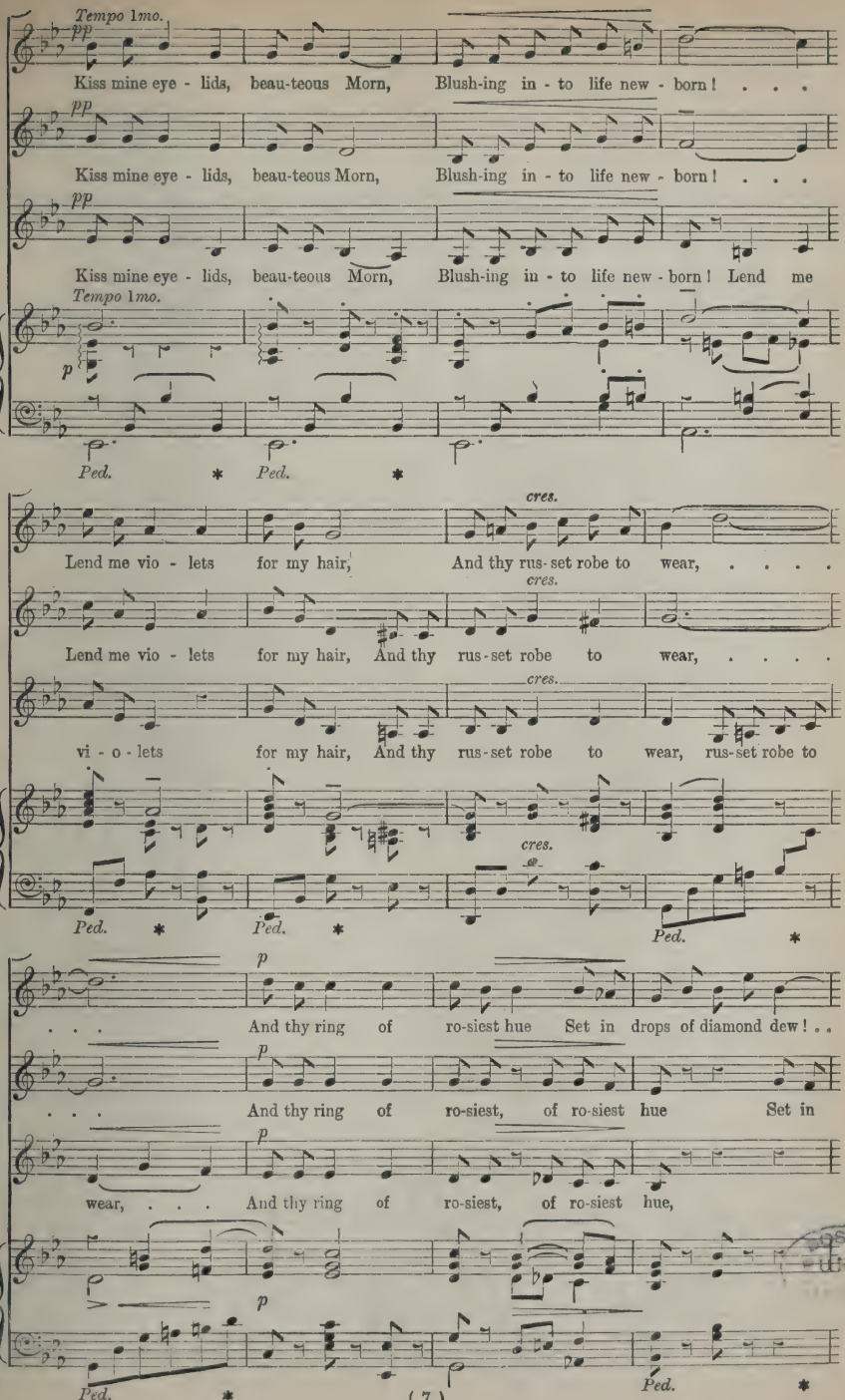
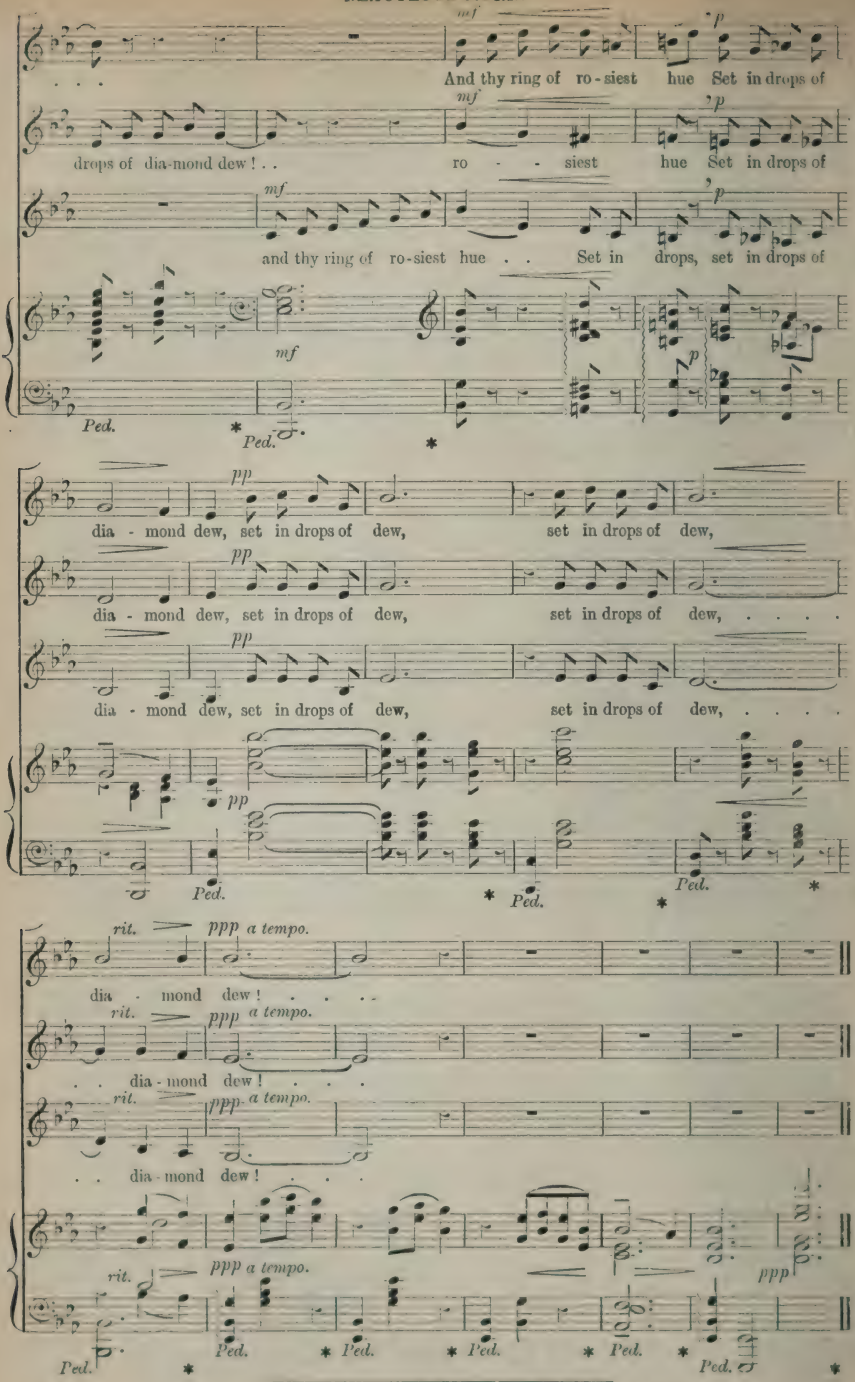
Till its dark - 'ning shades, its dark'ning shades . . re - veal Where his

p *cres - - - cen - - do.*

Ped. *


dark'ning shades re - veal, re - veal . . . Where his passion pressed its
pas - sion pressed its seal, its seal, his pas - sion pressed its
pas - sion pressed its seal, where his pas - sion pressed its
rit.
Ped.
a tempo.
seal !
Tranquillo (con moto).
Kiss my lips, . . Lord of light, Kiss my lips . . a
Kiss my lips, thou Lord of light, . . Kiss my lips . . a
Kiss my lips, . . thou Lord of light, . . Kiss my lips a


soft good - night ! Westward sinks thy golden car, Leave me but the evening
soft good - night ! Westward sinks thy golden car, westward sinks thy gold - en
soft good-night, good - - - night ! Leave me but the evening
Ped. * Ped.
Animato. cres. rit.
star,.. And my so - lace that shall be, . . Borrowing all its light from thee !
car, from thee !
star, from thee !
Animato.
cres.
rit.
Ped. * Ped. * Ped. * Ped. * Ped. *
Tempo comodo.
f
dim.
And . my so - lace that shall be, . . . and my
And . . my so - lace that shall be, . . so - lace
And my so - lace that shall be, so - lace
Tempo comodo.
f
dim.
Ped * Ped. * Ped. * Ped. * Ped. *

so - lace that shall be, Borrowing all . its light, its light from
that shall be, Borrowing all . . its light, its light from
that shall be, Borrowing all . . its light, its light from
Ped.
Ped.
Tempo 1mo.
thee!
thee!
Kiss my cheek, thou noon-tide ray,
Kiss my lips, thou Lord of light,
thee!
Tempo 1mo.
Ped.
Ped.
Ped.
Kiss mine eye-lids, beauteous Morn, ... Ah!
rit.
beauteous Morn!
beauteous Morn!
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Tempo 1mo.
pp
Kiss mine eye - lids, beau-teous Morn, Blush-ing in - to life new - born! . . .
pp
Kiss mine eye - lids, beau-teous Morn, Blush-ing in - to life new - born! . . .
pp
Kiss mine eye - lids, beau-teous Morn, Blush-ing in - to life new - born! Lend me
Tempo 1mo.
p
Ped. * Ped. *
cres.
Lend me vio - lets for my hair, And thy rus-set robe to wear, ...
cres.
Lend me vio - lets for my hair, And thy rus-set robe to wear, ...
cres.
vi - o - lets for my hair, And thy rus-set robe to wear, rus-set robe to
cres.
Ped. * Ped. * Ped. *
p
. . . And thy ring of ro-siest hue Set in drops of diamond dew! . .
p
. . . And thy ring of ro-siest, of ro-siest hue Set in
p
wear, . . . And thy ring of ro-siest, of ro-siest hue,
p
Ped. * Ped. *

mf
p
And thy ring of ro - siest hue Set in drops of
drops of dia-mond dew! . . ro - - siest hue Set in drops of
and thy ring of ro-siest hue . . Set in drops, set in drops of
Ped.
pp
dia - mond dew, set in drops of dew, set in drops of dew,
dia - mond dew, set in drops of dew, set in drops of dew, ...
dia - mond dew, set in drops of dew, set in drops of dew, ...
rit.
ppp a tempo.
dia - mond dew! . . . .
. . dia - mond dew! . . .
. . dia - mond dew! . . .

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Yours Sincerely Faithfully
William Sterndale Bennett

The Musical Times

AND SINGING-CLASS CIRCULAR.

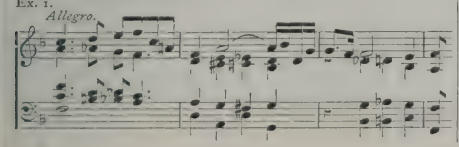
MAY 1, 1916.

W. STERNDALE BENNETT AND HIS MUSIC.

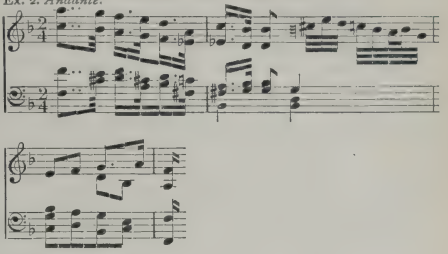
By F. CORDER.

When the English composer feels pessimistic and despairing—and when does he not?—he cannot do better than take up the biography of Sterndale Bennett, so ably and temperately written by his son, and read it right through. It relates the life of a man who ought to have been a great composer but just missed it—a man who kept to his high ideals and refused to be commercialised—a man, in short, too good for this workaday world. It is not for me to dwell upon the many instances of his nobility of character, his championship of native art as against the Italian opera and the tyrant Costa, his rescuing of the Royal Academy of Music when it was at the last gasp and his refusal to allow Davison to 'run' him. Whatever his weaknesses, he was an uncompromising opponent of all the injustices with which our profession teems, and for this, if for nought else, deserves his resting place in Westminster Abbey. The present writer commenced his studentship in the last year of Bennett's life and therefore hardly knew him, but yields to no one in his admiration and respect for this lofty spirit.

The pessimist, I say, will find comfort in the perusal of Bennett's biography, for he must admit that if the English composer's lot to-day is not a happy one, fifty years or so ago it was considerably worse. Bennett, Macfarren, and others were educated under the belief that their sole duty was to follow humbly in the footsteps of Mozart and Haydn. It never seemed to occur to them or their teachers that nobody wanted second-hand Haydn or Mozart: No matter! these were the imperishable gods of the past and the feeble modern must confine himself to doing badly what they did inimitably. So persistently was this futile doctrine preached that it is no exaggeration to say that even Spohr, Mendelssohn, Gade, Hiller, and Stephen Heller, besides Bennett, were seriously crippled by their narrow education, being forced to ignore their natural and proper instincts. Even in Spohr's autobiography you find the same pernicious theories mentioned as in the life of Bennett. Both boys were taught that it was a sin to alter anything once put down on paper—merely, I suppose, because Mozart had the deplorable faculty for extempore composition. But Spohr had little original talent, and the enormous bulk of his production was stillborn. Bennett, all the time he thought he was founding himself upon Mozart, was plagiarising from Spohr, who was really his idol. A couple of quotations will prove this to be the case, and I wonder that the fact has been so long overlooked. Bennett's first published composition was a Pianoforte Concerto in D minor, precisely following the current models Hummel and Dussek, but the musical material is nearly all Spohr. Thus the second subject of the first movement is:

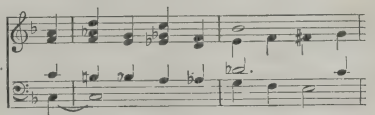
Ex. 1.

and the principal theme of the slow movement has this cadence:

Ex. 2. *Andante.*



The spirited Finale is rather more akin to Weber, but has the same chromatic harmonies as this last quotation repeatedly occurring.

It has often been asserted that Bennett imitated Mendelssohn. I cannot feel this to be at all true, except in so far as that all composers who are contemporaries naturally have much in common. All the men mentioned above belong to what is called the Romantic School; they flourished at a time when diatonic harmony was giving place to chromatic, and Spohr, the least talented of them all, was the man who exercised most influence upon them all. His greasy dominant pedal passages:

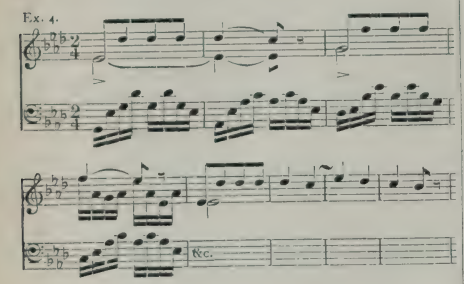
Ex. 3.

left their traces on even the original-minded Mendelssohn and Schumann; still more, therefore, upon Bennett, who never wavered in his allegiance to this now-forgotten great one. But Bennett had one merit—of which neither Spohr nor Mendelssohn had a scrap—the power of inventing graceful pianoforte passages. The great wave of harmony and still more harmony which wrought such mighty changes in music during the years 1830 to 1860, exercised a tremendous influence upon pianoforte music, which branch Bennett particularly affected. The peerless Chopin was not yet recognised, Mendelssohn wrote the cheapest of arpeggios and broken chords (yet with amazing skill), and Schumann ladled out the chords in the rough as with a shovel. But Bennett, from his very first composition to his very last, had the art of interspersing even such weak triplets and quadruplets as Mendelssohn wrote with just enough passing-notes to give a charming sense of grace and distinction which goes far to redeem his music from its inherent weakness.

Now what exactly do we mean when we speak of music being weak? The student often hears the term, but has no clear idea of what constitutes weakness nor of any distinct means by which it may be avoided. Briefly, I should define weak music as that which contains too large a proportion of chords of the dominant seventh in the root position. Other factors of weakness in music there are, but this is the principal one, involving, as it must, too numerous full closes. Looking at the score of Bennett's Overture, 'The Wood-nymphs,' recently, I was struck by the fact that there were no less than 126 full closes in it, thirteen of these being in the Introduction, where of course there should be none. A still more striking instance may be found if we compare the harmony of

his beautiful F minor Concerto (first movement) with that of his supposed model, Mozart's Concerto in D minor. The number of bars is nearly the same in both, Bennett having 366 (1,464 crotchets) and Mozart 349 (1,396 crotchets). But dominant seventh chords in root position occupy 295 beats in Bennett, and only *seventy-three* in Mozart. I find that several other works give about the same result. This perpetual shutting of the mind's door is the first difficulty we have to learn to overcome, and Bennett's failure to conquer it explains why he wrote so little and with such lack of variety.

Another source of weakness in Bennett's music is his curious habit of altering details—neither for the better nor for the worse—in a recapitulation. Now it is a cardinal maxim in composition that if one perceives two equally good ways of moulding a phrase or passage one must on no account use both. But here is a striking instance from the Finale of the F minor Concerto. The second subject begins with dominant harmony on the strong bar and tonic on the weak :

Ex. 4.



but in the following *tutti* the accentuation is reversed :

Ex. 5.

merely seeming as if the composer did not know his own mind. Again, in the Caprice in E for pianoforte and orchestra there is a persistent rhythm all through :

Ex. 6.

but in the last bars he writes :

Ex. 7.

I should have thought this a mere printer's error, but not only is it in the score, but the trumpets and drums have a contradictory rhythm of a dotted crotchet and two semiquavers. While I am about the invidious task of pointing out Bennett's technical shortcomings, I cannot but mention the desperate weakness of rhythm and accent caused by even semiquavers or triplets going uninterruptedly for whole pages—sometimes whole movements. This is a fault common to Mendelssohn and many others—notably, in our own day, to the pupils of Arensky, such as Glazounov and Blumenfeld. There is no easier fault to commit, and if Bennett sinned deeply in this point—and he did—he sinned in good company. But the otherwise beautiful Fantasia in A (Op. 16), among many other pieces, is perfectly ruined by this fault. Let the student ask himself why Chopin never committed it, and how he avoided it.

Bennett's entire output consisted of one Symphony, half-a-dozen Overtures, as many Pianoforte Concertos, about thirty pianoforte pieces, three chamber works, a sacred Cantata, a secular one, a dozen songs, and a few minor trifles. Of the Symphony (so entitled against his wish) there is nothing to say. Of the Overtures one can say that they stand well beside Mendelssohn's as poetic tone-pictures. 'Paradise and the Peri' would be the most charming if it were less halting and spasmodic in its vain attempt to tell the pretty episodical tale. It is noteworthy that 'The Naiades' and 'The Wood-nymphs' were performed and published in Germany ten years before England took any notice of them. The Concertos, of which four (and a single movement) were published, were based on effete models, and in spite of their grace will hardly bear revival. By the way, the writer in 'Grove' is in error when he states that Bennett sold the Caprice to Kistner, who was surprised to find that the pianoforte part had not been written in. The story should be the other way about. It was not the custom in those days to publish full scores of Concertos, the orchestral parts being generally unimportant. Bennett's Concertos and Caprice were published in pianoforte score by Lamborn Cock in London, and the only existing scores are those made by the composer by pasting the pianoforte parts line by line in a manuscript book and writing in the orchestral parts. These are all in the library of the Royal Academy of Music.

The pianoforte solo pieces are so very alike that whether they were named Capriccios, Studies, or Sonatas did not seem to matter much. They are very even in point of merit, the 'Three Sketches' and the Rondo piacevolle being perhaps the most popular, but the Allegro grazioso, Op. 18, and the Fantasia in A are quite as characteristic.

The Biblical Cantata, 'The Woman of Samaria,' besides possessing a totally uninteresting libretto, is but a perfunctory piece of work, the most original number being the opening one, in which a choral is worked against the distinct rhythm of an orchestral piece. The unaccompanied quartet, 'God is a Spirit,' is justly popular, its harmony being far removed from the conventional. On the other hand, Bennett's one real popular success, his Cantata of 'The May Queen,' shows what he might have done if he had but had the courage to disregard the classical tradition. He had no ability whatever for the life-task to which he conscientiously devoted himself. Had he but been content to be himself he would have anticipated Sullivan and German—he would have been our foremost English composer. Even Macfarren—a man without a tithe of his musical powers—did more independent work ; though he, too, was obsessed with that insane idea that we must all try to do badly what has already been done to perfection.

In uttering these disagreeable truths I hope I have not seemed to disparage one whom I must consider as a great man thrown away. A great man may make any number of mistakes in his art—both Schumann and Mendelssohn did—but it takes a truly great man to do some of the things which Bennett did. I need only name one : he resigned his excellent post at the Royal Academy because the Earl of Westmorland got up a charity concert consisting wholly of foreign music and musicians. How many leading musicians of to-day dare affirm that they would have done as much?

MEMOIR.

William Sterndale Bennett was born on April 13, 1816, at Sheffield. After being a chorister in King's College Chapel, Cambridge, for two years, he entered (in 1826) the R.A.M. as a 'free' student and remained there for ten years, during which time he came under the influence of Charles Lucas, Cipriani Potter, and Dr. Crotch. He studied violin, pianoforte, and composition. His Opus 1, the Pianoforte Concerto in D minor, which he performed in 1833, drew public attention to his abilities, with the result that Broadwoods defrayed the expense of sending him to Leipsic for a year. This widening of outlook brought him into touch with Mendelssohn, and led to Robert Schumann becoming acquainted with his compositions. Schumann wrote (November 15, 1836): 'There is a young Englishman here, whom we meet every day, William Bennett, a thorough Englishman, a glorious artist, and a beautiful and poetical soul'; and later he gave even stronger testimony to Bennett's abilities. On his return from Leipsic in 1837 he was appointed a professor at the R.A.M. In 1844 he married Mary Anne Wood, only daughter of Commander James Wood, R.N. Even a strong recommendation from Mendelssohn failed to secure for Bennett the Reid Professorship (Edinburgh), Hugo Pierson gaining the post. In 1849 Bennett founded the Bach Society, and on April 6, 1854, he conducted the first performance in England of the 'St. Matthew' Passion music. In 1853 he had the honour of being invited to become the conductor of the Gewandhaus Concerts, a position which he felt unable to accept. In 1855 he became conductor of the Philharmonic Society (London), a post he retained until 1866. In 1866 he was elected Professor of Music in the University of Cambridge. The popular Cantata 'The May Queen' was composed for the Leeds Festival held in 1858. In 1862 he provided the music to odes written by Tennyson for the Great Exhibition held in that year. In 1866, upon the resignation of Charles Lucas, Bennett was appointed Principal of the R.A.M., and in 1867 he composed the sacred Cantata 'The Woman of Samaria,' which was first performed at the Birmingham Festival held in 1867. In 1871 he was knighted, and in 1872 a public testimonial was presented to him. He died on February 1, 1875, and on February 6 he was buried in Westminster Abbey in proximity to the graves of Henry Purcell, Dr. Blow, and Dr. Croft.

In the *Musical Times* for May, June, and August, 1903, a full biography was given of this eminent and worthy British composer, together with a full list of his compositions. With this month's issue we give again one of the portraits that appeared in 1903.

'THE SPIRIT OF ENGLAND': EDWARD ELGAR'S NEW CHORAL WORK.

About twelve months ago, Elgar set to music three poems by Mr. Laurence Binyon that were originally published in *The Times*, and are now included in a volume of 'Poems on the Great War,' entitled 'The Winnowing Fan.' The poems set are:

1. The Fourth of August.
2. To Women.
3. For the Fallen.

Of these, Nos. 2 and 3 are to be performed for the first time at Leeds on May 3.

The whole work bears the following inscription: 'My portion of this work I humbly dedicate to the memory of our glorious men, with a special thought for the Worcesters. Edward Elgar, 1915.'

In the 'Carillon' Elgar gave expression to the best that is in us at this time of trial. It was not mere war-music; it was music that transcended the shouting and the trampling, the blood and murk of war. We gladly leave the writing of Hymns of Hate to the race that has shown us in too many other respects also how near its instincts are to those of the barbarian. An older and a better civilization looks to its leading artists for something different from the German froth and foam, bellowing and swagger. We are not 'too proud to fight,' but we are too proud to abase our emotions about the war to the level of those of our bestial foe; to do that would be disloyalty to the memory of our holy dead. In no country, one almost dares to say, can the emotion for the dead have quite the same thrill as ours; for the men who have died for England have for the most part given their lives as a voluntary sacrifice. As Mr. Binyon sings:

> They laughed, they sang their melodies of England,
> They fell open-eyed and unafraid.

It is love and gratitude and pride and sorrow for these children of England and their self-sacrifice,—a sacrifice of which Rupert Brooke, in the eyes of lovers of art, will be for ever the shining symbol,—that Elgar sings in such noble accents in the third of these new works of his.

The following is the text of the poems to be performed:

TO WOMEN.*

Your hearts are lifted up, your hearts
That have foreknown the utter price.
Your hearts burn upward like a flame
Of splendour and of sacrifice.

For you, you too, to battle go,
Not with the marching drums and cheers,
But in the watch of solitude
And through the boundless night of fears.

Swift, swifter than those hawks of war,
Those threatening wings that pulse the air,
Far as the vanward ranks are set,
You are gone before them, you are there!

And not a shot comes blind with death
And not a stab of steel is pressed
Home, but invisibly it tore
And entered first a woman's breast.

Amid the thunder of the guns,
The lightnings of the lance and sword,
Your hope, your dread, your throbbing pride,
Your infinite passion is outpoured

From hearts that are as one high heart,
Withholding naught from doom and bale,
Burningly offered up,—to bleed,
To bear, to break, but not to fail!

FOR THE FALLEN.*

With proud thanksgiving, a mother for her children,
England mourns for her dead across the sea.
Flesh of her flesh they were, spirit of her spirit,
Fallen in the cause of the free.

Solemn the drums thrill: Death august and royal
Sings sorrow up into immortal spheres.
There is music in the midst of desolation
And a glory that shines upon our tears.

They went with songs to the battle, they were young,
Straight of limb, true of eye, steady and aglow.
They were staunch to the end against odds uncounted,
They fell with their faces to the foe.

They fought, they were terrible, nought could tame them,
Hunger, nor legions, nor shattering cannonade.
They laughed, they sang their melodies of England,
They fell open-eyed and unafraid.

They shall grow not old, as we that are left grow old:
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

They mingle not with their laughing comrades again;
They sit no more at familiar tables of home;
They have no lot in our labour of the day-time;
They sleep beyond England's foam.

* From 'The Winnowing Fan,' by permission of the author, and the publisher, Mr. Elkin Mathews, Cork Street, W. The fourth stanza of 'For the Fallen' appears only in the musical setting, and is an addition to the original text.

But where our desires are and our hopes profound,
Felt as a well-spring that is hidden from sight,
To the innermost heart of their own land they are known
As the stars are known to the Night;

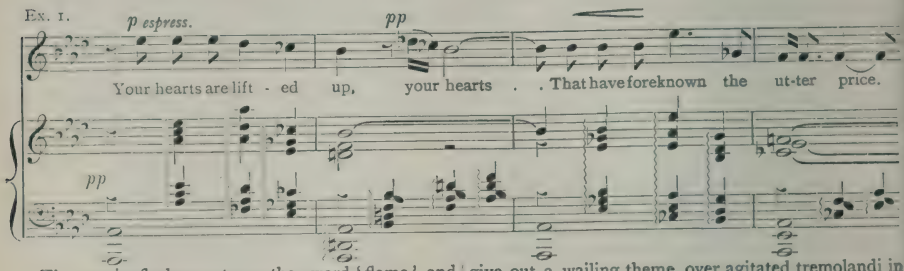
As the stars that shall be bright when we are dust,
Moving in marches upon the heavenly plain,
As the stars that are starry in the time of our darkness,
To the end, to the end, they remain.

The work is written for an orchestra of ordinary dimensions—the organ entering at the climax of 'For the Fallen'—tenor (or soprano) solo, and chorus. The three settings may be regarded as three movements of a single work. They are slightly connected by the recurrence of themes, as will be shown later.

To Women.

The main theme of this section is that quoted as Ex. 1. It is first of all given out softly by the orchestra alone (mostly strings and harps, with drum-beats at the beginning of each bar). At the ninth bar the solo voice enters, the orchestra repeating the original theme, that resembles a slow, solemn march (♩ = 66):

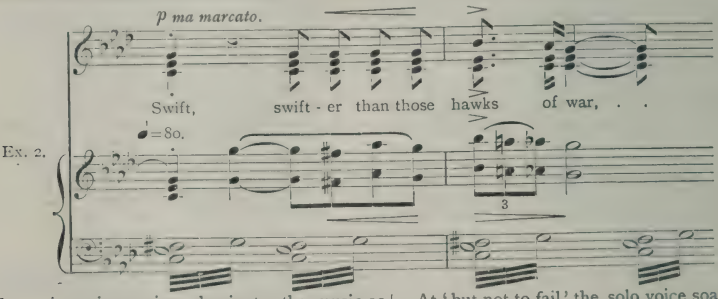
Ex. 1.



The music flashes out on the word 'flame,' and melts into pathos at 'of splendour and of sacrifice.' The setting of the second stanza follows the main lines of that of the first.

With the third stanza the chorus enters: the violins give out a wailing theme, over agitated tremolandi in the bassoons and violas (a muttering figure in the 'cellos in the second bar is not shown in this quotation, nor the lower choral parts):

Ex. 2.

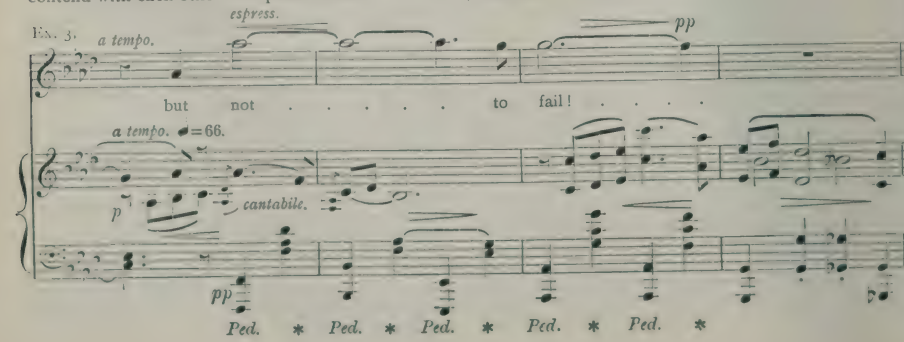


This theme, in various guises, dominates the music as far as 'The lightnings of the lance and sword'; both the choral and vocal parts are full of harmonic poignancies.

At 'Your hope, your dread, your throbbing pride,' Ex. 1 again comes into the foreground. The words are declaimed *Molto largamente:* solo voice and choir contend with each other in expressiveness.

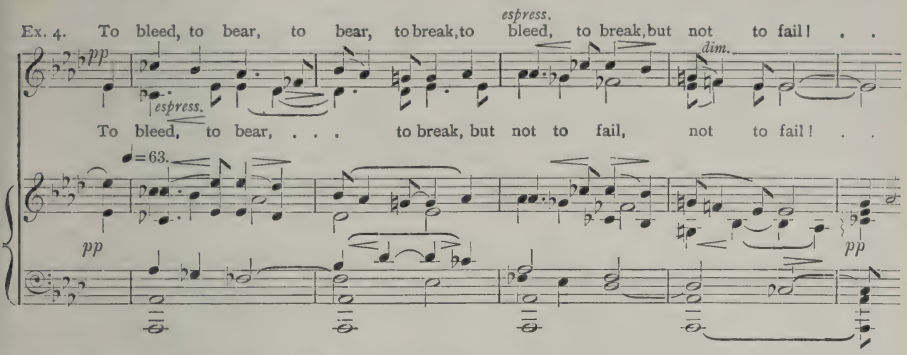
At 'but not to fail' the solo voice soars aloft with a simple but moving phrase, under which the orchestra gives out the main subject of 'The Fourth of August,'—the words here warranting the use of the theme associated with the courage and hope of the first poem. (A flute part, not shown in the following quotation, doubles the voice):

Ex. 3.



The full measure of expressiveness being extracted from this combination of phrases by chorus and orchestra, the final lines are sung by the choir to the accompaniment of a theme in the violins that anticipates the climactic subject of the third poem (see Ex. 9, below):

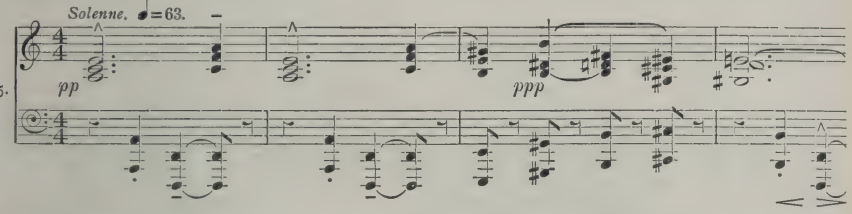
Ex. 4.

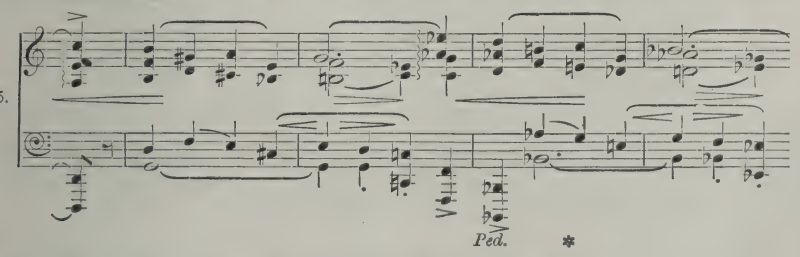

espress.
To bleed, to bear, to break, to bleed, to break, but not to fail!
dim.
espress.
To bleed, to bear, . . . to break, but not to fail, not to fail!
♩=63.
pp
pp

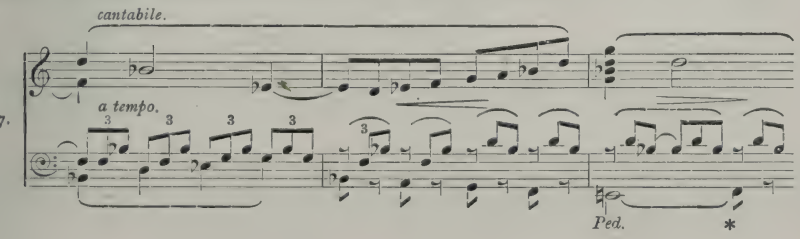
When the voices have died into silence, the horns intone the mournful theme shown in the orchestral part of Ex. 2, the violins mounting above it in sombre harmonies. In the final bars, while the harps and wood-wind reiterate Ex. 1 for the last time, an ascending figure in a solo viola draws a fresh thread of emotion through the dark tissue of the music.

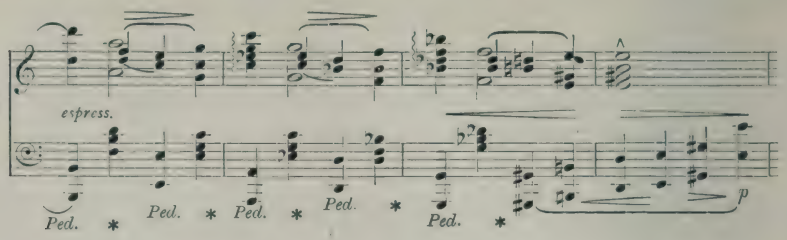
For the Fallen.

Much of the thematic material of 'For the Fallen' is stated in the brief orchestral prelude with which this movement opens. First there comes a solemn march strain (♩ = 63) in the muted strings:

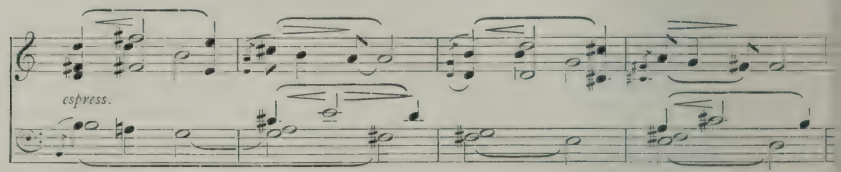
Ex. 5.

This is at once followed by a theme that is also given mostly to the strings, with occasional intensification of the harmonies elsewhere:

Ex. 6.

and this by one in a solo clarinet, over a string and harp accompaniment:

Ex. 7.

A sequential repetition of this brings us to the emotional climax of the prelude :

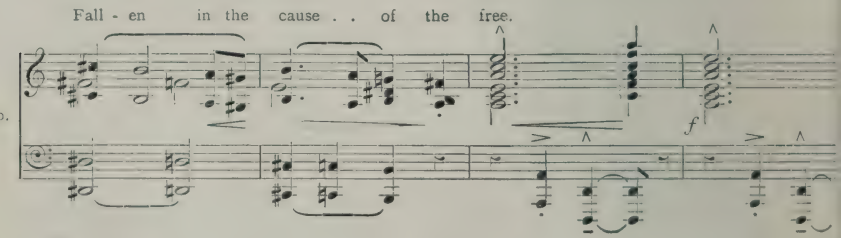
Ex. 8.

after which Ex. 5 reappears, and the chorus enters, singing the first two lines of the poem to themes Exx. 5, 6, and 8 in succession. The third line is sung to a new theme :

Ex. 9.

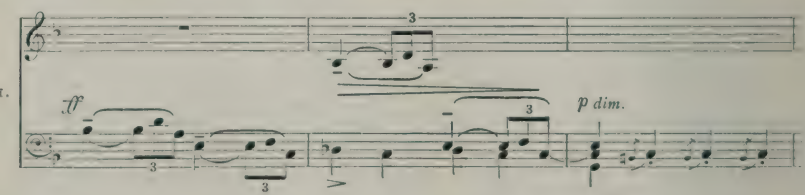


in expressive imitation between the soprano and tenor parts ; and the stanza terminates with the phrase that afterwards becomes almost the last word of the whole work :

Ex. 10.

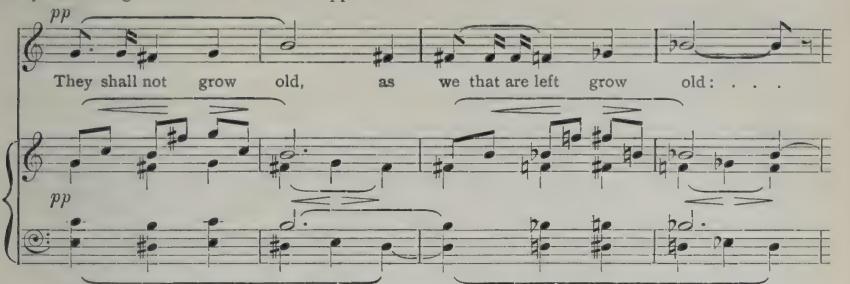


In the second stanza the music becomes a solemn yet proud paean to the dead. After a climax to the words, 'Solemn the drums thrill,' the solo voice rings out with 'Death august and royal,' the wood-wind, horns, and trombones playing soft fanfares beneath. The music to the remainder of this second stanza is the very soul of the pride and rapture that inform the words,—the 'glory that shines upon our tears.' Ex. 5 in the full orchestra, firm and stately now, like the tread of an army, next leads us into a section that is dominated by an orchestral theme that is a sort of idealisation of the quick march : it gives voice to the emotion felt by the composer on many occasions as he watched the cheery lads swing past :

Ex. 11.

This is worked out at some length, quasi-symphonically in the orchestra, while the chorus sings softly and sadly of the clean-limbed, clear-eyed sons of England who 'went with songs to the battle.' The whole section is strangely impressive ; it is like a quiet inset, in a distant perspective, in the centre of a spacious picture.

At 'They shall not grow old' a fresh theme appears in the orchestra:

Ex. 12.



that seems to lap like quiet waves around the hushed tones of the chorus, which sings here almost *parlando*, though there is an exquisite short lyrical flight on the words, 'At the going down of the sun and in the morning,' and again at 'They have no lot in our labour of the day-time.' All through this section one has a curious sense of ghostly time and distance—the dead so far away, the homeland mourning them when we too, who sing them now, shall be dust.

Then the music gathers itself up for a final effort. The soloist sings the words 'But where our desires are and our hopes profound,' in quasi-recitative, the chorus echoing the phrase. At the words 'hidden from sight' the solemn Ex. 5 reappears, followed by other themes that are now familiar. The music attains its emotional climax in a piece of writing that is one of the most thrilling things the composer has ever given us. Here in truth is the very voice of England, moved to the centre of her being in this War as she has probably never been moved before in all her history. The glory of our pride in our fallen swells and then subsides: in the last quiet bars the composer wisely sounds the note not of vociferous rapture, but of resignation and chastening.

ERNEST NEWMAN.

WHY NOT PLAIN ENGLISH?

BY HARVEY GRACE.

. . . Let us have . . . English,—plain, perspicuous English—. . . Ours is a noble language, a beautiful language. . . . He who uses a Latin or a French phrase where a pure old English word does as well, ought to be hung, drawn, and quartered for high treason against his mother-tongue.

ROBERT SOUTHEY (Letter to William Taylor).

Among our natural tendencies of to-day is one towards the formation of unofficial societies for the Propagation of British Products. The ground covered is a wide one, ranging from hardware to music. In many cases nice questions of tariffs, trades unionism, &c., will be involved, and the most patriotic among us may find that the question of 'looking after number one' is by no means so simple a matter in a national as in an individual sense. There is, however, one small question now in the air (and likely to be even more so) which we musicians might well begin to turn over in our minds. Hasn't the time come for the general use of our own language for directions as to performance and for titles? The change is one that can injure neither the pride nor the pocket of our Allies, nor strain anybody's political convictions; in fact, it is difficult to imagine even the unfortunate possessors of a super-conscience raising an objection. It is not chauvinism or antipathy to aliens, whether friend or enemy. It is merely a matter of commonsense, and of natural pride in our own tongue. We may well be diffident about some things, but when language and literature are mentioned, we have cause to hold our head up and fear comparison with none of our neighbours.

Is there any practical reason why we should go on peppering our pages with scraps of Italian? Twenty years ago there was something to be said in favour of such a proceeding. Italian terms were in general European use for the purpose, and had become recognised as a kind of musical Esperanto. But this use has gradually diminished. A glance at modern French and German music shows that composers are more and more making use of their own tongue. Even English composers have been following suit, but in most cases they appear to find the shedding of their Italian shackles difficult, and after a few English words we generally find a *rallentando* or *sostenuto* creeping in.

As a specimen of this hybrid method, I take up the first piece of modern English music that lies to hand, a set of three pieces by one of our cleverest composers.

On page 3 we find the direction, *un poco più di moto*, and on page 8 *a shade quicker*. On page 9 we have in three bars *tempo primo*, *very slow*, and *poco ad lib.* Here is another work with such a medley as *retard*, *slightly detached*, *non legato*, and, best of all, *very legato!* Can you see a German writing *sehr loud*, or a Frenchman, *très quick?* Presumably the composer wrote *very*, and then could find no English for *legato*. But if German and French composers can (and do) say *sehr gebunden* and *très lié*, surely we English might summon up courage enough for *well tied* or *bound*.

A glance at other recent English music shows similar inconsistency. Is this due to any deficiency in our language? I have just spent an interesting half-hour with a dictionary of musical terms, and so far have sought in vain for an Italian term in common use that has no satisfactory English equivalent. (I recently read with surprise in a musical journal discussing this subject, that there was no English word to use instead of *ritardando!*)

Let us consider one of the most frequently used of directions. A composer who wishes for a decrease

in the speed of a movement writes *rallentando*, *ritardando*, *tardando*, *lentando*, *stentando*, *strascicando*, *ritasciando*, *meno mosso*, or *ritenuto*, all of which terms have much of the charm of that blessed word 'Mesopotamia.' But we have an English form of the second in the list,—'retard' (says Nuttall), 'to diminish the velocity of.' What more do we need? And it is worth noting that an English teacher, in giving a counterpoint lesson, will speak of 'retardation,' but when teaching the young idea how to play the pianoforte, will relapse into Italian and demand a '*ritardando*'!

Is there any reason why we should go on using *accelerando*, and half-a-dozen similar terms, when our own 'accelerate' will answer the purpose equally well? The musical dictionary gives us fourteen Italian terms for 'dying away,' nine for 'gracefully,' eleven for 'mournfully,' over twenty for various degrees of 'fast' all of which are met by such words as 'very, rather, less,' &c.), ten for 'passionate,'—but there is no need to lengthen the list.

There may be doubt as to the best English equivalent in some cases. For '*crescendo*' Mr. Percy Grainger uses 'louden.' Perhaps 'increase' is better. His 'slacken' is possibly better than 'retard,' though 'slacken much' is better than his 'slacken lots.' For '*diminuendo*' we want nothing better than 'diminish' or 'decrease.'

We might well, too, revive the use of such racy old directions as 'cheerful' and 'lively.' Another delightful word so far too little used is 'merrily'—there is a laughing ripple in the very sound. But English composers will have none of it. They bid us play or sing *giocoso*, *giocosamente*, *gaiamente*, &c., but 'gaily' or 'merrily' hardly ever. So we haven't after all changed much since John Cooper about 1600 found it worth while to be known as Coperario.

There are musicians among us who laugh at Cooper, but who will signify their wish that a pause should be short by writing over it *piccolo* or *pochettino*. A French composer would write *court*, and why we English cannot be content with *short* is one of the things past finding out.

It may be asked, what about abbreviations? The commonly used Italian ones are here placed side by side with their English allies:

rit(ard)	=	ret(ard)
accel(erando)	=	accel(erate)
dim(inuendo)	=	dim(inish)
cres(cendo)	=	inc(rease)
p(oco) a p(oco)	=	l(ittle) by l(ittle)
sost(enuto)	=	sust(ained)

When we come to the universally employed letters for directions as to loud and soft, we may pause before suggesting the use of *ml* for *mf*, or *ms* for *mp*. Those in the field may be allowed to stand, as being a convenient kind of shorthand. This is inconsistent, but we need not worry over one more small anomaly being added to the already liberal supply with which our notation is decorated.

On the whole, the more the matter is considered, the more there is to be said in favour of using plain English for directions. The use of Italian terms is a mere convention; there was never much to be said for it, and its perpetuation to-day is a ridiculous affectation.

The question of titles is not so easy. There are two heads to this part of the subject: (*a*) the use of English titles by English composers, and (*b*) the translation of foreign titles. The first of these should admit of no question. It is amazing that the bad old tradition should have lasted so long.

Preludes Romantiques
pour
le
piano
par——

par whom do you think? Not Jean le Brun, or any other Gaul, but just plain John Brown, as homely a Briton as may be found. If John had any good grounds for supposing that his romantic preludings would reach the ears of the French public there might have been some excuse for his dropping into French,—though not much. But his work was rarely heard outside the island on which he conferred distinction. This kind of title-page was common in our young days, and you may say that we have changed for the better. We are changing, but slowly. The only recently-published English music within my reach happens to be for the organ. I turn over a pile and find the following, mostly by composers who are unlikely to have any public abroad—or outside their own parish in some cases: 'Rêverie' (there are about six of these tone-poets who apparently think 'Rêverie' is better than 'Reverie'!), 'Mélancolique,' 'Chant du Matin,' 'Phantasie,' 'Chanson Pastorale,' 'Fantasie (*sic*) Prelude,' 'Sincérité,' 'Prière,' 'Grande Marche Solennelle,'—it would be easy to treble the list, but I refrain. I add, however, four particularly choice specimens by way of pendant—'Brise d'Eté' (what in the world is the matter with 'Summer breeze'?) 'Wohin?' 'Geistliche Träume,' and 'Friedenshoffnung.' Let me repeat that all the above titles are used on music written by Englishmen and published recently in this country. Where should they gather flowers of speech for titular uses if not from the tongue in which they were born? Echo answers 'Wohin?'

At a recent concert some new sketches for pianoforte were played. They were composed by an Englishman, played by an Englishman to an English audience, and were, as a natural consequence, called 'Esquisses.'

The absurdity of this sort of thing is so obvious that there is no need to dwell on it further. When we come to the question of translations of foreign titles, there are difficulties. In many—we might say in most—cases, it is easy to find an English equivalent, and commonsense would seem to suggest the use of such. For instance, as an extreme example of ridiculous sticking to the original, take the case of an organ recital given a few months back at a village church. The organist played Schumann's Four Sketches for pedal pianoforte; what the rude forefathers of the hamlet thought when their programme told them that they were listening to 'Vier Skizzen' I should very much like to know. Here are a few items culled from recent concert and recital programmes: 'Vorspiel,' 'Carneval,' 'Minuet Nuptiale,' 'Im Garten,' 'Mélodie,' 'Marche Funèbre,' 'Overture Solennelle,' 'Chant sans paroles,' 'Rhapsodie Hongroise,' 'Chanson d'Eté,' 'Mélodie Lyrique,' 'Vorspiel, Die Meistersinger,' 'Trauer Marsch,'—here again the material is too much for the space. Sometimes the titles are a bi-lingual affair. In the programmes of recent orchestral concerts in London we find 'The Pathétique,' 'Rhapsody Hongroise,' 'Symphonic Fantasie' and 'Concerto grosse.' If we *must* use foreign tongues, we might at least avoid such mixtures as these. But surely when the works are played in England they might be called by English names. Those responsible for the programmes of our chief orchestral concerts are on the whole adopting this policy, but there is a lack of consistency, so that

it is still possible to find cheek by jowl 'The Flying Dutchman' and 'Die Meistersinger'; 'Academic Festival' and 'Die Zauberflöte'; 'Entrance of the Gods into Walhalla' and 'Huldigung's Marsch,' and many others.

All the foreign titles so far mentioned present no difficulty to the translator. A glance through a long list of standard works shows a mere handful that are better left alone. The *Musical Times* for August, 1915, contained an extract from a weekly newspaper in which this point was raised, with a list of titles in their foreign and English forms. The majority of these were unexceptionable, but one or two examples were less happy, and served to show that the question is by no means easily settled in all cases. 'L'après-midi d'un Faune' appears as 'A Faun's afternoon'—a bald statement containing none of the suggestiveness of the original. 'The afternoon of a Faun' is worse, combining matter-of-factness with a hint of the pen of the gardener's niece. In such cases we want something more than a translation. Here some such compound title as 'Afternoon in the woods: the Faun' might meet the case. It has at least the merit of presenting something helpful to the mind's eye.

There are a few titles that somehow refuse to sound quite right in English. Why is 'Moment musical' an excellent title for a short piece, and 'A musical moment' merely ridiculous? Why do 'Valse Triste' and 'Chanson Triste' appear uncomfortable in translation? And in cases where Italian verbs and adjectives have become substantivised, *e.g.*, Adagio, Presto, Andante, &c., and used as titles, one hardly likes to suggest a change. On paper the effect would not be bad, but to speak of playing a 'Slow,' or a 'Rather Fast' would be likely to incur a charge of eccentricity.

We need not be eccentric or fussy over the matter. All we have to do is to use our own language, unless we are satisfied that a foreign one will express our meaning *better*. We shall probably be surprised at the rarity with which English fails to meet the case. Certainly there will be no need for the repetition of such an absurdity as that quoted in the *Musical Times* extract mentioned above: a patriotic meeting at which a peer, a member of Parliament, a major-general, and some well-known public speakers harangued their fellow-Britons on their duty during the war, concluding with the performance by a crack band of the British Army of 'Zweite Hungarischer Rhapsodie'! It would have been a fitting sequel to such a fatuous proceeding if the assembled patriots had got on to their hind legs and signified their enjoyment by shouts of 'Hoch! Hoch!'

Occasional Notes.

NEW LIGHT ON HANDEL. We know all that is to be known about Handel's music, but apparently the true character of the man has been so far hidden from us. At all events, a newspaper published beyond the Tweed, in the course of a vigorous protest against the Motherwell Musical Association's choice of 'Messiah' for three concerts on behalf of the Y.M.C.A. Hut Fund, tells us that—

> Handel was one of the predecessors of the present-day Huns, and his ideas of Kultur ran very much in the same groove as those of the present-day apostles of 'frightfulness.' . . . It should be borne in mind that the personality of the man who wrote it [the oratorio] was that of a bloodthirsty hypocrite. We in Scotland have our own national music and songs, and if these are not sufficient to imbue us with a desire to do something on behalf of the boys who are keeping the successors of Handel from repeating his frightfulness, then it is time we were saying farewell to all our Scottish glory.

We are glad to hear that in spite of this diatribe, the good folk of Motherwell, instead of saying farewell to Scottish glory, added to it by subscribing £800, even before the performances of the 'bloodthirsty hypocrite's' masterpiece took place. Meanwhile, we wait for light on the lurid career of the arch-villain, Bach.

Lovers of the Russian Ballet will grieve to hear that Nijinsky was for some months a prisoner of war in Austria. The authorities had however given him occasional leave to appear for charity, from which one is glad to learn that he is at any rate unwounded. As we go to press we hear that the famous dancer has been released, and has appeared in New York.

We remind readers that the series of performances of 'The Dream of Gerontius' and of Sir Edward Elgar's new works (an account of which appears in our present number), organized by Madame Clara Butt, announced in our last issue, will take place as follows: Leeds, May 3; Bradford, May 4; London, afternoon performances at 2.45 on Monday, May 8, Wednesday, May 10, Friday, May 12; and evening performances at 7.45 on May 9, 11, and 13.

An Isle of Man paper states that all Mr. Haydn Wood's compositions are

> Difficult and technical, but the charm of his theme attracts an attention which tempts mediocrity. His songs are all well known, and the débutante ambitious their translation without a too conscientious effort to do justice to the composer.

Where are we?

We regret that owing to the necessity for economy in the use of paper, we are compelled to hold over much matter, including the last instalment of Mr. Clutsam's article on 'Progress and Poverty,' and a statement by Mr. Ivor Atkins of his view on 'A little Bach problem.' As already intimated, the *Competition Festival Record* is now given only with the *School Music Review*.

THE CHORALE MELODIES OF BACH'S 'ST. MATTHEW' PASSION.

By ARCHIBALD W. WILSON.

In the 'St. Matthew' Passion, the plan of which in its main outlines is similar to that of the older settings and had become established by tradition, we have on the one hand the Gospel narrative, and on the other hand the reflective portion consisting of original verses and chorales. The original, or 'madrigal' verses, for the most part, express the devotional feelings of the 'Daughter of Sion,' who typifies the individual Christian. The chorales are the utterance of the whole Church. In the 'St. Matthew' Passion Bach has made use of eight chorale melodies.

(1.) To one of these he has given a special significance, making it the centre of the church feeling of the whole work. The beautiful, well-known melody, 'O Haupt voll Blut und Wunden' ('O bleeding Head and wounded,' Nos. 21, 23, 53, 63, and 72) occurs five times—twice in Part I. and three times in Part II.* Its last three entries mark the three decisive crises in the sacred narrative. Bach had a special love for this melody. There is no other which he used so frequently or upon which he lavished such wealth of harmonic treatment. The vagueness of its tonality gave him exceptional opportunities. Thus, while in Nos. 21, 23, 53, and 63 he has treated the mode as Ionian, in No. 72, however, we have 'the solemn and twilight

* The melody is usually called 'Herzlich thut mich verlangen,' the first line of Knoll's funeral hymn. Here it more suitably takes the name of Gerhardt's Passion Hymn, to five verses of which Bach has set it. In No. 21 we have v. 5, in No. 23 v. 6, in No. 63 vv. 1 and 2, and in No. 72 v. 9. The words of No. 53 are v. 1 of Gerhardt's hymn 'Befiehl' du deine Wege.'

effects of the Phrygian.' It has been well said that 'all true and deeply-felt music, whether sacred or secular, has its home on the heights where art and religion dwell.'*

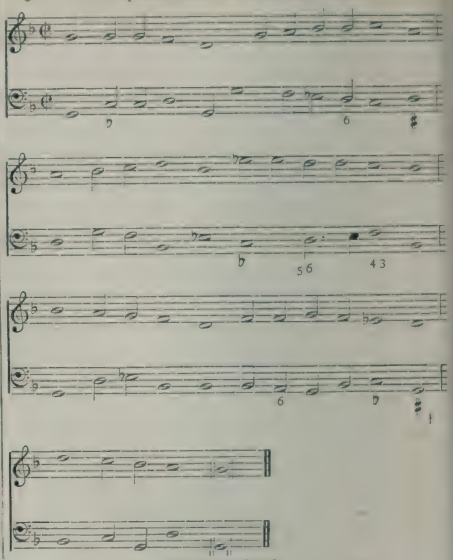
We here see the truth of this. The melody which Bach has so fitly chosen to express the deepest feelings of the Church was originally that of a love-song. In 1601 Hans Leo Hassler brought out his 'Lustgarten neuer deutscher Gesänge, Balletti, Galliarden und Intraden mit vier, fünf und acht Stimmen' ('Pleasure garden of new German songs, balletti, galliards and intrades for four, five and eight voices'). Here the melody appeared for the first time. It is the treble part of the five-part setting of the love-song, 'Mein G'müt ist mir verwirret von einer Jungfrau zart' ('My heart is distracted by a tender maid'). The libretto consists of five verses, the initial letters of which spell the name 'Maria.' Of Hassler, the composer both of the melody and the setting, not very much is known. The main facts of his life, as stated by Böhme† and Wolfrum,‡ are as follows. He was born at Nürnberg in 1564, and studied for a short time in Venice under Andrea Gabrieli. In 1585 he went to Augsburg as organist, and in 1601 to Vienna as 'Hofmusikus' at the Court of Kaiser Rudolph II. He died at Frankfurt in 1612. The melody soon became associated with a sacred text. About 1613 Hassler's little five-part work appeared in a collection of Latin and German sacred songs, entitled 'Harmoniæ sacræ,' published at Görlitz. In this it is set to Knoll's funeral hymn 'Herzlich thut mich verlangen' ('My inmost heart doth yearn'). The adapter was probably Christoph Buchwalder, a well-known Cantor at Görlitz, who two years before had brought out the Görlitz Gesangbuch. The melody in the original setting is in the Ionian mode and ends on the third of the key. It is first found with the Phrygian ending,

in a harmonization made by Joh. Stobäus of Königsberg in 1634.

In 1656 Paul Gerhardt wrote his Passion hymn, 'O Haupt voll Blut und Wunden.' With this, as also with the hymns 'Herzlich thut mich verlangen' and 'Befiehl' du deine Wege' ('Commit thy ways'), the melody is still associated.

(2.) Next in importance is Johann Crüger's melody, 'Herzliebster Jesu, was hast du verbrochen?' ('O blessed Jesus, what is Thy transgression?' Nos. 3, 25, and 55). The composer brought out three hymn-books, in all of which the melody appears. The first of these, the 'Berliner Gesangbuch,' was published in 1640. In the 'Kirchenmelodien' of 1649 the melodies are set for four voices, with instrumental parts for violin and cornet. The date of the 'Praxis pietatis melica,' the most famous of the three, is doubtful. It was probably brought out about 1645. Here we have the melodies printed over a figured bass. This hymn-book soon became widely popular, reaching in 1733 its forty-third edition. Johann Crüger was born in 1598 at Gross-Breese, near Guben, in Prussia. In 1622 he was appointed Cantor of the Church of St. Nicolaus at Berlin. He died in 1662, having held the office for forty years. As a composer of hymn-tunes he has had no equal. No other has enriched the Church with so many fine congregational melodies, several of which occupy a place of honour in Bach's works.

Melody and Figured Bass (from a copy of the 1656 edition of the 'Praxis pietatis melica' in the British Museum).*



(To be continued.)

SIR GEORGE JOB ELVEY.

[Born March 27, 1816. Organist of St. George's Chapel, Windsor, 1835-82. Knighted in 1871. Died December 9, 1893.]

The late Sir George Job Elvey was not an organ player in the sense in which that term is now understood. He was educated musically by his elder brother, who shared with him conspicuous talent of a sort, but the two had nothing in common. Dr. Stephen Elvey, for many years the organist of New College, Oxford, had lost a leg, and his pedalling was confined to his left limb; more than that, at the time of Sir George's pupilage, pedal fugues were practically unknown in Oxford. When I was an undergraduate, in the early 'fifties, with the single exception of Christ Church Cathedral, where Ouseley was organist, there were nothing but G organs in Oxford. Bach's pedal fugues were unknown. The great popularity of Sir George among his pupils, of whom the writer is the oldest now living, enabled him to adopt a singular mode of excluding performances of elaborate pedal passages by pupils or others, viz., having his pedals on the unusual scale of F.

The above is the only weak point which a most attached pupil has to recall. Elvey was a perfect accompanist, and his compositions have a 'buried charm' which has secured for them their presence in the choir-books of cathedrals of the present in spite of singular eccentricities of form and in some cases neglect of logic in key-succession. His playing, become obsolete, rendered him an inadequate tenant of the Windsor organ-loft; his anthems, with their attractive vocal phrases and ease of comprehension at first hearing, have deserved and received the gift of long life.

Edward Cutler.

* See Schweitzer's 'Life of Bach,' vol. i., p. 20.

† See Böhme's 'Das Altdeutsches Liederbuch,' No. 220.

‡ See Wolfrum's 'Die Enstehung und erste Entwickelung des deutschen Evangelischen Kirchenliedes.'

* Here, and in the following examples, the G clef is used instead of the Soprano clef of the original notation.

† The sign ♯ indicates that the B♮ of the chord must be raised a semitone.

FITZGERALD ON FOLK-SONGS.

By William Barclay Squire.

Towards the middle of the year 1851, Mr. Ingram, the proprietor of the *Illustrated London News*, conceived the idea of issuing a series of illustrated supplements to that newspaper on some subject 'which might recommend it more especially to ladies and families.' On the suggestion of George Hogarth, who was then acting as musical critic to the *Illustrated London News*, Mr. Ingram determined that some of the supplements should take the form of a series of national English melodies, a hundred in number, the words to be written or edited by Dr. Charles Mackay, and the music arranged by Sir Henry Bishop, with illustrations by Gilbert, Birket Foster, Kenny Meadows, William Harvey, and others. The first number appeared in December, 1851, and the series went on for a short time, but was eventually discontinued before it was completed. Dr. Mackay, in his 'Forty years' recollections of life, literature, and public affairs, from 1830 to 1870' (1877), acknowledges that it was not a success, for a variety of reasons: the awkward size of the paper, the simplicity of the accompaniments, &c.; but he does not hit upon what was probably another important reason, viz., that both words and music (the former in particular) were so severely edited and altered that they failed to appeal to a public that was beginning to appreciate national music in its genuine and primitive state. Bishop, who in 1851 was an old man, entered enthusiastically into Mr. Ingram's scheme; but his whole life had been spent in altering, adapting, and tinkering the music of others so as to bring it to the level of what he considered was the taste of the public. Nothing was sacred to him, and instead of developing his own real talents, he laboured incessantly at disfiguring the masterpieces of such composers as Beethoven, Mozart, and a host of lesser men, by his additions and alterations. The spirit in which he approached the task proposed by Mr. Ingram is well displayed in the following letter to Dr. Mackay, one of a mass of correspondence on the subject which has been preserved in the British Museum:

Cambridge Street,
Hyde Park,
June 23d, 1851.

My Dear Sir,

I intend myself the pleasure of calling on Mr. Ingram this day; and, should I find him at the office (in the Strand) will hope to make the basis of an arrangement with him by which we may commence *our* labours without delay.

I inclose a slight list of Songs &c., the greater part of which would be available for our purpose to commence with. In making that selection I have had that object in view which I conceive to be all important; namely, the necessity of bringing forward beautiful and, many of them, excellent melodies, the words of which are not at present suitable for *female* lips, but which can be made so, *de nuovo*, through the aid of your genius. For it appears to me, that although in some instances the words of those Songs may not be objectionable, still, they are not such as a *female* could sing—the melodies, therefore, are to *them* but as a 'sealed book.'

In looking into 'authorities' I find a vast field for us to glean from. There are many of the Scotch, Irish, and Welsh Melodies, the words of which have not hitherto been rendered unobjectionable by modern Poets—and which, even if they have been, might have new versions—and many English Melodies, from the earlier part of the 17th century to almost the present time.

Hoping very shortly to have an opportunity of seeing you on the subject of a work which I conceive likely to be so interesting not only to ourselves but to the Public of the United Kingdom,

I remain, my dear Sir,
Yours very faithfully,
Henry R. Bishop.

No better illustration of the mid-Victorian idea of editing could be wished for than the above. Suitability for 'female lips' was to be the touchstone, even if the words were unobjectionable! It is not to be wondered at that the series failed, and has never—even in its incomplete state—been reprinted.* Such as it was, however, it seems to have attracted the attention of Edward Fitzgerald, who throughout life was always something of a *fanatico per la musica*, as is shown by many passages in his correspondence. In the collection which contains the above-quoted letter of Bishop's there is to be found a letter from Fitzgerald which has been omitted from Mr. Aldis Wright's edition of Fitzgerald's works. To judge from the context, it seems to have been preceded by another letter, drawing Bishop's attention to the song of the 'Poor old Horse' (as to the various forms of which song reference must be made to the Journals of the Folk-Song Society, vol. i., pp. 75, 260; vol. ii., pp. 263, 264). The poet seems also to have sent some words entitled, 'The Forester,' fitted to an old tune: these I have been unable to trace, nor to identify the song of the 'Old Hen,' which is also alluded to. It is to be regretted that neither the first nor any subsequent letter of Fitzgerald's correspondence with Bishop has been preserved; but the one printed below is evidently the most important, and is an interesting and characteristic addition to Fitzgerald's utterances on music. 'Goldington House, Bedford,' from which it is dated, was the address of William Browne, whom Fitzgerald used to visit every year. The letter is as follows:

Goldington House, Bedford,
June 18/52.

My dear Sir,

About the 'Old Horse' I can only say at present that I have not got it: that, as I never heard it but once, I cannot sufficiently remember it: and that the Clergyman from whom I heard it has lately been in such family affliction that I scarce like to apply to him on such a subject just yet. I will, however, get it for you as soon as I can. From what I remember, it is not so original and complete an Air as the 'Old Hen'—but, as I remember, of true English Breed, quite suited to the pathetic words it went to. However, you shall have it to judge of directly I can get it.

In talking of *words* to these English Tunes, I will say that it seems to me a great pity that when the old original words, or something at all equivalent, is available, your clever coadjutor does not avail himself of them. It struck me as a mistake (I dare say, attributable to the Publishers, who will go with the stream of Public taste) that so many of the Songs (meaning the *words*) in your present Edition run upon what the Germans call '*subjective*' feeling, and that too of *one* kind, suited chiefly to mere Ladies and Gentlemen; and that so few were '*objective*'; such as stories, Ballads, scraps of narrative, supposed to be uttered, with variety of Humour, Naïveté, or Pathos, by *other* than Ladies and Gentlemen—by Country People, Soldiers, Sportsmen &c. This not only produces monotony, but really alters and injures the character of many old Tunes which really are characteristic of various Times and habits of Thought from which they arose. I was struck by this in Dr. Mackay's song to the Tune of 'The King shall enjoy his own again &c', where, though the *subject*

* Whether it might not be worth while to replace Mackay's verses by the original words, retaining Bishop's accompaniments (which are comparatively inoffensive), may be recommended for the consideration of some enterprising publisher.

was alike, the very regularity and greater elegance of modern versification and thought was not of a piece with the rollicking Cavalier Tune. I could not see why the humorous and quaint Cavalier words (with perhaps a little Amendment) should not have been retained.

As I had scarce anything to do with the words of the 'Forester,' I may say that I think those words will suit the old Tune better (I believe) than some aspiration about an Evening Star, or Evening Bell, or Evening Gun, fitted for a modern young Lady at a rose-wood Pianoforte. There is a little *story;* some dramatic variety of Character; really an old copy of verses, perhaps coeval with the Tune, though never yet married to it. As Goethe said, nothing is now so hard as to make a modern *Ballad:* just because people now *felt within,* instead of simply *seeing without.* So as I think one should retain what one can of any such old Ballads as were at least of the age of the old Tunes, and arose at least out of a kindred spirit of invention.

As to the simplicity—not to say, *silliness*—of some of the old Songs, I am sure the last thing a Song should be is, *to be wise.** The Thought should be as simple as possible; and *Argument* of all kind avoided. Even Moore overdid his Songs, not with Argument indeed, but with Fancy, the due understanding of which interfered with the easy flow of Attention which was due chiefly to the *Ears.* The old name of the 'Twisting of the Rope' seems to indicate something more of the Spirit of the Tune than the lovely words he has set to it. But he took care, in his Irish Melodies, to avail himself of any *legends* of the Country, of any *objective* interest, in short to vary the subjects of his Songs.

As to polite singers not liking the old words relating to the habits and thoughts of simple people, Country People &c. (to whom the Tunes are so natural, and with whom they have survived), who that remembers Miss Stephens and Miss Tree in Auld Robin Gray—yes, and even such delicate fooling as 'We're a' noddin'' will not confess that excellent music may be discoursed that way?

I am ashamed to have run on thus to you, when I ought to have done so (if it were to be done at all) to Dr. Mackay, whom I do not the less think a very clever man.

I will perhaps make you some amends by noting down an air which an old musician at Norwich used to declare was *Handel's.* Is it not more like Arne? Whosoever it be, it seems to me well worth preservation and acknowledgment: especially the four last bars. I will also note down a fragment from the same quarter—of quaint rhythm, to be sure—but a theme (it seems to me) that Handel could well have used in some grotesque Cyclopean Chorus.

If I can be of further use to you, I shall be at home—Boulge, Woodbridge, in a fortnight—and am, yrs. very truly,

EDWD. FITZGERALD.

I send the *melodies* of the tunes only, for easy reasons, to a Musician like Sir H. Bishop.

On July 29 the above letter was forwarded by Bishop to Mackay, with the following comment:

I think it well to inclose you the 'crotchety' letter I received from Mr. Fitzgerald, with the Air, and a 'fragment.' I do not believe either of them to be by *Handel.* Mr. Fitzgerald seems at all events to be friendly; though his arguments are to be taken '*cum grano.*'

Neither the air nor the fragment is now to be found with the letter. Shortly afterwards, Fitzgerald must have sent Bishop the song of the 'Poor Old Horse,' for on August 25 the composer wrote to Mackay:

I send you the 'Poor Old Horse' scrap, which I have at last received from Mr. Fitzgerald. It is but a 'scrap' to be sure; but I thought you would like to see it. I send his letter also; as it refers to the tune.

In a postscript he adds:

You will perceive that the 'Old Horse' tune begins like 'All round my hat.'

* The next words in the original are 'What are all burdens.' They occur at the bottom of the page, and probably should have been crossed out, or possibly the writer forgot to finish the sentence.

SOME NEW BRAHMS LETTERS.

The indefatigable Herr Kalbeck has just issued, as may be gathered from the German papers, a collection of Letters of Brahms, most of which had not been published before. They are chiefly addressed to his Swiss friend, J. V. Widmann, and his daughter and son-in-law. In the present state of affairs it is only possible to gather fragments from reviews of the book which have appeared in various newspapers, but some of these are of no little general interest to musicians. We may forgive the writers of the reviews for their praise of a letter in which Brahms eagerly defended the German Emperor from an attack by the Republican Widmann; just now they could hardly do otherwise, but it is somewhat surprising that Brahms should have held such views.

Coming to musical subjects we find an interesting piece of self-analysis in a letter where Brahms speaks of his desire to write an opera, and his difficulties. He says: 'The whole type is a puzzle to me' (this is not quite a literal translation of 'will mir nicht eingehen': it really means something like 'it will not get into my skin'). 'I really don't know why and when and where at all I should begin or end with music. With this kind of opera I feel as if with a little more care and trouble they might have become just simple plays. (I will have nothing to do with conventional Dance, Drinking, or Hunting tunes.)'

Perhaps even more interesting is what he says about male choruses and 'coarse brass bands' which Widmann wanted to attack. He says it is like trying to deprive the masses of spirits: this would be all very well, he adds, if we could give them good substitutes by making wine, beer, and coffee cheaper. It is the same with the male choir and the brass band. If we could give the poor better music, well and good, but we cannot. The remedy, he suggests, is to make people teach their children other instruments than the pianoforte. Singing should be better taught in schools, and the violin should be more commonly played.

In one letter he gives us a fascinating glimpse into his workshop. Widmann's son-in-law, Herr Schubring, wrote that there was a motif in the third Symphony which he looked on as the foundation of all the themes. This Brahms energetically denies, and he continues:

> If it is so, I want no praise, but am ready to confess that my thoughts have not a sufficiently strong flight when I am at work, and therefore unintentionally return to their starting point. But if I want to keep to the same idea, then it should be easily recognizable in every metamorphosis, augmentation, or inversion. The other would be a sorry jest and a sign of poverty-stricken powers of invention. . . . In a theme for variations almost the only thing that really means anything to me is the bass. But that is holy to me, it is the solid foundation on which I build my history. If I vary the melody I cannot easily be more than brilliant or graceful or euphonious—perhaps with charm of mood—and, I admit, the idea may be beautiful. Over a given bass, I really invent new things, I find new melodies for it, I create.

This is an exceptionally instructive commentary on Brahms's methods: it is hardly too much to say that it contains much of his æsthetics in a nutshell.

ALFRED KALISCH.

Jesu! the very thought is sweet.

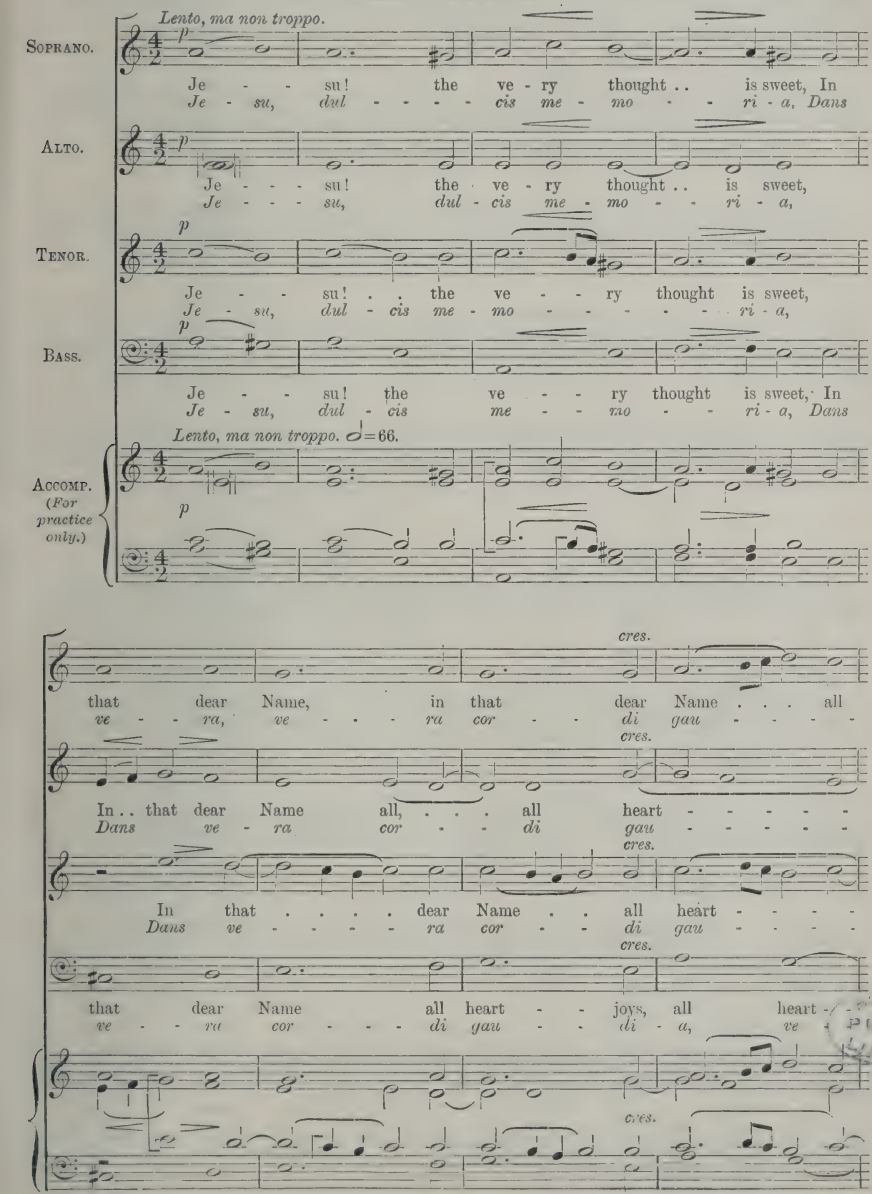
(JESU, DULCIS MEMORIA.)

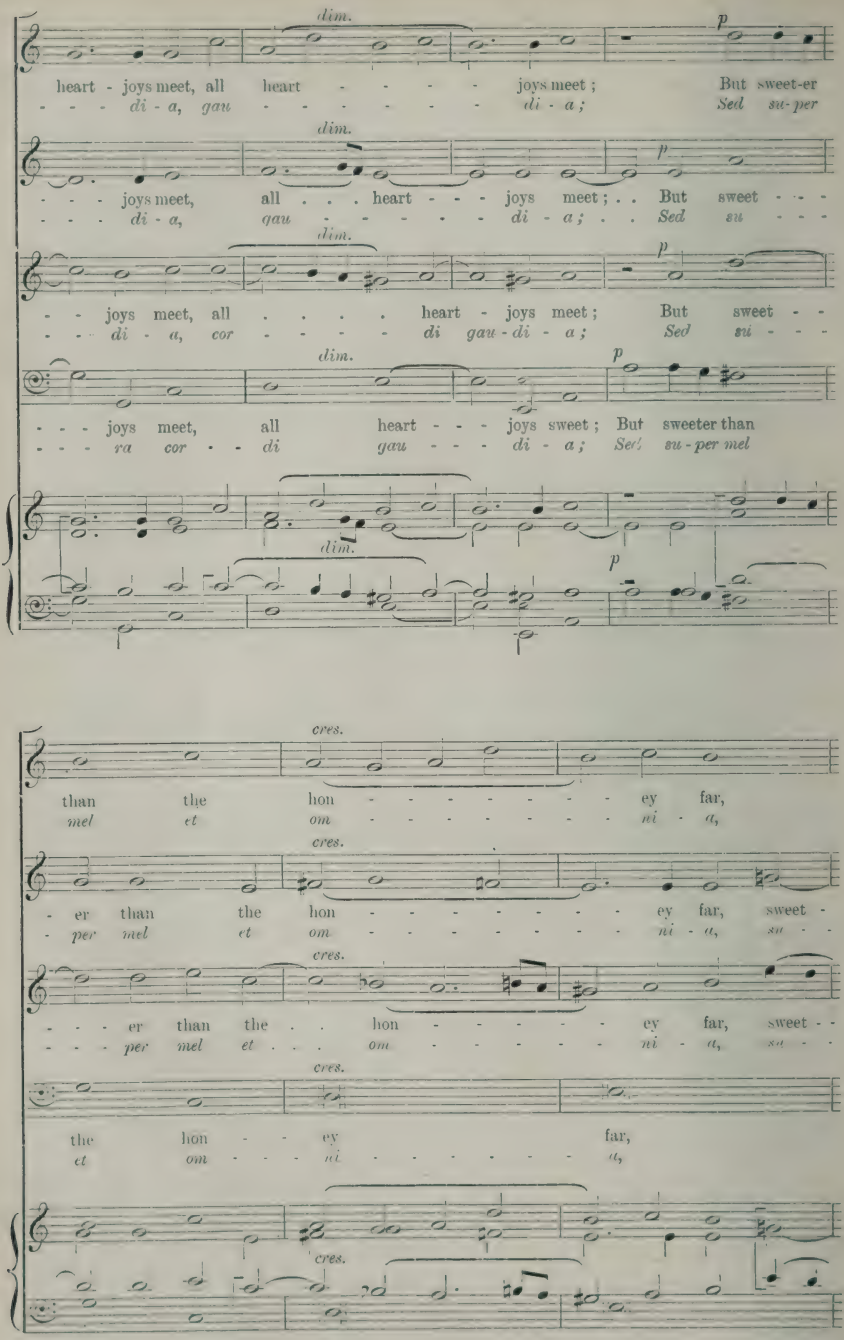
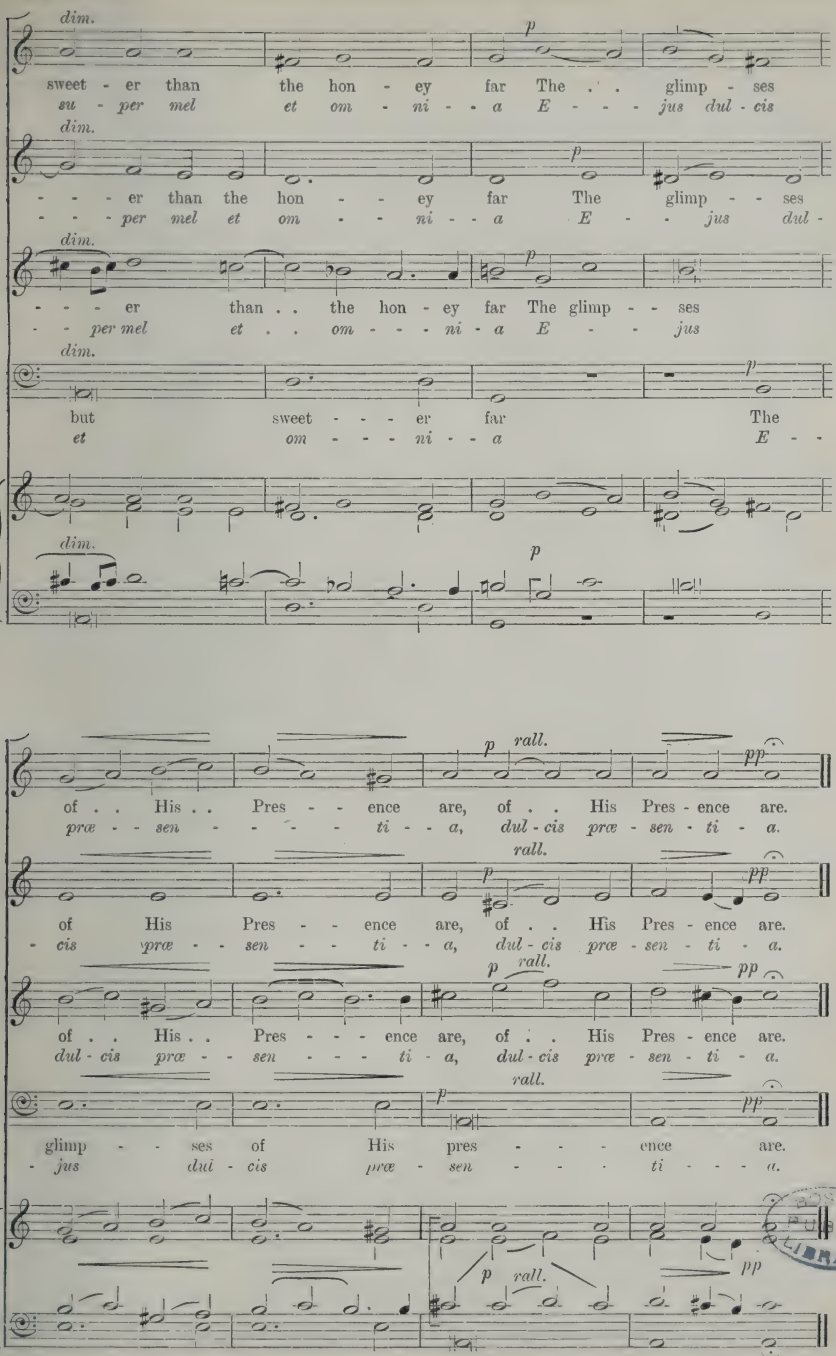
MOTET FOR FOUR VOICES.

English version by Dr. J. M. Neale.

Composed by T. L. da Vittoria.
(Edited by John E. West.)

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Lento, ma non troppo.
Soprano.
Je - su! the ve - ry thought . . is sweet, In
Je - su, dul - cis me - mo - ri - a, Dans
Alto.
Je - su! the ve - ry thought . . is sweet,
Je - su, dul - cis me - mo - ri - a,
Tenor.
Je - su! . . the ve - ry thought is sweet,
Je - su, dul - cis me - mo - ri - a,
Bass.
Je - su! the ve - ry thought is sweet, In
Je - su, dul - cis me - mo - ri - a, Dans
Lento, ma non troppo. ♩=66.
Accomp. (For practice only.)
cres.
that dear Name, in that dear Name . . . all
ve - ra, ve - ra cor - di gau - - - -
In . . that dear Name all, . . . all heart - - - - -
Dans ve - ra cor - di gau - - - - -
In that . . . . dear Name . . all heart - - - -
Dans ve - - - - ra cor - - di gau - - - -
that dear Name all heart - - joys, all heart - -
ve - ra cor - - - di gau - - di - a, ve


dim.
p
heart - joys meet, all heart - - - - joys meet; But sweet-er
- - - di - a, gau - - - - - - - di - a; Sed su-per
dim.
p
- - - joys meet, all . . . heart - - - joys meet; . . But sweet - - -
- - - di - a, gau - - - - - - - di - a; . . Sed su - - -
dim.
p
- - joys meet, all . . . . heart - joys meet; But sweet - -
- - - di - a, cor - - - - - di gau - di - a; Sed su - - -
dim.
p
- - - joys meet, all heart - - - joys sweet; But sweeter than
- - - ra cor - - di gau - - - di - a; Sed su - per mel
dim.
p
cres.
than the hon - - - - - - - - ey far,
mel et om - - - - - - - - - ni - a,
cres.
- er than the hon - - - - - - - - ey far, sweet -
- per mel et om - - - - - - - - - ni - a, su - -
cres.
- - - er than the . . hon - - - - - - ey far, sweet - -
- - - per mel et . . . om - - - - - - ni - a, su - -
cres.
the hon - - ey far,
et om - - - ni - - - - - - - a,
cres.

dim.
p
sweet - er than the hon - ey far The . . glimp - ses
su - per mel et om - ni - a E - - - jus dul - cis
dim.
p
- - - er than the hon - - ey far The glimp - - ses
- - - per mel et om - - ni - a E - - jus dul -
dim.
p
- - - er than . . the hon - ey far The glimp - - ses
- - per mel et . . om - - - ni - a E - - jus
dim.
p
but sweet - - - er far The
et om - - - ni - - a E - -
dim.
p
p rall.
pp
of . . His . . Pres - - ence are, of . . His Pres - ence are.
præ - - sen - - - - ti - - a, dul - cis præ - sen - ti - a.
rall.
p
pp
of His Pres - - ence are, of . . His Pres - ence are.
- cis præ - - sen - - ti - - a, dul - cis præ - sen - ti - a.
p rall.
pp
of . . His . . Pres - - - ence are, of . . His Pres - ence are.
dul - cis præ - - sen - - - ti - a, dul - cis præ - sen - ti - a.
rall.
p
pp
glimp - - ses of His pres - - - ence are.
- jus dul - cis præ - sen - - - ti - - - a.
p rall.
pp

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Church and Organ Music.

LECTURE ON ORGAN CONSTRUCTION.

On March 20, Mr. C. P. Scovell delivered a lecture on 'Organ Construction, including Tracker, Pneumatic, and Electric Action.' By means of drawings and models Mr. Scovell sketched the plan and various parts of an organ with great clearness. He emphasised the need of ample wind supply, not only in feeders and reservoirs, but also in the size of trunks and wind-chests, depths of soundbars, and width of borings right up to the pipe-feet. By an interesting experiment he demonstrated the porosity of a seemingly good piece of mahogany, as contrasted with the density and wind-tightness of a superior sample of the same wood. The invention of the pneumatic lever was ascribed to Hamilton, of Edinburgh, early in the last century (whose original model was exhibited through the courtesy of Messrs. Hamilton Bros., Edinburgh), and the present-day triumphs of pneumatic and electro-pneumatic systems were demonstrated and described in detail.

SUB-ORGANIST OF ST. PAUL'S CATHEDRAL.

The Dean and Chapter of St. Paul's have appointed Dr. Stanley Marchant, organist of St. Peter's Church, Eaton Square, to be sub-organist of St. Paul's Cathedral. Dr. Marchant was born in London on May 15, 1883. He was a chorister at Christ Church, Lancaster Gate, under Mr. James Bates, during 1893-97, and was Goss Scholar at the R.A.M., where he was under Dr. H. W. Richards (organ), and Mr. F. Corder and Mr. Charles Macpherson (composition). He became F.R.C.O. in 1902, A.R.A.M. 1905, Mus. B. Oxford, 1909, and Mus. D. Oxford, 1914. Dr. Marchant was organist at Kemsing, near Sevenoaks, 1899-1903, at Christ Church, Newgate Street, 1903-13, and at St. Peter's, Eaton Square, 1913. He had assisted Sir George Martin at St. Paul's Cathedral since 1903. He became a Professor at the R.A.M. in 1914, and was appointed conductor of the Church Orchestral Society in 1915. In 1915 he married Hilda Constance, youngest daughter of Mr. and Mrs. E. Holyman, of Wallington, Surrey.

The series of Church music conferences inaugurated at St. Mary's, Primrose Hill, have just closed with two very successful ones at St. Mary Aldermary, E.C., and at St. Mark's, Marylebone Road. At the former the choir, under the direction of Mr. Alan May, sang interesting examples of Anglican music; and at the latter Mr. Francis Burgess discoursed on 'Fauxbourdons,' some effective examples of various kinds being well sung by a chancel choir drawn from the Gregorian Association, and a west gallery choir from St. Mary Aldermary. The attendances at these conferences have been excellent, a good proportion of clergy and organists being present. Tea was provided. The surplus of the collections, after paying expenses, was given to the Organists' Benevolent Fund.

Organ music, both for in- and out-voluntary purposes and recitals, plays a prominent part in Emmanuel Church, Boston, U.S.A. We note in the service list for March that Mr. Lynnwood Farnam has played numerous examples of the finest organ music—two Symphonies of Widor, one of Vierne (all complete), Parry's Fantasia and Fugue, and works by Bach, Franck, Boellmann, Bairstow, Gigout, Bonnet, &c., &c., as well as arrangements for organ, harp, and violin, of the Prelude to Bantock's 'Gethsemane,' Svendsen's Romance, Mozart's 'Ave Verum,' Stanford's 'L'Envoi,' Elgar's 'Evening Song,' &c., and other modern music. A fine record.

Five lectures on 'The Russian and Serbian religion' have recently been given at St. Margaret's, Westminster, by Mr. Stephen Graham and the Rev. Father Nicolai Velimirovic. An important feature of the course was the performance of Russian Church music, old and new, the composers drawn on being Glinka, Rachmaninov, Bortniansky, Evanov, Tchaikovsky, Archangelsky, and Terchaninov. Under Mr. Edwin Stephenson's direction, the choir gave admirable performances of music that was rarely easy, and often very difficult.

We have received the sixth annual report of the Organists' Benevolent League, and are glad to see that this useful organization is flourishing in spite of the present difficult times. Its good offices are more than ever necessary to-day, when so many of the profession are suffering, and we hope the fact will be borne in mind by subscribers.

ORGAN RECITALS.

Mr. H. F. Ellingford, at St. George's Hall, Liverpool (two recitals)—'St. Francis preaching to the birds,' *Liszt;* Concert Variations, *Bonnet;* 'Tannhäuser' Overture, March in E flat, *Lefébure-Wély;* Overture in D, *Smart;* Introduction and Fugue in E flat, *William Russell;* Sonata in A minor, *Rheinberger;* Theme and Variations, *Thorne.*

Mr. H. Hodge, at St. Nicholas Cole Abbey, E.C. (four recitals)—Sonata No. 1, *Mendelssohn;* Air with Variations, *Hesse;* Fugues in E flat and B minor, *Bach;* Bridal March ('The Birds'), *Parry;* Larghetto in D from Op. 108, *Mozart.* At St. Stephen's, Walbrook—Adagio in E, *Merkel;* Overture in C, *Adams.* At St. Giles's, Cripplegate—Funeral March, *Guilmant;* Canzonet and Caprice, *Bernard Johnson;* Barcarolle, *Bennett.*

Mr. Hylton Stewart, at Blackburn Parish Church—Fantasia in G, *Bach;* Andante from String Quartet, *Mozart-Best;* Cortège, *Debussy;* Sonata No. 6, *Mendelssohn;* Intermezzo, *Noble;* Postlude on 'The Old Hundredth,' *Harvey Grace.*

Mr. J. A. Meale, at Central Hall, Westminster (five recitals)—Grand Solemn March, *Smart;* Sonata in A, *Borowski;* Concert-Overture, *Hollins;* Funeral March, *Guilmant;* Sérénade-Romantique, *Purcell J. Mansfield;* Kieff Processional, *Moussorgsky;* Variations-Poétiques, *Hull;* Prelude on 'A Stronghold Sure,' *Faulkes;* Fantasia-Héroïque, *Meale.*

Mr. W. F. Grace, at Romsey Abbey—Choral No. 3, *Franck;* Romance, *Arensky;* Divertissement, *Vierne;* Andantino, *Boellmann;* Siciliana and Gavotte, *Felton;* Epilogue, *Wolstenholme.*

Mr. G. Virgil Dawson, at Old Independent Church, Haverhill—Toccata in F, *Bach;* Finale, Sonata No. 1, *Mendelssohn.*

Mr. J. G. Cooper, at Wesleyan Church, Beeston (two recitals)—Overture, 'Ruy Blas,' *Mendelssohn;* Prelude and Fugue in G, *Bach;* Funeral March, *Guilmant.*

Mr. Paul Rochard, at Hinckley Parish Church (two recitals)—Sonata in E flat and Prelude and Fugue in C minor, *Bach;* Symphony No. 5, *Widor;* and *Grieg* selection.

Mr. James M. Preston, at St. George's, Jesmond—Fantasia and Toccata, *Stanford;* Toccata in A, *Best;* Bell Scherzo, *Lemare;* Allegretto and Finale from Organ Sonata, *Elgar;* Rêverie, *Sandiford Turner;* Dithyramb, *Harwood.*

Mr. Edwin Stephenson, at St. Margaret's, Westminster (five recitals)—Chorale Fantasia on 'St. Ann,' *Parry;* Three Pieces, *Augustin Barié;* Pièce Symphonique and Prière, *César Franck;* Sonatas by *Borowski* (No. 1), *Merkel* (Nos. 2 and 6), *Guilmant* (No. 1), and *Ouseley.*

Dr. Orlando A. Mansfield, at Wilson College, Chambersburg, Pa.—March for a Church Festival, *Best;* Sonata No. 4, *Mendelssohn;* Concert Overture in C, *Purcell J. Mansfield.*

Mr. F. A. Mouré, at Toronto University—Suite in F, *Corelli;* The Curfew, *Horsman;* Sonata in D minor, *Mailly.*

Mr. Wilfred Arlom, at All Souls', Leichardt, Sydney, N.S.W. (two recitals)—Prelude and Fugue in B minor, *Bach;* Sonata No. 6, *Mendelssohn;* Prelude and Fugue on B A C H, *Liszt;* Funeral March, *Guilmant;* Choral No. 3, *Franck;* Fantasia and Fugue in B flat, *Rheinberger.*

Mr. F. W. Holloway, at Sheffield Cathedral—Siciliano and Gavotte, *Felton;* Symphony No. 2, *Holloway;* Overture to 'Athalie,' *Mendelssohn;* Finlandia, *Sibelius.*

Mr. W. H. Maxfield, at St. George's, Altrincham—Prelude and Fugue in C minor, *Bach;* Prayer, *Callaerts;* Pastorale, *Merkel.*

Mr. Fred Gostelow, at Wesleyan Church, Dunstable—Sonata No. 1, *Mendelssohn;* Fugue in D, *Bach;* Funeral March, *Guilmant.*

Dr. W. Prendergast, at Winchester Cathedral—Toccata and Fugue in D minor, *Bach;* two Choral Preludes, *Parry;* Imperial March, *Elgar.*

Correspondence.

DR. TERRY AND DR. HABERL.

(*See December No., p. 715.*)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Will you permit me to say a word in vindication of the late Dr. Haberl against what seem to me the unworthy attacks of Dr. Terry? One may be quite convinced of the immense superiority from the archæological point of view of the new Solesmes-Vatican revision of Church Plainsong, and yet remain as convinced of the good faith of Dr. Haberl in his connection with the previous official edition published at Ratisbon. Dr. Terry's attacks induced me carefully to read over again what Haberl wrote in his own defence in his 'Kirchenmusikalisches Jahrbuch' of 1902, and in some numbers of his 'Musica Sacra,' when the accusations which Dr. Terry repeats were first made. To Haberl's own distinct assertion, and the evidence he adduces in its favour, that 'the reproduction of the Medicean edition was not undertaken on his initiative or that of F. Pustet,' Dr. Terry thinks it sufficient to reply that 'a flat contradiction of this will be found' in a writing of M. Gastoué in 1913. But Dr. Haberl's detailed account of the negotiations of 1868-70, which preceded the Ratisbon publication, is surely as worthy of credit as any 'flat contradiction' in 1913 by M. Gastoué, who as a member of the new Papal Commission is naturally interested to find reasons for the later Roman disavowal of the previous official edition? Dr. Haberl's whole account goes to show that the Congregation of Sacred Rites was itself responsible for the choice of the Medicæa as the standard for revision as well as for every step taken in the course of revision. And surely it was more to the interest of a Roman Congregation to uphold the credit of a previous Roman edition of 1614 than it could be to Haberl or Pustet. But if, as Dr. Terry and others allege, the Congregation of Sacred Rites was only successfully hoodwinked by the commercial 'astuteness' of Haberl and Pustet, to an impartial outsider this would seem so much the worse for Roman authority and the Congregation of Rites. It is also important to remember that these negotiations took place just before and after the Vatican Council of 1870, when for the sake of securing unity and uniformity throughout the Roman Church there was the strong determination to assert the claims of local Roman authority without overmuch regard to history and tradition. And how stood then the case with regard to Plain-song and its historical investigation? Dr. Terry refers to 'the labours of Mgr. Alfieri which met with no encouragement at Rome.' Dr. Haberl tells us that it was for the purchase of Alfieri's manuscripts that Pustet was first approached, and this led to himself being commissioned to examine them and ascertain whether their publication would be authorized by the Congregation of Rites. Examination disclosed the fact that the manuscripts were quite unusable, and that the Congregation had already decided against them. Outside Rome the Mechlin version of Plain-song partly based on the Medicæa mainly held the field, and the Mechlin authorities were endeavouring to have it declared authoritative for the whole Church. On the other hand there were various French editions based more or less on archæological principles, but all disagreeing with one another. Under the circumstances what was more natural than for Roman authority to cut the knot of all difficulties by insisting on the adoption of the Medicæa as the standard for revision in order to secure unity and uniformity? It was not till 1880-83 that the Solesmes publications began to bring further light into the historical investigation. As it would hardly do for Roman archæologists to allege directly that Roman authority itself had been at fault, it was found convenient to transfer the whole blame of the Ratisbon publication to Dr. Haberl. More recently the controversy was carried further back, mainly by the book of Molitor to which Dr. Terry refers, in which the Medicæa of 1614 is also discredited as a mere publishing speculation with even less of official sanction, in spite of the claim on its title-page 'cum cantu Pauli V. Pont. Max. jussu reformato.' And yet Dom Molitor is obliged to recognise, what indeed the title of his book ('Die Nachtridentinische Choral-reform') implies, that the Medicæa was the outcome of a movement proceeding from the Council of Trent itself in 1562, in favour of what was then universally regarded as a much-needed reform and purification of Plain-song by the removal of alleged 'barbarisms' and 'corruptions' in its traditional form. Historically the Medicæa may be as 'spurious' as Dr. Terry declares it to be, but in the eyes of the musical reformers and church authorities of the 16th century, it was the traditional Plain-song which was regarded as a falsification of the original. And now, after the further investigations of Gevaert and M. Gastoué himself, it can hardly be pretended that Plain-song has not been subject to a good deal of alteration in the course of its history. On the whole, it does not seem much to the credit of those modern Roman authorities to whom Dr. Terry appeals, that they should seek to make Dr. Haberl the scapegoat for the mistakes of their own predecessors, as for instance, when it is alleged that he misled the Congregation of Rites as to the value and authority of the Medicæa by his view as to Palestrina's share in it. It is a strange confession for Roman officialism to excuse its own mistake of 1870 by representing itself as duped by the 'astuteness' of Dr. Haberl and F. Pustet, and this is all that Dr. Terry's case against Dr. Haberl amounts to. Dr. Haberl's great mistake was his excessive reliance on Roman authority, which in his case proved a broken reed.

J. R. Milne.

Smallburgh, Norwich.

(1.) My point was the faulty scholarship of Dr. Haberl. Your correspondent answers me with epithets in lieu of argument. Nowhere does he deal with the essential fact that not only did Haberl assert the claims of a spurious text against every other scholar in Europe, but that the machinery of the Cæcilienverein was used to burke every inquiry into the claims of that text (*witness the successful breaking up of the Arrezzo Congress: a gathering of earnest scholars with no publisher behind them, and no commercial axe to grind*).

(2.) Your correspondent's letter (save on two points) is a *réchauffé* of the correspondence in *The Tablet*. My replies are on record, and I refer him to that newspaper.

(3). Of the two points above named, (*a*) I never claimed technical knowledge for Alfieri; I merely noted that he failed to inspire Romans with any zeal for Plainsong. (*b.*) I do not propose discussing your correspondent's strictures on the Roman Curia,—not because there is no answer, but because it raises sectarian issues unsuited to a musical journal. But it may be said that as regards our own domestic affairs, we poor Papists may fairly be presumed to have fuller knowledge than outsiders. Consequently I can assure Mr. Milne that his deductions (*e.g.*, that S.C.R. made a scapegoat of Haberl, &c.) are not in accordance with the facts.

R. R. Terry.

PRESENTATION TO MR. J. S. SHEDLOCK.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In your interesting account of the presentation made to Mr. J. S. Shedlock by his colleagues of the musical Press, you mentioned the names of Mr. Robin Legge and myself as 'prime movers.' May I add that Mr. Francis E. Barrett (*Morning Post*) was equally concerned in the conspiracy, and that he took a large share in the necessary secretarial work.—I am, Sir, &c.,

H. C. Colles.

Mr. Robert D. Steedman, of 44A, Blackett Street, Newcastle-on-Tyne, writes to ask the name of the author who wrote 'Musical recollections of the last half century.' (Two vols., published by Tinsley Bros. in 1872.)

The Musicians' Company's 'Andrew Carnegie' Open Scholarship of the value of £23 per annum, providing a complete musical education at the Guildhall School of Music, will be competed for during the months of June or July next. Candidates may be of either sex, but must be British born, and under eighteen years of age. The Scholarship will extend over a period of at least three years. Forms of entry can be obtained from the secretary, Guildhall School of Music, Victoria Embankment, E.C.

Obituary.

We regret to announce the following deaths:

John F. Runciman, who died in London, on April 11, was the author of several books, but was best known as the musical critic of the *Saturday Review*, which post he held until his death. He was also the editor of *The Chord*, and the correspondent of several American papers. He wrote a life of Purcell and a study of Wagner for 'The Musician's Library,' of which he was editor, but his most widely-read book was 'Old Scores and New Readings,' which is a collection of articles contributed to the *Saturday Review*. It is a complete expression of his personality. The chief characteristic of his criticism was its severity. He was a musician of wide culture and eclectic tastes; but his dislike of what he called the 'academic school' of native composers was almost an obsession, and more than once brought him into conflict with the law of libel. Closely connected with this trend of ideas—in fact its complement—was a complete inability to see any good in Brahms. He had a tendency to express unbounded admiration for music which was not known in this country, and then to demolish it when it became familiar. He undoubtedly, however, did good service in helping to destroy some of the conventions which hampered the growth of native music in the last years of last century, and his critical violences were the result of an entirely honest detestation of shams and affectation, which was his heritage from his sturdy north country ancestry. He was the master of a vigorous and picturesque style which attracted many who had no special interest in music, and made many musicians forget how little they agreed with his judgments. He also wrote a good deal of literary criticism in the *Saturday Review*.

Lady Clarina Thalia (Natalia) Macfarren, at Bakewell, on April 9. She was the widow of Sir George Macfarren, who died in 1887. She was born at Lübeck in 1827. As a child she was brought up in New York, and later she entered the R.A.M., London. Here she worked under George Macfarren, whose wife she became. She appeared as an operatic singer (contralto) in New York, and sometimes in her husband's operas performed in this country. She acquired a considerable reputation as a teacher of singing, and her linguistic attainments made her sought after for translations of songs and operas which are to this day much used.

Mrs. Charlotte Milligan Fox, on March 26. This gifted lady was the daughter of Mr. Seaton F. Milligan, M.R.I.A., and she was a most enthusiastic amateur, especially in connection with Irish music. She founded the Irish Folk-Song Society in 1904, and laboured for it incessantly till her death. As a composer and arranger of Irish airs she was very successful, and she was a familiar figure at the meetings of the Irish Literary Society in London. In 1911 she published 'Annals of the Irish Harpers' (Smith, Elder & Co.), a delightful volume. Born at Omagh, co. Tyrone, in 1860, she was educated in Belfast, and, in 1886, married Dr. Fox of London, where she lived for the past thirty years. She bequeathed all the *Bunting* MSS. to Belfast University. A pathetic sequel to her death occurred on April 6, when her father, Mr. Seaton F. Milligan, passed away after a brief illness at Bangor, co. Down.

Miss Ellen Day, on April 12. She was born in London on March 3, 1828, and made her first public appearance as a pianist eight years later at one of the Lenten concerts given at Drury Lane Theatre, when she played Czerny's Grand Fantasia. Her organ career began with some lessons from James Coward, then organist of the Crystal Palace. In 1864 she was appointed to St. Matthew's, Westminster, and in 1882 to Christ Church, Westminster. She played her last service in October, 1910. A portrait of Miss Day, with a lengthy notice of her career, appeared in the *Musical Times* for March, 1909.

Henry Piggott, on March 29, at Alton, Hants, at the age of seventy-seven. In his early days he was a pupil of S. S. Wesley, at Winchester. He had been organist and choirmaster of All Saints', Alton, since its consecration in 1874, and played the services as usual on the Sunday preceding his death. He was very well known in the district as a music-teacher, and his activities outside his professional work were manifold. He held the degree of Mus. Bac. of Cambridge.

Frederick Jameson. Born in London (Denmark Hill), 1839; died at Saxonbury Lodge, Frant, Sussex, March 26, 1916, aged seventy-seven. He was educated at Leatherhead, and afterwards went to Germany to study the language. His father destined him for a City career, but one year sufficed to show that business pursuits had no claim upon him. He was then articled to a well-known architect, and practised his profession until 1890, when he retired for reasons of health. His supreme interest centred in music, and he was undoubtedly one of the most accomplished amateur musicians of his time. He translated the whole of Wagner's operas into English, and as a champion of this composer's music—when such was needed—his

Photo by Lankester, Tunbridge Wells.

judgment was always well-balanced. Jameson attended every Festival at Bayreuth for over a quarter of a century, and there was very little he did not know about the music, stage-directions, and the special orchestral arrangements. His literary work, 'Art's Enigma' (John Lane, 1911), is an important and skilful treatment of a difficult subject of special interest to musicians. With reference to the book, the author wrote: 'I am always hopeful that what I tried to say will be seen by musicians rather than by others, because I think that they are more conscious of the mystery in which art is wrapped. The true musician knows that no words can really account for the effect of music on music-lovers, that all the attempts to express its meaning in words are simple "bosh," and yet he knows that what affects him is not only sensuous sound.'

Frederick Rutland, who died at Cowes, on April 2, aged sixty-five, was well known in musical circles in Hampshire and the Isle of Wight. He was formerly organist at Queen Victoria's private chapel at Osborne, where his orchestra often played; and he was conductor of the Northwood Choral Society. For forty-four years he was organist and director of music at Holy Trinity Church, Cowes.

Walter van Noorden, on April 14, at Halifax, aged fifty. He was a pupil at the Guildhall School, and displayed his ability with the baton at that early period by acting as deputy conductor to Mr. Weist Hill. For the past fourteen years he successfully managed and conducted the Carl Rosa Opera Company.

Maurice Farkoa, in New York, in March, in his forty-seventh year. He was born at Smyrna. He gained great repute as a humorous singer. In 'An Artist's Model,' and 'The Nightbirds' ('The Merry Countess'), he was a great success. He had more piquancy of style than beauty of voice.

ROYAL CHORAL SOCIETY.

A performance of 'Hiawatha' at the Royal Albert Hall, on April 1, drew an enormous audience. The choir was in fair form, notwithstanding the strain of the times. The soloists were Miss Mary Leighton, Mr. Ben Davies, and Mr. Herbert Brown. Sir Frederick Bridge conducted.

ROYAL COLLEGE OF MUSIC.

At the students' concert given on March 28, Miss Doris Fell played Brahms's B flat Pianoforte Concerto in a promising fashion. Elgar's 'Introduction and Allegro for Strings' was also played. The following awards were made at the conclusion of the Easter term: Council Exhibitions—Dorothea Christison, violin; Dorothy T. Davies, pianoforte; Naomi English, violin; Sophia M. Rowlands, singing. The George Carter Scholarship—James E. Wallace (for one year).

TRINITY COLLEGE OF MUSIC.

A students' concert given at Queen's Hall, on April 4, brought forward Miss Bessie Rawlins, a promising young violinist, and Miss Doris Drewery, an equally promising pianist, who performed Cowen's Concertstück. Other items performed exemplified the soundness of the teaching given at this institution. The orchestra, under Mr. Sachse, played very efficiently. The annual presentation of prizes took place at Steinway Hall on April 14. The year's operations were shown to be very successful.

QUEEN'S HALL ORCHESTRA.

On March 25 M. Sapellnikov played Liszt's Pianoforte Concertos (in E flat and A), a remarkable feat for one concert. Elgar's Introduction and Allegro for strings was finely played. Tchaikovsky's fourth Symphony and Mozart's 'Magic flute' Overture were other items. Sir Henry Wood conducted. At the final concert of the series, given on April 8, there were no novelties. The 'Pathetic,' and a 'Brandenburg' Concerto were items. Mr. Arthur Rubinstein was to have appeared, but he was detained in Spain. Mr. William Murdoch, who is surely one of the most artistic pianists in our midst, played the solo part in Beethoven's E flat Concerto. Sir Henry Wood conducted on both occasions. This orchestra has given no fewer than 115 concerts during the last twelve months.

LONDON SYMPHONY ORCHESTRA.

On April 3, Elgar's 'Cockaigne' Overture opened the concert, and was followed by the Vinze Song-Cycle by Grieg, which was sung in fine style by Mr. Frank Mullings. A 'draw' was the performance of Chopin's F minor Concerto by Pachmann, who played up to his great reputation. But the most important music performed was César Franck's noble D minor Symphony. Sir Thomas Beecham conducted.

London Concerts.

The third and last of Mr. Dunhill's chamber concerts was given on March 21. Sir Hubert Parry's Trio in E minor, Mr. Dunhill's Sonata in D minor for pianoforte and violin, and three Negro melodies set as trios by Coleridge-Taylor were given. A theme with variations for violin and pianoforte by Nicholas C. Gatty was a novelty. It is a musicianly work that certainly should be heard again. Miss Clara Butterworth sang.

Miss Gertrude Peppercorn gave a pianoforte recital on March 21. Her programme was admirably varied and always well performed.

The All-British Concerts run by Mr. de Lara have maintained activity in a good cause. A Sonata in D minor for pianoforte and violin by Coleridge-Taylor was played on March 23. It had rested for seventeen years, and deserved revival.

At the final concert of the season given by the London String Quartet on March 24, Sir Charles Stanford's very attractive Quartet in D minor, Beethoven's Op. 18, No. 2, in G, and Brahms's Pianoforte Quintet, were performed. This very able party, which is led by one of our finest violinists, Mr. Sammons, has earned the gratitude of quartet-lovers by its fine performances and support of British composers.

Mr. Themos Amourgin, a Greek baritone, gave a concert on March 25. He has a good voice, and displays vitality. He was assisted by some excellent artists.

Miss Kate Campion, an Australian, gave a concert on March 25. She possesses an excellent soprano voice, and sings with considerable expression.

Mr. Mark Hambourg continues to attract large audiences. He is one of the most popular pianists of the day.

The Oriana Madrigal Society gave one of its unique concerts at Æolian Hall on April 11. The programme was full of fine things, and nearly all of them British. The choir exhibited its expert training in unaccompanied choral songs both old and new. Mr. W. G. Whittaker's arrangements of Northumbrian airs deserve mention. A delightful feature was the playing of Handel's Trio for oboe, violin, violoncello, and cembalo, in which the Chaplin Trio party was assisted by Miss Leila Ball (oboe). The Trio also contributed other welcome items, and Miss Nellie Chaplin played some old English music on the harpsichord. Mr. Charles Kennedy Scott conducted. There was a large audience.

Suburban Concerts.

At the concert given by the Wimbledon '1914' Choral Society, on March 21, a new setting of 'By the waters of Babylon,' composed by Dr. G. Coleman Young, was produced.

'St. Paul' was performed by the Walton Philharmonic Society on March 23. Mr. Albert Orton conducted.

The Mansfield House Choral Society, Canning Town, performed the 'May Queen' on March 25. Mr. Ernest Coward conducted.

The Hither Green Choral and Orchestral Society performed 'Hiawatha' (complete) at Goldsmiths' College Hall on April 8. The soloists were Miss Lilian Dillingham, Mr. Alfred Heather, and Mr. Charles Tree. Mr. Ernest Dumayne conducted.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society's season (its forty-second) was brought to a close by a miscellaneous concert on March 24. The first part was filled by Mendelssohn's 'Walpurgis Night,' which had not been performed for a long time at Belfast, and was therefore new to many of the audience. The solos were sung by Miss Cecilia Kemp, Mr. Frank Mullings, and Mr. Norman Allin. Both choir and orchestra had been carefully prepared, and the work had an efficient interpretation under Mr. Godfrey Brown.

In the second part Miss Kemp sang songs by Debussy and Tchaikovsky, while Mr. Mullings contributed items from Weber and Mr. Allin from Handel. The choir and orchestra was successful in Elgar's 'Spanish Serenade' and the Epilogue from 'Caractacus.' The main work of the orchestra was Tchaikovsky's 'Pathetic' Symphony, from which, however, the Adagio lamentoso was omitted.

On the following day the Belfast Ladies' Orchestra (which has become a valuable *pépinière* for the Philharmonic, and now supplies many excellent string players to its Orchestra) gave its annual concert under the baton of Mr. Godfrey Brown, assisted by many players from the Philharmonic Orchestra and other sources. The programme was very

well chosen, and comprised for the orchestra Beethoven's 'Egmont' Overture, Glazounov's 'Carnival' Overture, the Scherzo from Tchaikovsky's Symphony No. 4, a movement (third) from Rimsky-Korsakov's Symphonic Suite 'Antar,' and the Prelude to Act 3 of 'Lohengrin.'

Miss Jane Strachan, a local amateur endowed with a charming voice and style, sang Bishop's 'Lo! here the gentle lark' (with flute obbligato by Mr. Vincent Needham), and songs by S. Liddle. Mr. Webster Millar sang songs by Bizet and Roger Quilter. A very gifted young violinist, Mr. Horace Ayckbourne, played portions of Mendelssohn's E minor Concerto, accompanied by the orchestra.

These two concerts formed a brilliant close to a season which, considering the difficulties of the times, may be regarded as a very successful one.

BIRMINGHAM.

An interesting concert of a unique character was given at the Grosvenor Room, Grand Hotel, on March 16, consisting of a vocal and instrumental recital, the executive being Miss Irene Lemon (who distinguished herself at the last two Glastonbury Festivals in Rutland Boughton's 'The Immortal Hour' and the Christmas play 'Bethlehem') and Mr. Arthur Jordan (vocalists), Miss Gertrude Fuller (violin), and Mr. Clarence Raybould (pianoforte). There was much work for Mr. Raybould to do both as accompanist and solo pianist, his most conspicuous undertaking being a magnificent interpretation on the keyboard instrument of the closing scene from Wagner's 'Götterdämmerung,' the vocal part being given by Miss Irene Lemon with dramatic intensity. Miss Lemon also sang three songs by George Butterworth and two songs by Clarence Raybould. Mr. Arthur Jordan was heard in four songs by Dunhill, and in three songs from Rutland Boughton's 'The Immortal Hour,' superbly accompanied by the composer. Of this triad of songs, 'Faery Song' is a veritable gem. Mr. Clarence Raybould's pianoforte solos included Medtner's 'A Novel,' Op. 17, No. 3, and Granados's characteristic Goyesca No. 3, 'El Fandango de Candil.' He also took part in a Sonata for violin and pianoforte, Op. 21, by Medtner, with Miss Gertrude Fuller as coadjutor. Miss Fuller also gave a performance of a Violin Sonata by Thomas Vincent.

A two-pianoforte recital was given at Queen's College on March 15 by Miss Winifred Taylor and Miss Winifred Brown, a rare event, although there is plenty of music written for two pianofortes, four hands, which one would like to hear. Mr. Oscar Pollack was the first to introduce duets for two pianofortes at his annual concerts some years ago, in which he was assisted by the best pianists in Birmingham. The selection given by the Misses Taylor and Brown included a Sonata and Fugue by Mozart, a captivating Suite by Arensky, comprising a Romance, Valse, and Polonaise, and finally Chopin's brilliant Rondo in C major. The performers were well matched, imparting to their playing unanimity, even tone-balance, and precision. Miss Joan Willis, a gifted lady violoncellist, a pupil of Willy Lehmann and Hugo Becker, contributed a number of solos interpreted with great skill. The vocalist was Mr. John Goss, a new local baritone, the possessor of a voice of considerable power and of a telling timbre. His singing showed temperament.

The last concert of the season given by the Birmingham Symphony Orchestra took place in the Town Hall on March 11, conducted as usual by Mr. Julian Clifford. The programme was of a strictly popular character, the only quasi-novelty being Litolff's descriptive Overture, 'Robespierre.' Mr. Clifford realised some good performances which thoroughly satisfied the large audience present. A feature of the concert was Miss Marjorie Sotham's excellent interpretation of Grieg's Pianoforte Concerto. The Hon. Mrs. Julian Clifford and Mr. Arthur Jordan sang.

The New Philharmonic Society gave an orchestral concert in the Town Hall under the conductorship of Mr. H. M. Stevenson (jun.). An ambitious programme for a new organization was provided, consisting of Tchaikovsky's 'Pathetic Symphony,' the 'Casse Noisette' Suite, Moussorgsky's 'Gopak,' and the 'Overture 1812.' Mr. Stevenson is an energetic and painstaking conductor, and it is only just to say that the performance of these items, if not wholly satisfactory, at least revealed earnest endeavour. The solo pianist was Miss Winifrid Taylor, and the vocalists were Madame Parkes-Darby and Mr. Alfred D. Butler.

The third and last Hallé Orchestra Concert was given in the Town Hall on March 22, conducted by Sir Thomas Beecham. The programme included César Franck's Symphonic-poem, 'Le Chasseur Maudit'; Wagner's Overture and the voluptuous new 'Venusberg' music to 'Tannhäuser'; Delius's 'Sea-Drift' poem for baritone solo, chorus, and orchestra; Stravinsky's Suite from the Ballet, 'L'Oiseau de Feu'; Fenney's Tone-poem 'Dawn,' Op. 16; and Chabrier's Rhapsody, 'Espana.' The very trying baritone solo in 'Sea-Drift' was given by Mr. Powell Edwards, and the choir, specially trained for this occasion by Mr. Appleby Matthews, sang efficiently.

The last Birmingham Chamber Concerts Society's concert was given on March 29, the executive again being the Catterall String Quartet, which gave a superb reading of Mozart's Quartet in D minor, and Beethoven's Quartet in C minor, Op. 131. Mr. J. C. Hock played with ability Bach's unaccompanied Violoncello Suite No. 5, in C minor.

The Birmingham Festival Choral Society's last concert of the current series was given in the Town Hall on March 30, under Dr. Sinclair. The principal feature was the revival of Dr. Walford Davies's 'Everyman,' first heard at the Leeds Festival in 1904, and the year following in Birmingham for the first time. Dr. Sinclair is to be complimented on a fine performance. The solo work of Miss Mabel Manson, Miss Phyllis Lett, Mr. F. J. Webster, and Mr. Thorpe Bates added distinction to the performance. The Cantata was followed by Wesley's eight-part Motet, 'In Exitu Israel,' and Sir Edward Elgar's 'Carillon,' the poem being recited by Miss Phyllis Lett. The organist was Mr. C. W. Perkins.

The Birmingham Choral Union, on April 1, gave an impressive and quite excellent performance of Coleridge-Taylor's 'Hiawatha' Trilogy, under Mr. Richard Wassell's conductorship. The vocalists were Miss Marie Rowe, Mr. Sidney Halliley, and Mr. W. H. Firth. Mr. C. W. Perkins was the organist.

Madame Clara Butt's concert in the Town Hall on March 28 was given under trying conditions. Notwithstanding the great blizzard, there was a fairly large audience. The Birmingham Choral and Orchestral Association's last concert of the season was given at the Town Hall on April 8, and comprised a selection from 'Judas Maccabæus,' and a miscellaneous programme under Mr. Joseph H. Adams's conductorship. The principal artists were Madame Aston, Mr. Walter Otter, and Mr. Harry Horner.

BOURNEMOUTH.

The Symphony Concerts of the last four weeks have not depended for their attractiveness upon important novelties, although one or two newly-tried compositions have met with approval. The backbone of these concerts, in the main, has consisted of proven works whose merits never fail to attract. Take, for instance, the following summary of the most interesting works among those recently revived, and it will readily be seen that all tastes have been carefully considered:—Overture, 'The Pierrot of the Minute' (Bantock); Introduction to Act 3, 'Lohengrin' (Wagner); Marche Joyeuse (Chabrier); Overture to 'Manfred' (Schumann); 'Thalassa' Symphony (Somervell); Overture, 'The Little Minister' (Mackenzie); Symphony in B minor (Borodin); and the Fantasia, 'Une Nuit sur le Mont Chauve' (Moussorgsky). On April 6 Mr. G. O'Connor-Morris conducted the first performance of his 'Four Irish Sketches,' which contain much pleasant music; and a week later there came Mr. Hamilton Harty, who conducted his new 'Irish' Symphony, a rather unequal work, and not a particularly vital one, but rising at some moments to a high level of imaginative power.

The soloists have been Miss Norah Blamey, a versatile artist who undertook the task of interpreting Schumann's Pianoforte Concerto, the performance, though somewhat deficient in breadth and power, affording pleasure by reason of its expressiveness; Miss Constance Izard, who impressed us as a most sympathetic and intelligent artist by her expert playing of Mozart's Violin Concerto in D; Miss Craigie Ross, one of Bournemouth's foremost pianists, whose interpretation of an effective Concertstück by the Russian composer Goedicke was marked by all those qualities of resourcefulness and musicianly feeling which we associate with this performer. Miss Ross also played a group of solos, including a singularly striking Prelude by Dalhousie Young, in a very

skilful manner. The Sterndale Bennett Centenary was honourably celebrated on April 13, when, in addition to a revival of this gentle composer's fanciful and shapely 'Wood-nymphs' Overture, Mr. Sidney Vantyn played the F minor Pianoforte Concerto—which contains the fragrant Barcarolle movement—with a delightfully liquid touch and a full appreciation of the music's placid charm.

Space being limited, it is impossible to deal in any detail with the 'Monday Specials' or the various miscellaneous concerts. At the former series Mr. Dan Godfrey has furnished us with some excellent fare in the shape of Wagner-Liszt, French (two) and British programmes—Mr. Rutland Boughton's share in the last-named was a noteworthy feature. The remaining events have included visits from Mr. Vladimir Rosing, a very clever singer, Madame Clara Butt, Mr. Mark Hambourg, and Miss Isolde Menges (assisted by Mr. Gordon Cleather and Mr. Hamilton Harty). Also, Miss Marjory Dorning, an exceptionally gifted violinist who has recently come to reside in Bournemouth, gave a delightful concert, the uniform excellence of the music in the programme being a notable factor. Lastly, allusion must be made to the Municipal Orchestra's Benefit Concert on April 12—an annual affair which is always patronised as much for its customary musical interest as for the opportunity it provides for signifying approval in a practical manner of the splendid and continuously sustained work accomplished by this unique body of instrumentalists.

BRISTOL.

Mr. Hubert W. Hunt, organist of Bristol Cathedral, was the last pupil of Sir George J. Elvey, and on March 27, the centenary of the birth of the organist of St. George's Chapel, Windsor, the music for the Cathedral services was entirely from his works. In the evening, at the recital in the church of St. Mary Redcliff, after a varied programme by Mr. R. T. Morgan, organist of the church, Mr. Hunt played a group of Elvey's pieces, including one in manuscript which Sir George had given to him.

On March 29 there was an interesting concert at the Royal West of England Academy, Mrs. E. T. Daniell and Miss Dorothea Daniell being the vocalists, and Mrs. Newman Neild (pianoforte), Mrs. Fitzherbert (violin), and Miss Gladys Home (viola). In addition to some familiar productions, Gabriel Pierné's Sonata in D minor for pianoforte and violin was played for the first time at Bristol, and was appreciated.

The Clifton Quintet, at its final concert for the season, on April 3, gave an all-British programme. The works performed were John B. McEwen's Quartet in A, known as the 'Biscay'; York Bowen's Suite in D minor, for pianoforte and violin, by Messrs. Herbert Parsons and Edgar Hawke; pianoforte solos by Mr. Parsons; and James Friskin's Phantasy, in F minor, for pianoforte and strings. There was a large attendance, and the performance afforded much gratification.

Bristol New Philharmonic Society gave a fine concert at the Victoria Rooms, on April 5, under the direction of Mr. Arnold Barter. The principal vocalists were Miss Carrie Tubb and Mr. Robert Radford, and Mr. T. H. Morrison was leader. The chief works were Sir Hubert Parry's 'Voces Clamantium' and Hamilton Harty's 'The Mystic Trumpeter,' which were effectively interpreted. Mr. Frank Merrick, the Manchester professor, was present. He is a native of Bristol. A Nocturne of his for orchestra had its first performance on this occasion. It was received with much applause.

On April 10, at the St. Mary Redcliff recital, Mr. R. T. Morgan, the organist, played some movements by Sterndale Bennett. On April 13 all the music at the services of Bristol Cathedral was by this composer.

CAMBRIDGE.

On March 1, Pachmann and Ysäye paid a visit to Cambridge and gave a concert at the Guildhall. There was a very large audience, and the performers were enthusiastically received. Pachmann played a series of short Chopin pieces, and as he was recalled many times he had to play several encores. Ysäye's pieces, with the exception of a Veracini Sonata, were chosen with a view to exhibit technique, and though they delighted a certain section of the audience they naturally proved less interesting to the many musicians present.

The second Concert for Young People of the present series was given in the Guildhall on March 4, and Mr. Dent as usual explained the various items that were performed. A small orchestra under Dr. Rootham played Concertos by Corelli for strings and continuo, and by Mozart, with Miss Wallis as solo violinist. Mr. Archer-Hind sang several songs by Purcell.

The programme of the University Musical Society for the Easter Term has been recast. In May the London Quartet will give a chamber concert, and will play Quartets by Brahms in A minor, Ravel in F major, and Haydn in D major. The orchestral and choral programme for the June concert will be the C major ('Jupiter') Symphony of Mozart; 'Suite l'Arlésienne' (No. 1), Bizet; Violoncello Concerto (Mr. Howard Bliss), Dvorák; and some unaccompanied choral items, including the five Folk-songs arranged by Vaughan Williams which were given last term.

DEVON AND CORNWALL.

BARNSTAPLE.

The attainment of his jubilee by Dr. H. J. Edwards as organist and choirmaster of Barnstaple Parish Church calls for special remark. His predecessor, C. Huxtable, held office for fifty-seven years, and James Pixell (appointed 1756) before him for fifty-eight years, so that a period of 160 years has been covered by three organists. Dr. Edwards is a musician who commands respect for his solid work in many directions. He took the organ regularly in 1866, though he played it occasionally before then. He was at the time twelve years of age, and in the same year he officiated as organist to the North Devon Choral Union. In his youthful days he had with him his father, Mr. John Edwards, who was choirmaster for over fifty years, and to whose memory a brass lectern was erected in 1895; and he has served seven vicars. The organ was given in 1756 by George Amyand, a friend of Handel, and the firm of Crang & Hanlock (connected with the Foundling) were the builders; Crang is a Devonshire name, and J. Crang, of the firm, was born near Barnstaple. It was erected at the west end, and when Dr. Edwards came into office, the choir (mixed) sang in the gallery. The service was then remarkably musical, for evensong began with an anthem, and Tate and Brady Psalms were used. In 1872 the organ and choir were removed to the east end, and the service now is one in which dignity, reverence, and sincerity are expressed by a choir of men and boys whom it is a pleasure to hear.

TORQUAY.

Torquay Municipal Pavilion has been the scene of many interesting events. Melsa played the Tchaikovsky Concerto for violin with the Municipal Orchestra on March 18, and the Mozart Concerto in D was admirably played on March 23, with Miss Daisy Kennedy as soloist. On the latter occasion the Orchestra performed the Symphony No. 1 of Beethoven, and Svendsen's episode, 'Carnéval de Paris.' On March 30 the Symphony played was that of Brahms, in F, and the Russian 'cellist, M. Fedor Otscharkov, played the Saint-Saëns Concerto with the band. César Franck's Symphony in D minor was given on April 5, when also Mr. Edgar Heap collaborated with the Orchestra in Schumann's Pianoforte Concerto. On April 10, the management tried an experiment in giving a free concert to which the public were admitted to all parts without charge. The Orchestra played many popular numbers, and an entertainer contributed; but though many fresh faces were to be seen among the audience, the Pavilion was not filled.

PLYMOUTH, ETC.

Sherwell Church Choir, at Plymouth, on March 29, sang with excellent effect pieces by Rossini, Martin, and Lee Williams, and Mr. A. C. Faull, organist and choirmaster, included in a short recital Coleridge-Taylor's Impromptu in A minor and some familiar pieces. A lecture, with elaborate illustrations, on Russian music, given by Mr. D. Parkes on March 22, drew a crowded audience. The chief performers were the Ebenezer Choir, and in the long and varied programme Glinka, Rachmaninov, Kalinnikov, Stutzmann, Borodin, Rubinstein, Dubaque, Moussorgsky, Gurilier, Tchaikovsky, Arensky, Wieniawski,

Liadov, Glazounov, Rebikov, and Scriabin were represented. Mr. Parkes gave a recital to 'open' an organ in St. Levan Wesleyan Church on March 29.

CORNWALL.

Camborne Women's Choir (Mr. E. Luke) took the principal part in a concert given on March 23 in aid of Truro Auxiliary R.N. Hospital. The blend of tone of the choir and its powers of expression made the singing enjoyable. At Bugle, on April 3, Mr. H. C. Tonking, at an organ recital on behalf of Red Cross Funds, included Elgar's 'Carillon.' An orchestral concert at Camborne, on April 6 (Miss Carling leading), in aid of the Belgians, was conducted by Mr. H. V. Pearce, with solo performances from Miss Marjory Holden (violin), M. Debever ('cello), Mr. Godfrey Uren (pianoforte), and vocalists.

Penryn United Methodist Choir was conducted by Mr. Thomas Webber, on April 6, in a programme of solos, duets, quartets, and anthems. Trelawny Male Choir (Mr. M. Clemens) sang part-songs at Stithian's on the same date. A juvenile choir at Mousehole creditably sang the Cantata, 'From Bethlehem to Olivet,' on April 9. The singers were trained by Miss M. B. Cotton.

GLASGOW.

The very large audience at the Spring concert of the Glasgow Orpheus Choir (Mr. H. S. Roberton, conductor), on March 28, provided another proof of the popularity of the Choir as the premier exponent of unaccompanied part-singing in the city. The programme, which embraced choral numbers in various styles, was interpreted with a finish and intelligence worthy of the highest praise. Among the outstanding items were Elgar's 'Angelus,' Coleridge-Taylor's 'Dead in the Sierras,' Morley's 'Fire, fire, my heart,' and Granville Bantock's 'Evening has lost her throne.' The fine performances of Miss Jenny Taggart as solo vocalist and M. Benno Moiseiwitsch as solo pianist completed a most enjoyable evening's music. Mr. Wilfrid Senior did excellent work as pianoforte accompanist, and a special word of praise is due to Mr. Roberton, the conductor, for his helpful and informative annotations of the programme. In the Glasgow Socialist Glee Party (Mr. A. W. M. Robertson, conductor), whose concert took place on March 30, we have a choir and conductor 'discovered' through the medium of the competitive festival movement. The possibilities of this young choir are great, and the conductor seems to possess genuine interpretative powers and skill in choir training. The programme, selected with fine taste, included Parry's 'Come, pretty wag, and sing,' an excerpt from the first Act of 'Parsifal,' and numbers by Edgar L. Bainton, Rutland Boughton, and Elgar. The choral interpretations, although not free from minor faults, were highly promising.

What may be termed a 'Messiah' Festival was given by the Motherwell Y.M.I. Musical Association under Mr. A. Ramsay Calder on April 11, 12, 13. A feature of the performances was the singing of an uncommonly fine quartet of solo vocalists,—Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. Gervase Elwes, and Mr. Robert Radford. Mr. Herbert Walton did capital work as organ-accompanist, and the patriotic fund for which the Festival was organized will benefit to the extent of over £800.

The Orpheus Club, under Mr. Hutton Malcolm, gave a week's performances of 'The Mikado,' the proceeds also being devoted to charitable purposes. The Bach Choir and the University Choral Society have both been compelled to cancel their Spring concerts previously announced.

An exceedingly lucid and carefully-prepared lecture on 'The Chant: Gregorian to Anglican—a Plea for the Ancient Rhythm,' was given by Mr. J. K. Findlay at an 'open' meeting of the Incorporated Society of Musicians on April 15, and on April 17 Mr. Robert Turnbull, the able musical critic of the *Glasgow Herald*, lectured on 'Old Musical Glasgow,' with vocal and instrumental selections from the Glasgow Musical Festival of 1821, the occasion being an 'open' meeting of the Old Glasgow Club.

On March 20, at Wryardy, and again on March 23, at Limerick, Dr. W. H. Grattan Flood lectured on 'The Songs of the Allies,' the illustrations being provided by Miss Joan Burke.

LIVERPOOL.

The Philharmonic Society terminated what has been musically a successful season by its twelfth concert, which Sir Henry Wood conducted, on March 21. Borodin's second Symphony, in B minor, had a welcome rehearing, for it is a work which retains a sense of classical form with modern feeling conveyed in an orchestral colouring occasionally barbaric in hue. Dr. Ethel Smyth's Prelude 'On the Cliffs of Cornwall' fully entitles her to the place she has won among native composers of forward tendencies. The programme was otherwise remarkable for a dreary and spun-out performance of the 'Parsifal' Prelude, in which the trombones were the delinquents in a momentary smudge. The 'Good Friday' music went less heavily, but the preludial effect of these two items was depressing. Another piece badly placed at the end of the programme was Enesco's brilliant 'Roumanian Rhapsody.' Madame Marguerite D'Alvarez as a singer is always heard here with acceptance, but one would have preferred another choice than the inevitable contralto air from Saint-Saëns's 'Delilah.' Her beautiful voice was also shown in the 'Air de Pauline' from Tchaikovsky's 'Pique-Dame.' Two well-chosen choruses from Elgar's 'Coronation Ode' were well sung. In 'Britain, ask of thyself' the male voices of the choir earned a special line of commendation, together with the baritone soloist, Mr. W. H. Cross.

A determined endeavour is to be made to raise a minimum sum of £500 by means of open-air concerts or entertainments to be given all over the city during the 'Roll of Honour' week, which the Lord Mayor has fixed to be held in May. At a recent meeting held in the Town Hall the proposal was discussed and approved, and a working committee appointed. The idea is that at fifty 'positions' a sum of £2 each would at least be contributed by the public on each of the five evenings. A united effort is therefore to be made to organize existing material at hand—in singers, players, dancers, reciters, pierrots, &c.—so that if the arrangements are carried out in the spirit shown at the meeting, the result should surpass expectations. The proceeds are to be devoted to the Lord Mayor's Fund for the benefit of local widows and dependents of soldiers.

Madame Clara Butt's fine singing at the extra Harrison Concert on March 29 will long be remembered. The other performers were Miss Jessie Atwell (pianoforte), Miss Phyllis Hasluck (violoncello), Mr. Gwynne Davies, and Mr. Tom Kinniburgh, with Mr. Harold Craxton as accompanist.

Among the pleasures of life which the passage of time and the anxieties of war have left us undisturbed are the Gilbert and Sullivan operas, of which the more familiar examples have been played by the principal D'Oyly Carte Company during a fortnight's visit to the Royal Court Theatre, commencing April 10. Messrs. Fred Billington, H. A. Lytton, and Leicester Tunks are as incomparable as ever in their respective rôles, and the excellent company also included Miss Elsie McDermid, Miss Nelly Briercliffe, Miss Phyllis Smith, Miss Bertha Lewis, Mr. Leo Sheffield, and Mr. Dewey Gibson, with a capital chorus and band conducted by Mr. Walter Hann.

The third massed-singing Festival of the children in the elementary schools was successfully held in St. George's Hall on March 29. The choir was composed of 800 boys and girls selected from the 3,000 children who had been rehearsed in the music in seventy schools. Ably conducted by Mr. W. Scott, the singing created a new record in a welcome quality of expression which was added to the accuracy and intelligence shown. A full report appears in the *School Music Review* for May.

Conducted by Mr. Albert Orton, the Walton Philharmonic Society sang Mendelssohn's 'St. Paul' on March 23. The vocal principals were Miss Bessie Lang, Madame Annie Beattie, Mr. Lloyd Moore, and Mr. Charles Leeds. There was a small orchestra led by Mr. J. E. Matthews, with Dr. Stanley Dale at the pianoforte. Mr. Orton's choir from Walton Parish Church sang choral evensong at H.M. Prison at Walton on April 9.

At the fourth and closing chamber concert of the Rodewald Club on March 20, the Brodsky Quartet played Haydn's Quartet in D, Op. 64, No. 5, Tchaikovsky's Quartet in F, Op. 22, and Beethoven's Quartet in B flat, Op. 18, No. 6. At the annual meeting of the Club, held on April 13, Dr. Pollitt as hon. treasurer announced a balance in hand, and it

was resolved that the usual concerts be held next season; so lovers of the highest form of instrumental music may breathe anew.

Assisted by his choir from St. Mary's Church for the Blind, Dr. A. W. Pollitt gave a lecture on 'Mediæval Music' to the Liverpool and District Teachers' Association on March 31, and repeated the lecture on the following evening at the Royal Institution before the Historic Society of Lancashire and Cheshire. Dr. Pollitt also lectured to the local Organists and Choirmasters' Association, on April 3, on the 'Attitude of the Organist to Modern Music.'

MANCHESTER AND DISTRICT.

No recent musical season in this city has witnessed such a triumphant artistic finale as the one just closed. If Sir Thomas Beecham has ever been in doubt as to his place in the affections of the Lancashire musical masses, the scenes at the close of the 'Proms.' season would effectually dispel all uncertainty. The writer is one of those who believe that the past season has witnessed the definite passing of the Thursday Hallé audience from the position of supremacy which it has occupied for so many years. It has been obvious that this must happen, despite the efforts of some whose artistic life-work has been bound up with the Thursday parent Society; but in the years to come the Saturday concerts must be the most important, and the announcements of both the managements concerned with Saturday music—the 'Proms.' and the Brand Lane series—bear witness to their recognition of the fact when they state that next winter's arrangements will be on a much more ambitious scale. No sooner has the concert season concluded than opera, in its lighter and in its 'grand' forms, begins. From the middle of March to the early days of June there will have been a long Gilbert and Sullivan season, a week of the Carl Rosa (frequently alluded to in these notes), a month of the Joseph O'Mara Company (whose resources, although on a miniature scale, are of first-rate quality), and from May 9 to June 3, the Beecham Company give thirty-five performances.

The season 1915-16 has ended much more favourably for the prospects of chamber music than was the case in 1914-15, thanks somewhat to the inauguration of the Catterall series under conditions of greater social freedom than can obtain at other concert halls. One is disposed to regard this series as supplementary to the other existing combinations in the city, as they appear to be more powerfully attracted by the newer compositions in chamber form.

Miss Say Ashworth's annual March concert by her several choirs brought its usual exhibition of the riches of our store of beautiful music for children and young girls' voices. Some of the compositions were enhanced in performance by the fine playing of a small orchestra conducted by the young Hallé bassoon-player, Mr. A. Camden.

The Manchester School of Music orchestra, conducted by Mr. Albert J. Cross, on April 8 played Prout's 'King Alfred' Overture, a 'Byzantine' Suite by Louis Ganne, and the accompaniment in Grieg's 'Bergliot' music, the reciter being Miss Una Rashleigh. Instead of the customary operatic production, attention had been given to Holbrooke's ballet-drama 'Pierrot and Pierrette,' which had been arranged by Miss Marya Nowabilska, who herself, as Arlequin, took a prominent part. The students as dancers had an unusual task to discharge. Miss Shawcross and Messrs. Walker and Waters were the chief singers.

The closing concert of the Manchester Vocal Society showed a due regard for the memory of the late Mr. Albert Jarrett, one of its vice-presidents, and in the second half of the programme a few Shakespearean settings were included in honour of the Tercentenary. The association of this choir with Mr. Walter Mudie's Amateur Orchestra throughout the season has probably been mutually stimulating; it has certainly contributed to the enhanced interest of the concerts.

Although the concert season proper has ceased, we are not yet musically starved, for apart from various fugitive concerts the Tuesday Mid-day Concerts arranged for forty minutes' duration by the Committee for Music in War-time have provided uniformly good things. The Manchester Vocal Society, under Mr. Herbert Whittaker, gave a recital on March 21, when Debussy's 'Cold Winter' had a reception quite startling in its warmth. Some of the other selections might have had interest for Mid-Victorians, but not for to-day, and the choir's unequal singing probably reflected this feeling amongst its members. The sisters Truman, from Nottingham, were blizzard-bound on March 28, but are to come on May 16; the Cathedral organist very gallantly improvised an organ recital at five minutes' notice. The College of Music staff and matured students are worthily playing their part in this effort, and Miss Marie Brema, Miss Lucy Pierce, Messrs. John Wells and Alfred Grant, on April 4 and 11, all gave great delight. Enthusiasm ran high after Miss Pierce's playing of the Nocturne for left hand only, by Scriabin. During May the series will be continued by the Cathedral choir, Mr. Edward Isaacs, and the Misses Truman.

NEWCASTLE AND DISTRICT.

On Wednesday, March 29, the Newcastle and Gateshead Choral Union gave Bach's 'St. Matthew' Passion with Miss Dorothy Silk, Miss Effie Martyn, Mr. Joseph Reed, and Mr. Herbert Parker as soloists. The Leeds Symphony Orchestra was the band, and Dr. Coward conducted. Mr. W. G. Whittaker gave the third of his series of Bach concerts on Saturday afternoon, March 25, in the High School. The programme included the Cantata, 'Christ lay in death's dark prison,' 'Come, Redeemer,' and the solo Cantata, 'I will my cross gladly carry.' The eight-part Motet 'The Spirit also helpeth us' was given by the choir, Miss Annie Eckford played the Italian Concerto, and, with Mr. Yeaman Dodds, the Concerto in C minor for two pianofortes. The vocalists were Miss Fleming, Mr. John Vine, and Mr. Ernest J. Potts. The hall was again filled to overflowing, and the series has been remarkably successful. The bass solo Cantata had also been given at a meeting of the Free Church Musicians' Union.

At the monthly meeting of the Northern Section of the I.S.M., Mr. Whittaker read a paper on Bach's Motets, with the following illustrations by the Bach Choir: 'Ah! God in mercy,' eight-part Motets 'The Spirit also helpeth us' and 'Come, Jesu, come.'

On March 21 the London String Quartet gave the concert of the Darlington Chamber Music Society at Polam Hall, giving excellent performances of Beethoven's C minor Quartet, Op. 18, No. 4, McEwen's 'Bagatelles,' and Schumann's Quartet in A minor. On March 22 they visited Bishop Auckland, and played Beethoven's E minor Quartet, some short English pieces, and movements from Tchaikovsky's Quartet in D. On March 23 they appeared at the chamber concert of the Middlesbrough Music Union, playing Quartets by Beethoven (E minor), and Ravel (F). At the two latter concerts, part-songs were sung by the choir, conducted by Dr. Kilburn.

NOTTINGHAM AND DISTRICT.

At a students' concert given at Nottingham University College on March 25, the programme included Parry's 'Lady Radnor's Suite' for strings, and Bendall's Cantata, 'The Lady of Shalott,' and two part-songs by Mr. Bernard Johnson received a hearty reception. Miss Ewen and Miss Ivy Bonnell contributed vocal solos, and an instrumental trio by Gade and a quartet by Haydn were performed.

A pianoforte and vocal recital was given at Newark on April 8 under the auspices of the Incorporated Society of Musicians. Miss Emily Hart, Miss Edith Payne, and Mr. J. Quayle Killey sang in a most artistic manner, and Miss Muriel Hunt's pianoforte solos were keenly appreciated.

At the Albert Hall organ recital on April 2 Mr. Richard Walthew played his own Concerto in E flat in conjunction with Mr. Bernard Johnson. The work and the performance were enjoyed, as was the visitor's performance of Grieg's 'Holberg Suite.' Mr. Johnson played the Prelude to 'Parsifal.'

On Palm Sunday a new Oratorio, 'Ecce Homo,' from the pen of Mr. Bernard Johnson, was produced at the Albert Hall. The words are a selection from the Passion by the Rev. Gifford Oyston. The singing of the choir, under the direction of the composer, was full of power and instinct with feeling. The accompaniments were played on the organ by Mr. G. T. Pattman, of Glasgow Cathedral.

Messrs. Alfred Heather and Charles Keywood were the soloists. The work was again given at St. Andrew's Church on April 18.

SHEFFIELD AND DISTRICT.

The centenary of the birth in Sheffield of Sir William Sterndale Bennett, on April 13, 1816, was celebrated in the city in a three-fold fashion. At an afternoon chamber concert organized by the Misses Foxon on the anniversary the Pianoforte Trio was played by Miss Minnie Wilson, Mr. Allan Smith, and Mr. Collin Smith, who secured a well-balanced and delicate ensemble of great polish and rhythmic finesse. The Duet for 'Cello and Pianoforte was played by Miss Ethel Cook and Mr. Collin Smith, who combined beautiful tone and suitable energy in well-judged proportion. Miss Margaret Pogson, Miss Helen Guest, and Master Stanley Kaye played pianoforte solos representing types of the composer's style, and Miss Parker Machon and Mr. Harry Skerritt sang groups of songs.

In the Firth Hall of Sheffield University Dr. Coward delivered in the evening a lecture on the composer's life and works. It was mainly biographical, but at the end the lecturer gave an estimate of Bennett's music, and declared that it would grow increasingly popular and would be accepted because of its good and lasting qualities. A concert followed, consisting mostly of the works heard in the afternoon, supplemented by the song "'Tis jolly to hunt' and the trio 'The hawthorn in the glade' from 'The May Queen.' The performers were Mr. R. Sterndale Bennett, grandson of the composer (who played 'The Lake,' 'The Fountain,' and the Toccata with charming grace of style), Miss Eleanor Coward, Messrs. J. Lycett, J. H. Parkes, T. W. Hanforth, A. S. Burrows, and Collin Smith.

The celebrations ended with a fine performance in the Cathedral Church of 'The Woman of Samaria,' conducted by Dr. Coward. The choir of the Cathedral was assisted by a large contingent from the Sheffield Musical Union, a local orchestra was led by Mr. J. H. Parkes, and Mr. T. W. Hanforth was organist. A crowded congregation heard the impressive performance with engrossed interest. The choruses gained in solemnity by the environment and the large number of forces employed. The culminating emotional point of the performance was reached in the exquisitely-sung quartet 'God is a Spirit.' The soloists were Misses Eva Rich, Parker Machon, Clara North, Ena Roberts, and Nellie Chisholm, and Messrs. W. Burrows, W. Nichols, and Robert Charlesworth.

On March 31 the Sheffield Musical Union gave a successful performance of 'Hiawatha,' Dr. Coward conducting. As might be expected from the record of the choir and the opportunities of the work, the choral-singing was the prominent feature of a consistently high-class performance. The choir was at its best in 'The Death of Minnehaha,' where the highest degree of expressiveness was reached. The soloists were Miss Esta d'Argo, Mr. Wilfred Hudson, and Mr. Robert Charlesworth.

The Sheffield Amateur Musical Society's performance of 'King Olaf,' on April 4, was characterised by all the elements which make the concerts of this body so picturesque. The choir emphasised the vivid colouring of Elgar's music, and treated the different sections of the work in strongly contrasted style. 'The Challenge of Thor,' 'The Wraith of Odin,' the 'Thyri' waltz scene, and the part-song, 'As torrents in Summer,' all served to display the versatility of a vigorous and equally-balanced choir, which has never been heard to better advantage. Mr. J. A. Rodgers, who conducted, also directed performances by an excellent orchestra of Borodin's 'Prince Igor' Overture and Mr. Colles's clever arrangement of Purcell's Hornpipe. The soloists were Miss Clytie Hine, Mr. Frank Mullings, and Mr. Robert Charlesworth, all of whom sang with lofty distinction of style and great beauty of voice.

The 'Sophia Adelaide Turle' Musical Scholarship, at Girton College, Cambridge, of the value of £80 10s. per annum, tenable for not more than four years, will be offered for competition in 1917. Forms of entry and further particulars may be obtained from the secretary, Miss M. Clover, Coleby, Grange Road, Cambridge.

YORKSHIRE.

LEEDS.

Music at Leeds during April has consisted chiefly of opera supplied by the Carl Rosa Company in the course of a visit extending over a fortnight, during which time no fewer than thirteen operas were produced with a completeness worthy of the Company's best days. Most of the works were very familiar ones, but there were also performances of 'Aïda,' 'Mignon,' 'Tannhäuser,' and 'The Magic Flute,' and a novelty to the provinces in Bruneau's 'L'Attaque du Moulin,' which the Company had produced at Glasgow for the first time in English on March 23, and gave twice during their stay at Leeds. Since its performances in 1894 at Covent Garden, little has been heard of this masterly work, though its fine qualities were then generally recognised. It suits the Carl Rosa Company well, and the excellent ensemble which is a tradition with this organization was noteworthy. Mr. Hughes Macklin as the hero, Miss Julia Caroli, who took for the first time the heroine's part, Mr. Winckworth as a most sympathetic representative of the old Miller, and Mr. Frederick Clendon as a perfectly-satisfying German Captain, left little or nothing to be desired, while Miss Christine Oliver's dramatic presentation of Marcelline was excellent, but a marked vibrato detracted from the musical effect of her performance. Mr. de la Fuente, who on this visit made his first appearance at Leeds as one of the Company's conductors, showed his thorough efficiency for the task, and deserves much of the credit for a production which was good all round. The Carl Rosa Company certainly deserves very hearty encouragement when it adds such an interesting work to its repertory. The much-regretted death of its able manager, Mr. van Noorden, was the only blot on a successful season.

On March 22 the last of the Leeds Bohemian Chamber Concerts was of even greater interest than usual, and attracted a large and enthusiastic audience. A novelty to the provinces was Chausson's Double Concerto (Op. 21) for pianoforte, solo-violin, and string quartet—a dignified, well-written, and effective work, showing the influence of César Franck so clearly that its composer's own individuality is not easily distinguishable. It was associated with two of the most delightful masterpieces in chamber music—Mozart's String Quintet in C minor, and Brahms's F minor Pianoforte Quintet. Excellent and really sympathetic performances of these works were given by Mr. Herbert Johnson (pianoforte), Mr. Alex. Cohen, Mr. Buckle, Miss Simms, Miss Isobel Purdon, and Mr. Hemingway.

On March 31 Mr. Frederick Dawson gave further proof of his generous interest in the 'Music in War-time' scheme by giving a second recital on behalf of the local fund. He played, in the course of a tremendous programme, Bach's 'Goldberg' Variations, as adapted to a single keyboard by Klindworth (whose edition is dedicated to Mr. Dawson). Schumann's 'Etudes Symphoniques' and Chopin's C sharp minor Scherzo were other notable performances, but throughout Mr. Dawson's playing was of a very high order indeed; never has he played with greater fire and warmth of style, and the enthusiasm he aroused was easily understood. Another event organized on behalf of 'Music in War-time' was a special recital given by Mr. Fricker in the Leeds Town Hall on April 8, when Miss Kathleen Frise Smith played with uncommon brilliance and artistic taste Grieg's Pianoforte Concerto, and movements from a Concerto in D minor by Mozart and Brahms's Concerto in the same key, Mr. Fricker assuming the rôle of orchestra at the organ, with as much success as the very unpleasant tone-quality of that somewhat blatant instrument would allow. He was joined by Mr. H. P. Richardson in Merkel's duet Organ Sonata. On this occasion, as well as at the Bohemian Concert, a collection was made on behalf of the local 'Music in War-time' scheme, which, under a very energetic hon. secretary, Mr. H. Bacon Smith, is doing a good work, having given over forty concerts to soldiers, and about a hundred engagements to professional musicians. On April 11, on behalf of the same cause, Major Corbett-Smith gave a lecture on his experiences in the retreat from Mons, which claims notice here because he included in his programme a recital of Cammaerts's 'Carillon,' with Elgar's music very artistically played on the pianoforte by Mrs. Victor Gamble.

Two Church performances have to be chronicled. On March 27 the 'German Requiem' of Brahms received an interpretation at St. Chad's Church, Headingley, under the conductorship of the organist, Mr. Percy Richardson, which illustrated how thoroughly this great work has been assimilated by choral-singers in this country. With only three rehearsals, he was able to give a performance which seemed effortless, and the points which years ago were regarded as crucial, were sung with an ease that concealed their difficulty. The solo parts were creditably sung by Miss Mary Swailes and Mr. Nathan Whiteley, Mr. Walter Walker was at the organ—a fine instrument which lent itself well to the task—and Mr. Shaw at the kettledrums added materially to the general effect. On April 17 the annual performance of Bach's 'St. Matthew' Passion took place at the Leeds Parish Church, under the direction of Mr. Willoughby Williams, and followed accustomed lines. Mr. Brearley was the Narrator, Mr. Hayle was most admirable in the part of the Saviour, and Miss Ackroyd was the able contralto soloist.

The Leeds New Choral Society, on March 29, gave, in addition to a selection of pieces from 'Elijah,' Bridge's setting of Rudyard Kipling's 'Song of the English.' Mr. H. M. Turton conducted an excellent choral performance, Mr. William Hayle giving an impressive reading of the bass solo, the place of orchestra being supplied by Mr. Fricker at the organ and Mr. H. B. Thornton at the pianoforte.

OTHER TOWNS.

At the city of Wakefield, at a service in the Cathedral, on April 11, Mr. J. N. Hardy, the organist, conducted two works which at the present moment have an obvious significance: Gounod's 'Gallia' and 'De Profundis.' Mr. Hanforth, of Sheffield Cathedral, was the organist, and in addition to his efficient accompaniment, contributed some solos, violin solos by Miss Addy being another feature of the service. On March 29 the Wakefield Choral Society gave the last of its concerts for the season, the programme consisting of part-songs well sung under Mr. P. Bligh's direction, and songs and pianoforte solos,—the latter by Mr. Moiseiwitsch. A performance by the Ilkley Vocal Society, on March 24, of Coleridge-Taylor's 'Hiawatha,' under Mr. A. T. Akeroyd, and one of 'Elijah' by the Armley Choral Society, under Mr. Pickard, also call for mention. On Sunday, April 16, Dr. Bairstow conducted a performance in York Cathedral of Bach's 'St. Matthew' Passion. It was on a thoroughly complete scale. Mr. Herbert Brown was very impressive in his reverent but warmly-felt reading of the Saviour's words, and Mr. Brearley made an admirable Narrator; while the solo parts for women's voices were artistically sung by Miss Elsie Luddaby and Miss Phyllis Lett, whose voices had just the right quality to tell in the spacious church. The choir was quick to respond to Dr. Bairstow's beat; and there was a full orchestra, with Mr. H. Bennett at the organ and Dr. Bullock at the pianoforte. Partial use was made of Franz's version of the score, but his clarinets and brass were wisely discarded.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

DUMFRIES.—The select orchestra in this town is an enterprising organization. It sets a good example to other Scotch towns. Three concerts have been given this year, and the programmes have included the 'Unfinished' Symphony, 'Casse Noisette' Suite, 'Land of the mountain and the flood,' 'Hebrides' Overture, the 'Jena' Symphony (Beethoven), Concerto in D minor (Bach), 'Menuet d'Orfée' (Gluck), 'Peer Gynt' Suite, No. 1. Mr. W. J. Stark is the conductor.

NEWPORT, SALOP.—A performance of 'Judas Maccabæus' was given by the Newport Choral Society in March, under Mr. James Smart.

ONTARIO.—At a meeting of the Ontario Chapter of the American Guild of Organists, on February 23, Mr. Healey Willan spoke on 'The orchestral use of the organ during church service,' and Mr. Richard Tattersall gave a recital. The following was his excellent programme:—Healey Willan's Prelude and Fugue in C minor, Tchaikovsky's Finale from the 'Pathetic Symphony,' Guilmant's Sonata in D minor (No. 1), Horatio Parker's Scherzo (Sonata in E flat), and Widor's Allegro (from the sixth Symphony).

PERTH (WESTERN AUSTRALIA).—Mr. Sydney F. Pick, principal baritone at the Cathedral Church, Perth (late of Glasgow Cathedral), has gained the diploma of Licentiate of the Associated Board, Royal Academy of Music and Royal College of Music, London, being the first male vocalist to obtain this distinction in Western Australia.

SOUTHPORT.—The Orchestral Society conducted by Mr. William Rimmer keeps the banner flying. The orchestra of over sixty performers gave a good programme on March 31, and Mr. Arthur Catterall played the Beethoven Violin Concerto.

WEST TARRING (near Worthing).—'The Woman of Samaria' and 'Rebekah' were performed with orchestra at the Parish Church on April 5, under Mr. W. Birstead.

Miscellaneous.

SOUTHWARK DIOCESAN PLAINSONG ASSOCIATION.

The first Annual Festival of this Association will be held in Southwark Cathedral on Saturday, May 27, at 5 p.m. It will consist of solemn evensong sung by the combined choirs under the direction of Mr. E. T. Cook, musical director of the Association. The service book is now ready, and can be obtained from Messrs. Novello, price 6*d*.

In our March issue a notice appeared of the sudden decease of the well-known song-composer, Mr. Noel Johnson. We are sorry to announce that the widow and six children (aged from eight months to twelve years), have been left totally unprovided for. Efforts are being made to place one or two of the children in charitable institutions, and in the meantime a subscription list has been opened to raise sufficient funds to provide the family with the necessary means of sustenance until definite arrangements can be made. The trade, profession, and music-loving public are invited to help in this very deserving case. Subscriptions will be thankfully received by Mr. E. Goodman, of Messrs. Chappell & Co., Ltd., 50, New Bond Street, London, W.

In a paragraph on page 201 of our April issue, we regret that the operations of the London Trio (Miss Amina Goodwin, Mr. Pécskai, and Mr. Whitehouse), were confused with those of the Misses Chaplin Trio. Both trio parties are among the most valuable musical assets in our midst.

The collection of rare books on music, made by the late Alfred Henry Littleton, is announced for sale at the price of £2,500. A description by Mr. Jeffrey Pulver of the contents of the collection was given in the *Musical Times* for November, 1914, and January-February, 1915.

Mr. Joseph Holbrooke's 'Pierrot and Pierrette' has recently been performed as an opera-ballet by Mr. Cross's Manchester School of Music students, and as an orchestral suite by the Sheffield Symphony Orchestra, under Mr. J. H. Parkes. Local criticism in both cities speaks highly of the music.

A report of the successful festival held by the famous Toronto Mendelssohn Choir, conducted by Dr. A. S. Vogt, is held over to our June number.

Answers to correspondents are held over or attended to privately.

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TWO Extra Supplements are given with this number;

1. *Portrait of William Sterndale Bennett.*
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SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

TUESDAY, MAY 23. (FIRST POST.)

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6.	Enter with thanksgiving	F. H. Cowen
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8.	Stars, that on your wondrous way	J. Stainer
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10.	God will take care of you	Frances R. Havergal

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3.	O what can little hands do?	H. Elliot Button
4.	While the sun is shining	T. Adams
5.	I love to hear the story	H. J. Gauntlett
6.	The roseate hues of early dawn	A. Sullivan
7.	Lord, Thy children guide and keep	A. S. Cooper
8.	In our work and in our play	F. Westlake
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10.	Gentle Jesus, meek and mild	J. Stainer

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2.	The crown is waiting	J. Stainer
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4.	He dwells among the lilies	Lady Evan-Smith
5.	God is in Heaven! Can He hear ..	H. Elliot Button
6.	The Good Shepherd	J. Stainer
7.	A little kingdom I possess	R. S. Newman
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70	Woman's smile ...	"	3d.
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72	Footsteps of Angels ...	"	3d.
73	The Sun shines fair ...	"	1½d.
74	The Pilgrims	H. Leslie	1½d.
75	My soul to God, ...	"	3d.
76	Awake, the flow'rs unfold	"	1½d.
77	How sweet the moonlight	"	1½d.
78	Land, Ho!	"	1½d.
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80	Thine eyes so bright ...	"	4d.
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83	All ye woods (S.S.A.T.B.)	"	1½d.
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85	Charm me asleep (S.S.A.T.B.B.)	"	3d.
86	When twilight dews ...	H. Hiles	1½d.
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88	Evening...	"	1½d.
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93	Essay, my Heart ...	"	3d.
94	Childhood's melody ...	"	1½d.
95	Now	"	3d.
96	Sunset	"	1½d.
97	Arise, the sunbeams hail	"	3d.
98	Night winds that ...	J. B. Calkin	1½d.
99	Breathe soft, ye Winds	"	1½d.
100	My lady is so wondrous fair	"	4d.
101	Chivalry of Labour (S.S.A.T.B.)	"	3d.
102	Come, fill, my boys (A.T.T.B.)	"	1½d.
103	Echoes	"	1½d.
104	Phœbus	J. Barnby	1½d.
105	Luna	"	1½d.
106	A Wife's Song	"	1½d.
107	Home they brought ...	"	1½d.
108	Annie Lee	"	1½d.
109	Starry Crowns of Heaven	"	3d.
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153	Joy to the Victors ...	"	2d.
154	Parting gleams ...	"	1½d.
155	Echoes	"	1½d.
156	Spring	W. Macfarren	1½d.
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158	Autumn	"	3d.
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169	Dost thou idly ask ...	"	3d.
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172	I prithee send me back	"	1½d.
173	The Moon	H. Smart	3d
174	A Spring Song...	...Ciro Pinsuti	3d.
175	An Autumn Song ...	"	3d.
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185	The Sailor's Song ...	"	1½d
186	Good Night	"	1½d
187	Blythe is the bird ...	"	2d
188	Stars of the summer night	"	1½d.
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190	Jack Frost	"	1½d
191	I loved her	"	3d.
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255	The land of wonders ...	"	3d.
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257	How soft the shades of	"	1½d.
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THE MUSIC COMPOSED BY

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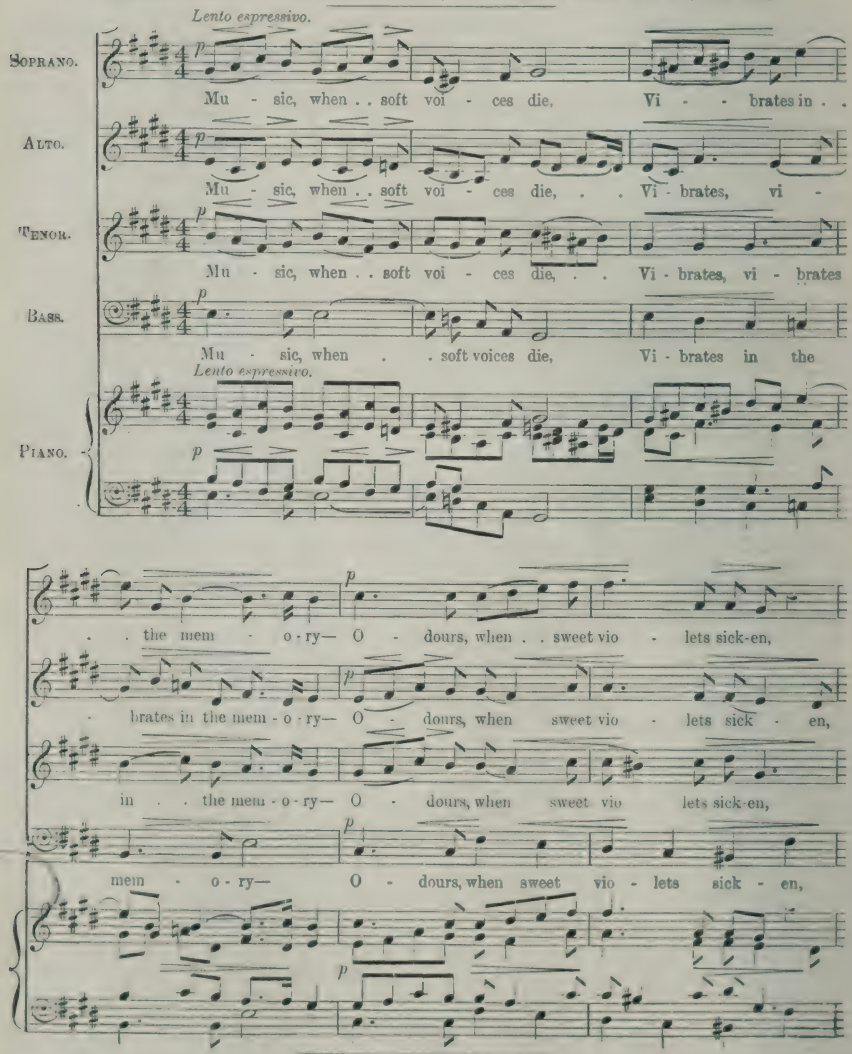
Lento espressivo.
Soprano.
Mu - sic, when . . soft voi - ces die, Vi - - brates in . .
Alto.
Mu - sic, when . . soft voi - ces die, . . Vi - brates, vi -
Tenor.
Mu - sic, when . . soft voi - ces die, . . Vi - brates, vi - brates
Bass.
Mu - sic, when . . soft voices die, Vi - brates in the
Lento espressivo.
Piano.
. . the mem - o - ry— O - dours, when . . sweet vio - lets sick-en,
- brates in the mem - o - ry— O - dours, when sweet vio - lets sick - en,
in . . the mem - o - ry— O - dours, when sweet vio lets sick-en,
mem - o - ry— O - dours, when sweet vio - lets sick - en,

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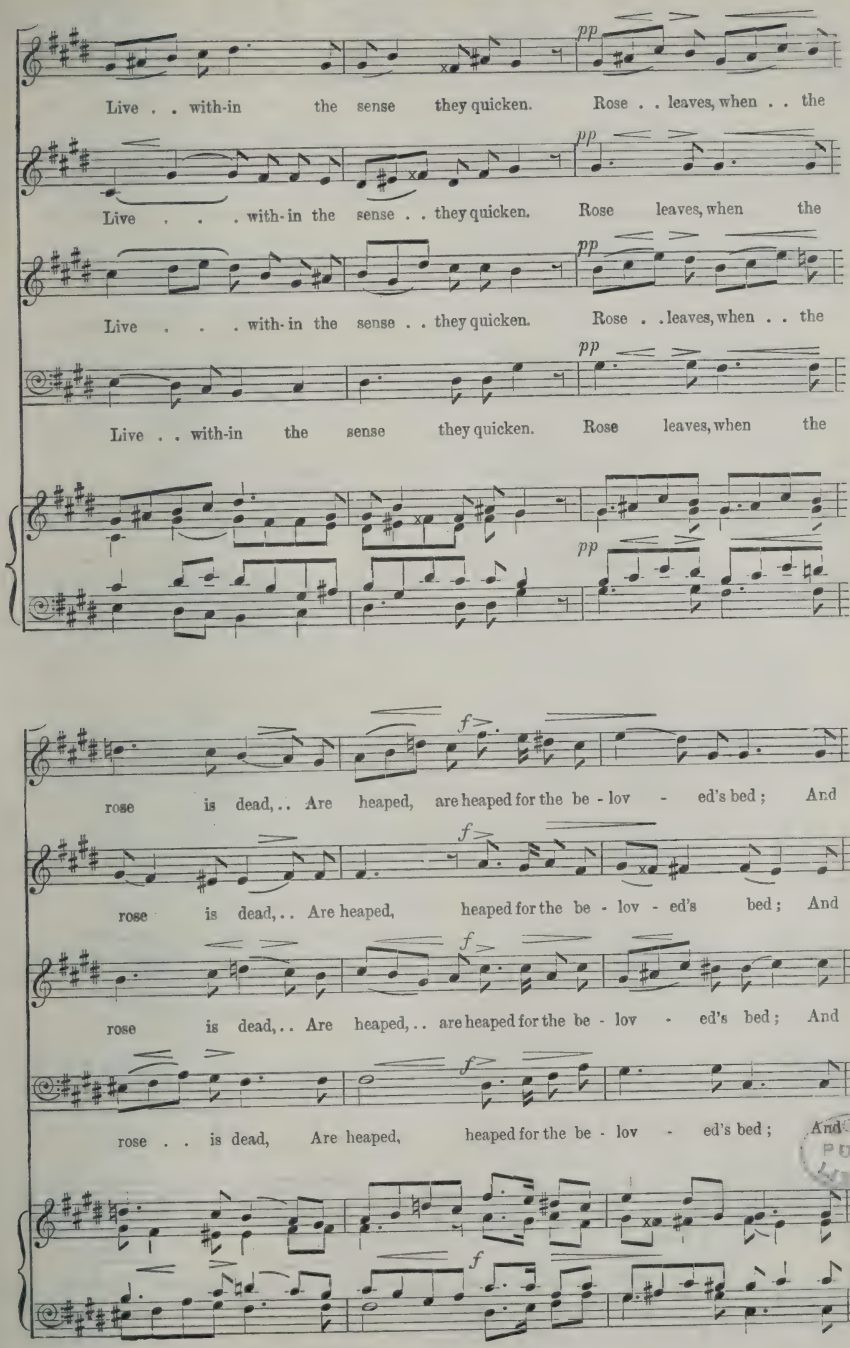
pp
Live . . with-in the sense they quicken. Rose . . leaves, when . . the
pp
Live . . . with-in the sense . . they quicken. Rose leaves, when the
pp
Live . . . with-in the sense . . they quicken. Rose . . leaves, when . . the
pp
Live . . with-in the sense they quicken. Rose leaves, when the
pp
f
rose is dead, . . Are heaped, are heaped for the be - lov - ed's bed; And
f
rose is dead, . . Are heaped, heaped for the be - lov - ed's bed; And
f
rose is dead, . . Are heaped, . . are heaped for the be - lov - ed's bed; And
f
rose . . is dead, Are heaped, heaped for the be - lov - ed's bed; And
f

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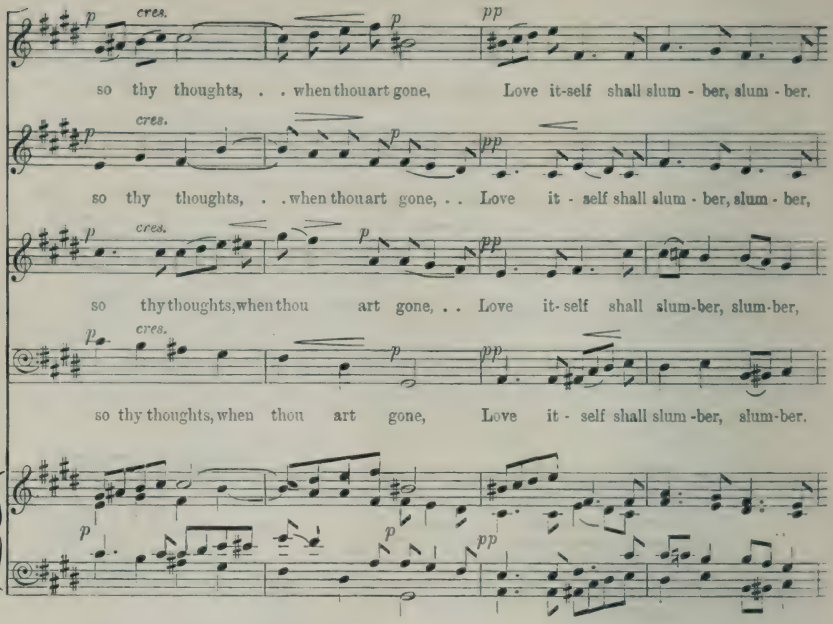
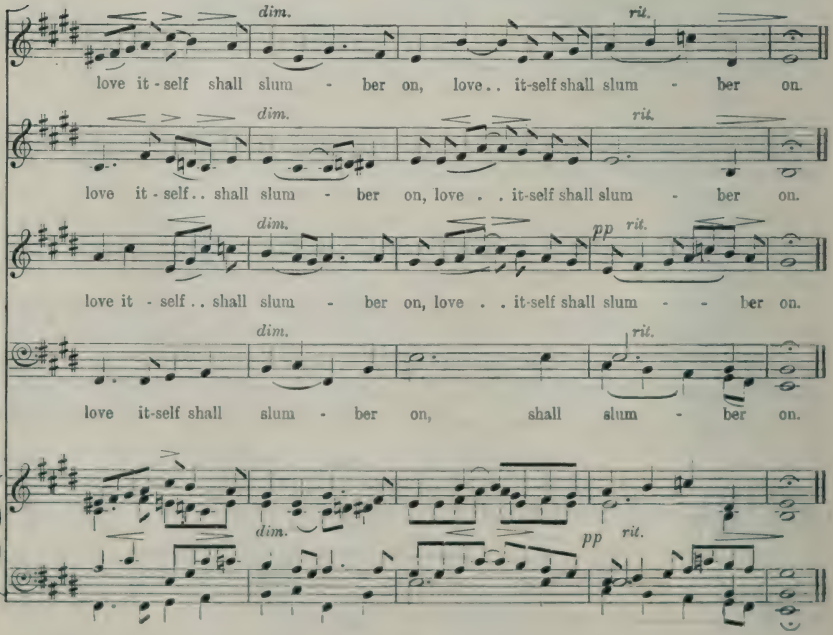

p cres. p pp
so thy thoughts, . . when thou art gone, Love it-self shall slum - ber, slum - ber.
p cres. p pp
so thy thoughts, . . when thou art gone, . . Love it - self shall slum - ber, slum - ber,
p cres. p pp
so thy thoughts, when thou art gone, . . Love it- self shall slum-ber, slum-ber,
p cres. p pp
so thy thoughts, when thou art gone, Love it - self shall slum-ber, slum-ber.
p p pp


dim. rit.
love it - self shall slum - ber on, love . . it-self shall slum - ber on.
dim. rit.
love it - self . . shall slum - ber on, love . . it-self shall slum - ber on.
dim. pp rit.
love it - self . . shall slum - ber on, love . . it-self shall slum - - ber on.
dim. rit.
love it-self shall slum - ber on, shall slum - ber on.
dim. pp rit.

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6. The roseate hues of early dawn .. .. .. A. SULLIVAN
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The Musical Times

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JUNE 1, 1916.

PROGRESS AND POVERTY.

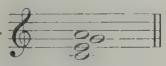
By G. H. CLUTSAM.

(*Continued from April number, page 193.*)

In dealing with much more simple matters than these, M. Lenormand goes frequently astray. If it were only thoroughly understood by the theorist, as it is by the composer, perhaps unwittingly, that triads derived from the various steps of major and minor diatonic scales are not in themselves complete indications of a definite tonality, but are capable of being subsidised and reinforced by other intervals, the necessity of explaining away many essential chords as unresolved appoggiaturas would be avoided. The idea, also, paves an easy way to a grasp of chromatic complexities. Take, as an instance, the well-known chord of the added sixth. M. Lenormand is sensitive to the importance of its essentials. He says 'The whole modern school seems to be hypnotised by the interval of the second, which it writes at every turn. Some discords which were taken successively as suspensions, as resolved appoggiaturas, or lastly as unresolved appoggiaturas, have given place to combinations of frequent use. In this combination of sounds the appoggiatura is heard at the same time as the principal note, which produces the interval of a second. The two combinations most used are :

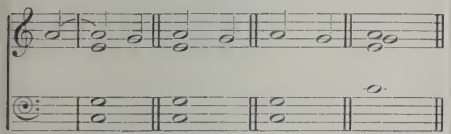
'1. The sixth added to the Common Chord :

Ex. 1.



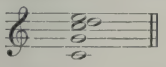
This must not be confounded with the chord of the $\frac{6}{5}$. Here is the manner of its origin :

Ex. 2.

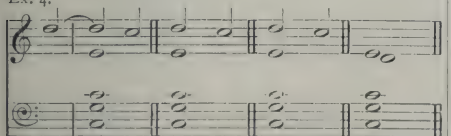


'2. The ninth added to the Common Chord :

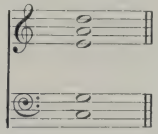
Ex. 3.



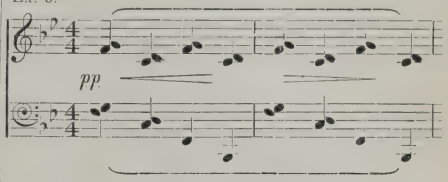
'This is not a chord of the 9th, but is formed as follows :

Ex. 4.

M. Lenormand does not appear to have realised that there are two intervals in the diatonic scale, augmenting the third and fifth, that assist definitely in sustaining the idea of a tonality. They are the second and sixth, and combine naturally with the third and fifth :

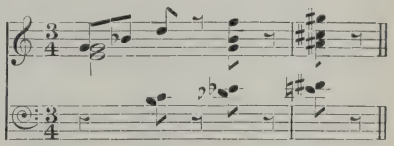
Ex. 5.



The grouping can be maintained as an entity, but the full import of this conclusion can be reserved for an occasion other than in this article. Certainly it is difficult to see, following M. Lenormand's principles, how such passages as this :

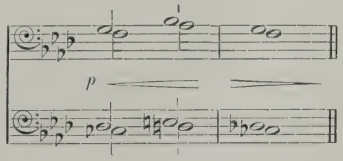
Ex. 6.

and this :

Ex. 7.



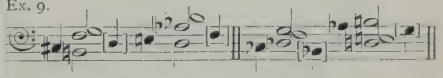
(each from Debussy) can be brought into line, as far as the use of seconds is concerned : and where they occur compactly as in this passage from 'Pelleas' :

Ex. 8.



other conditions altogether are at work that do not permit such a confusing explanation as that devised by M. Lenormand :

Ex. 9.

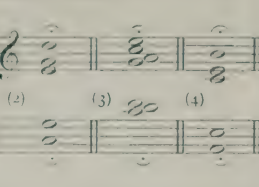


Appoggiaturas without resolution or—otherwise.

What the modern composer thinks of the chord suggested in Ex. 5 is revealed frequently throughout the book, obviously without any intention of *feeling* it as an appoggiatura. For the examples following (transposed) Deodat de Sévérac (1), E. Chabrier (2), R. Lenormand (3), and M. Ravel (4) (a minor version)

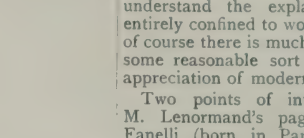
are responsible, and outside of our author's quotations, there are, of course, innumerable examples to be discovered in contemporary music:

Ex. 10



After all, there are only two sorts of chord available, one seeking to insinuate an element of rest, and the other irrevocably requiring resolution. The step, for an understanding, between Ex. 5 and Scriabin's combination:

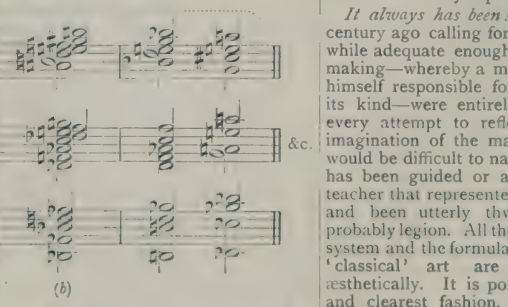
Ex. 11.



is a slight one, but the distinction by methods that are based on an old technique is terribly involved and entirely unnecessary. Many of M. Lenormand's 'deductions' from what is permissible because it has the authority of a composer behind it frequently hit on something approaching exact definition, but are almost immediately afterward discountenanced by different opinion and analyses of precisely the same thing. He is never at a loss in unravelling the most complex of passages, but does not appear to recognise that he is continually finding diverse explanations for their essentials, a matter which must be very distracting to his student.

M. Jean Huré, however, has been able to tie our author up, in his unpublished fragment of a drama in preparation, entitled 'La Cathédrale,' and obviously in short score:

Ex. 11.



M. Lenormand states that this little lot 'defies analysis,' and goes on: 'The chords come without doubt into the category of those written for their sonority without regard to musical grammar (?)' [The query is the distracted author's.] 'We observe only that in the chords (*a*) and (*b*) the same notes are heard under different conditions in changing octaves, and that the chord (*a*) sounds *all the notes* of the chromatic scale.' The author, having arrived at his last few pages, is not unnaturally no longer in possession of his full analytical faculties. Of course, if you superimpose major fourth on major fourth until you reach, in the heights, your original starting-note, the full chromatic scale is necessarily completed. This is precisely what M. Huré has done in (*a*).

Arnold Schönberg played about with the same idea. It is symmetrical, certainly, but is entirely an arbitrary method of chord construction. What M. Lenormand means in his comparison of the first two chords is beyond all understanding. He admits, however, at the end, that while it is possible to analyse new music with the aid of the old books, the appearance of a new technique is inevitable. 'At the present time we have, old and young, been "moulded" by a traditional technique which does not leave us at liberty to invent another'; but elsewhere, apologetically: 'While waiting for the didactic work which will build up, it may be, a new musical system, it has seemed to us interesting to extract some of the most typical harmonic examples that we have met with in the works of modern authors.' In this respect the book should prove very useful to the student, provided he avoids any attempt to understand the explanations. The examples are entirely confined to works by French composers; but of course there is much from other sources that needs some reasonable sort of systematising for the full appreciation of modern development.

Two points of interest are to be discerned in M. Lenormand's pages. The recently discovered Fanelli (born in Paris of an Italian father and a Belgian mother) exploited to exhaustion the whole-tone scale, in its primitive form, many years before Claude Debussy dallied with its possibilities. Also, Erik Satie, a rather unbalanced composer who writes music without bar-divisions, and has a penchant for other eccentricities of a like nature, deserves credit for harmonic innovations, thoroughly sound and satisfactory, at a date that would render them decidedly personal and original. Since those days, unfortunately, inspiration of a reasonable kind seems to have failed him.

In conclusion, it is clear that the contents of these representative text-books of Dr. Kitson and M. Lenormand reveal a poverty in the methods of the teachers and professors of the musical art that is entirely inconsistent with the actual progress made, and authority under false pretences is being taken from every aspect of the question.

It always has been! New conditions arose over a century ago calling for a revolution in theories which, while adequate enough to support a system of music-making—whereby a man born deaf could have made himself responsible for quite a respectable output of its kind—were entirely erroneous, and blundered at every attempt to reflect the unerring instinct and imagination of the masterful working composer. It would be difficult to name any composer whose genius has been guided or assisted by a text-book or the teacher that represented it. Those who have suffered and been utterly thwarted in their instincts are probably legion. All theories based on the contrapuntal system and the formulas that produced what is termed 'classical' art are fallacious, technically and æsthetically. It is possible to utilise, in the happiest and clearest fashion, the contents of the harmonic series as a working basis. The student would on these lines realise that all chords have a natural *perspective*. The recent arbitrary division of the scale into a series of six whole-tones fortunately assists to a systematic understanding of all those curious and interesting harmonic innovations that have heretofore been dependent on the composer's instinct for exposition. The idea of a tonic is at variance with nature's teachings. Everything is *dominant*—the musical expression, as understood, is somewhat inept—and its direction and alignment is no matter of incident.

The inter-relations of all possible diatonic scales

have never been clearly shown. These provide the essentials, naturally, of all modulations, and modulation is the sum and substance of *movement*, the vital consideration in music.

Further, when the student has grasped and assimilated his material he should be shown the innumerable tricks of his trade, particularly in the treatment of the tattered *clichés* of his art. There are many ways, purely technical, that enable a new and happy light to be thrown on passages conceived possibly in a commonplace vein, conferring on them a surprising distinction and character. Everything should be done to assist the student's imagination. He should not be expected to work as others have worked, but to work as his will and his individuality direct him; and the method of helping him to attain this desideratum, by an exposition of the possibilities of the technical tools in his workshop, is anything but as elaborate and complex as the existent text-books insinuate. Not 'What has been or may be,' but 'What *can* be' should control its contents and revelations!

(Concluded.)

THE CHORALE MELODIES OF BACH'S 'ST. MATTHEW' PASSION.

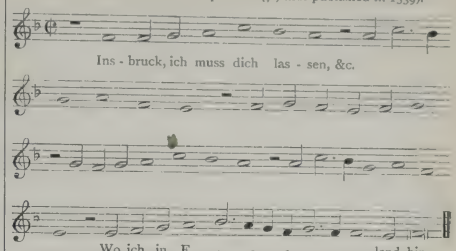
By ARCHIBALD W. WILSON.

(Continued from May number, p. 242.)

(3.) 'O Welt ich muss dich lassen' ('O world, I must leave thee,' Nos. 16 and 46). The earliest record of this melody dates from the last quarter of the 15th century, when it appeared as the soprano part of Heinrich Isaak's four-part setting of the Wanderlied, 'Insbruck ich muss dich lassen.' According to Böhme, it is probably an old folk-melody.* Otto Kade, on the other hand, has maintained that if Isaak had been making a contrapuntal setting of a melody he would have given it, according to the prevailing custom, to the tenor voice. In a paper published in 1873 he stated his opinion that the tenor part of Isaak's music is the old and principal melody, and that the melody in question is one of the added parts. Böhme, however, declared that this view could not be accepted until the tenor part could be traced and shown to have had an independent origin. The chorale melody is first found allied to a sacred text in 1505. In a Munich codex of that date mention is made of 'a little song to SS. Anna and Joachim in the tone, Inspruck ich muss dich lassen.' In 1555 Hesse wrote his funeral hymn 'O Welt ich muss dich lassen'—a 'sacred parody' of the original Wanderlied. Text and melody appeared together in a separate print on two leaves. In 1598 they were incorporated in the Eisleben Gesangbuch. About the year 1663 Gerhardt wrote in the same metre his evening hymn 'Nun ruhen alle Wälder' ('Now all the woods are resting'). The melody is still associated with both these hymns.†

The conclusion of Böhme's historical account may be thus summarised: 'So has the simple folk-tune lived its life; sung, first upon the high road by workmen sad to leave their native town, then in the church and in the home on occasions both of joy and sorrow; later, as a sacred Abendlied, played from the church-tower by cornet and tower-horn and still sung in every Lutheran church.'

SOPRANO PART OF ISAAK'S SETTING (from the 1549 edition of Forster's collection of Four-part Songs, first published in 1539).

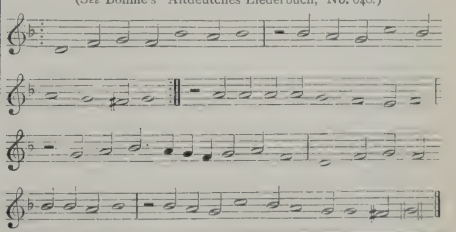


(4.) 'O Lamm Gottes unschuldig' ('O Lamb of God most stainless,' No. 1). There was in Bach's time in St. Thomas's Church, at Leipsic, a small gallery under the chancel arch. Here, it is thought,* were placed the boys to whom it was allotted to sing the chorale 'against the multitudinous polyphony' of the two full choirs, stationed in the great organ loft at the west end. The text of the chorale is a version of the Agnus Dei, written by Nicolaus Decius,† Evangelical Preacher at Stettin. It first appeared in Slüter's Gesangbuch of 1531. The melody was first printed in Spangenberg's Gesangbuch of 1545.‡ Its origin is doubtful. It may well be that Decius himself composed it, or, as was the case with the melody to his German Gloria, 'Allein Gott in der Höh' sei Ehr',' founded it upon phrases from plain-song.

(5.) 'Was mein Gott will das g'scheh' allzeit' ('May God's will always be done,' No. 31). The German Reformation brought folk-song into religion. Luther himself chose the melody of a popular riddle-song for his Christmas hymn, 'Vom Himmel hoch da komm' ich her.'§ These folk-tunes are not all indigenous. Among them are some from France and Italy. 'Any foreign melody' says Schweitzer, 'that had charm and beauty was stopped at the frontier and pressed into the service of the Evangelical Church.' In 1529 Pierre Attaignant, a celebrated music-engraver at Paris, published a collection of songs, 'Trente et quatre chansons musicales.' In it appeared the words and four-part music of the love-song, 'Il me souffit de tout mes maulx.'

A few years later the melody of this little French song was incorporated in a hymn-book of the Reformed Church of the Netherlands, entitled 'Souterliedekens' ('Psalm-songs'), in which it is set to the 128th Psalm. It is next found in Rhaw's Gesangbuch of 1544, set to the chorale, 'Was mein Gott will das g'scheh' allzeit.'

FRENCH FOLK-TUNE (1529), 'Il me souffit de tout mes maulx.' (*See* Böhme's 'Altdeutches Liederbuch,' No. 640.)



* See 'Das Altdeutches Liederbuch,' No. 254.

† Towards the end of the 17th century this melody, like most others, lost its original, varied rhythm and acquired the more equal motion that characterizes the modern hymn-tune. The question has lately arisen as to whether we should restore to the chorale melodies their old rhythmic variety or retain them, as we have received them from Bach, subject to the principle of uniformity of note-values.

* See Spitta's 'Life of Bach,' vol. ii., p. 564. The present organist of St. Thomas's Church is of the same opinion.

† His real name was Hovesch or Von Hofe.

‡ According to Zahn another form of the melody appeared in 1542.

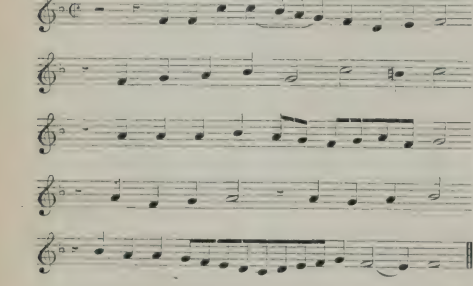
§ As, however, the melody still continued 'to haunt every tavern and dancing-booth' it had to be rejected, and was replaced by the fine one, probably Luther's own, which has ever since been associated with the hymn.

(6.) 'O Mensch bewein' dein' Sunde gross' ('O man, thy heavy sin lament,' No. 35). This movement, 'almost incredibly enriched by every known resource of art to intensify expression,'* is in the form of an organ chorale-fantasia, and stood originally at the beginning of the 'St. John' Passion. The chorale melody first appeared in the Strassburg 'Deutschen Kirchenamt' ('German church-office') of 1525. There it is set to a hymn on the 119th Psalm, written by Greiter, monk and choir-singer of Strassburg Cathedral. In the same year it was set to the Passion hymn from which it took its name. The melody soon won great popularity. In the 'Heidelberg Gesangbuch' of 1573 it is assigned to no less than thirty-two hymns.

(7.) 'In dich hab' ich gehoffet, Herr' ('In Thee, Lord, have I hoped,' No. 38). The text of the chorale is a version of the 31st Psalm, written about the year 1533 by Adam Reussner. Bach here has introduced the fifth verse, the first line of which is 'Mir hat die Welt oft zugericht.'† The melody was composed by Seth Calvisius.‡ It first appeared in Sunderreiter's 'Davids Himlische Harpffen' of 1581; then in Calvisius's 'Hymni sacri Latini et Germanici' of 1594. In Schein's 'Cantional' of 1627 it had assumed a form differing but little from that which Bach has used. Reussner's hymn is also associated with another melody, an organ arrangement of which occurs in Bach's 'Orgel-büchlein':

(See Zahn's 'Die Melodien, &c.,' No. 2461*a*.)

SETH CALVISIUS, 1581.



(8.) 'Werde munter, mein Gemüthe' ('Be joyful, my soul,' No. 49). Both words and melody of the chorale—the former written by Johann Rist, the latter composed by Johann Schop—appeared in 1642. Bach here has used the fourth verse, 'Bin ich gleich von dir gewichen' ('Although I have forsaken Thee').

In the preparation of the text of the 'St. Matthew' Passion Bach had the co-operation of a poet who, though he lacked deep feeling, was yet a skilled and sympathetic writer of sacred verse. How much of the text is due to Bach and how much to Picander cannot be exactly stated. The original verses are the work of Picander. The fact that he several times published these alone suggests that he had no particular interest in the rest of the text. Bach certainly chose the chorales. 'It is just in the insertion of these chorale strophes,' says Schweitzer, 'that the full depth of Bach's poetic nature is revealed. It would be impossible to find, in the whole of the hymns of the German Church, a verse better fitted to its particular purpose than the one Bach has selected.'

* See Parry's 'Life of Bach,' p. 270.

† The verse may be literally translated thus: 'The world has oft made havoc of me with wicked net of falsehood and deceit and with secret snare. Verily, Lord, take hold of me in danger and protect me against treacherous malice.'

‡ See Dr. C. Sanford Terry's 'Bach's Chorals,' p. 16.

THE MELODIC POVERTY OF MODERN MUSIC.

By HUGH ARTHUR SCOTT.

By melodic poverty I mean not only the lack of melody proper, but of thematic interest in general.

As regards the lack of actual melody the complaint is as old no doubt as music—or thereabouts. Probably if we knew the truth there were grumblings on this point even among the Cave-dwellers, and prehistoric progressives doubtless had to defend themselves, even as Schönberg and Stravinsky to-day, against the gibes of their less enlightened contemporaries. And from that time to this the charge, as we may well believe, has never been lacking. In recent times certainly it has been common enough. Nothing is more familiar than the cry of the uncultivated, or semi-cultivated, amateur that there is no melody in classical music, and in nine cases out of ten, it may be agreed, it means nothing more than inability on the part of the objector to appreciate the less obvious melody of the great masters and the primitive preference of the musical illiterate for square-cut tunes of the cheaper kind.

But as there are melodies and melodies, so also there are different kinds of tunelessness, and I am concerned just now, not with Bach's indifference to rag-time or the inferiority of Beethoven's tunes to those of, say, Mr. Nat D. Ayer or Mr. Leslie Stuart, but with the neglect of melody of the right sort and the really legitimate kind by modern composers of the more serious order. For no one will be disposed to deny that while serious music is often independent of melody in the more obvious sense, yet even in the most serious music there is—to put it moderately—a legitimate place for it, as countless examples from the great masters attest. From Bach onwards all the most eminent composers down to comparatively recent times have been great melodists in the popular as well as in what may be called the classical sense—that is to say, have been inventors of fine tunes of the square-cut, symmetrical kind, which even the least cultivated hearer can recognise and enjoy as such.

Bach did not put tunes of this kind into his fugues, certainly, or into other works in which they would have been out of place, but he could always provide them when he wished to—instance such things as the slow movement of the Violin Double Concerto, the great Air for the G string (so-called), the lovely song 'Mein gläubiges Herz,' and numerous other examples which could be quoted. What a melodist, in the more restricted as well as the wider sense, Handel was no one needs telling, while it is equally unnecessary to labour the point in the case of the creator of 'Le Nozze' and 'Don Giovanni.' Haydn again is full of tune of the most shameless kind, and Beethoven's powers under this head are known to all.

At the same time Beethoven demonstrated more powerfully perhaps than any other composer who has ever lived, putting aside Bach, how entirely independent of tune in the popular sense is the greatest music—how the very noblest music may be written from which tune or melody of this obvious, four-square kind may be absolutely lacking. Countless examples could be given—in fact the greater number of Beethoven's noblest inspirations fall within this category, beginning with the immortal opening subject of the C minor Symphony itself, which not only has no pretensions to be considered a tune, but could not even be reckoned a melodic fragment. Indeed the thematic resources of the classical composers as developed by Beethoven and exhibited in his works might be classified roughly under three heads.

In the first place you have themes which, without being melodies or possessing even any melodic charm, are yet so original and characteristic that they are just as distinctive and attractive to the hearer—and for the purposes of treatment and development even more useful to the composer. The best known example of this class is doubtless the famous C minor Symphony theme already referred to, though this is only one of scores and scores which could be quoted.

Secondly, there are themes composed of melodic fragments which without being complete and rounded tunes are yet full of charm and beauty in themselves in the purely melodic sense and apart altogether from the question of harmonization, treatment, or development. The opening subject of the Pastoral Symphony supplies a good example in this case. It is not a tune or even a melody (if one may draw a distinction between the two), but it is eminently tuneful and melodious, and as such is a theme quite different in character from the rugged, uncompromising, absolutely non-melodic fragment which does duty in the case of the C minor. In the same class might be included too the opening of the Eroica Symphony, though the melodic element is hardly so pronounced in this case as in that from the Pastoral.

Thirdly, there are full-blown tunes of the completely rounded and symmetrical order, of which the best-known example in the symphonies is of course the great tune which constitutes the crown and climax of the mighty Ninth.

For simplicity's sake, however, we may ignore the subdivisions and speak simply of two broadly distinctive classes of themes—(1) the non-melodic, and (2) the melodic; and I should be disposed to say at a rough computation that down to comparatively recent times the two different types were employed by the leading masters in the ratio of about six of one and half-a-dozen of the other—though investigation would go to show no doubt that most composers have their own preference and tendencies in the matter. What is certain, however, and what I am more particularly concerned to point out at present, is that all the great classical composers of the past have been able to produce themes of both kinds—the melodic as well as the non-melodic—as they have required the one sort or the other.

It would be tedious to multiply examples in illustration of such a familiar fact, for no one assuredly will be bold enough to deny that Schubert, Schumann, Chopin, Mendelssohn, and the rest were all plenteously endowed in this matter, while down to comparatively recent times at least no less could certainly be said of all their more famous successors. Take Wagner for instance. While his methods did not leave much room in the ordinary way for full-blown tunes, yet as we all know he could provide these without the smallest difficulty, and of the noblest quality, too, when he wanted—in proof whereof it is only necessary to recall such things as the Schusterlied and the Prize Song from 'Die Meistersinger,' while as to melodies of the fragmentary type, they are to be found in the richest profusion on almost any page of his scores.

Certainly Wagner was a greater melodist than Brahms, though the latter could also do good work in this way when he chose, which was, however, not very often, except in the case of his songs, and even in them not by any means always. Yet the author of such songs as 'Die Mainacht,' 'Meine Liebe ist grün,' and countless others which might be named, could certainly not be reckoned deficient in the melodic gift, even if he was less disposed to use it in the shape of definite organized tunes in his ordinary instrumental works than some at least of his predecessors. And in the case of the less important masters of the same period, such as Tchaikovsky, Grieg, Dvorák, Smetana, and the rest, the same no less emphatically implies.

Coming to composers of the present day, we are struck at once with an altogether different state of things. So far at least as most of the younger men are concerned, it might almost be said that actual rounded tune has ceased to exist altogether, while thematic interest of even the non-melodic kind is only a degree less hard to find. You get themes of a sort, no doubt, but how little they go for! How little importance the composer himself seems to attach to them as a rule! Rather they seem to be employed more often than not merely as a means to an end, almost as an unavoidable necessity, if not a necessary evil, and not, as in the case of the older masters, with any thought of their being in any way arresting or beautiful in themselves. Material seemingly goes for nothing, and treatment is absolutely everything. Nay, it might almost seem with some to be reckoned a point of honour to select deliberately the most forbidding material, as if with the misguided notion of bringing out all the more clearly in this way the skilfulness of the treatment. Music of this kind might be likened to exquisitely-wrought jewellery, the effect of which is almost entirely destroyed by the wretched quality and unattractive character of the stones and metals employed in its making. Or better, perhaps, one might liken it to poetry developing with the utmost elaboration and literary art the most insignificant ideas. The maximum of skill and labour is expended on the treatment of the least worthy themes.

Debussy and Ravel supply cases in point, though they are by no means the worst offenders. Their scores might be considered to be teeming with melody and thematic interest, indeed, compared with Schönberg's, while Scriabin in his later works seems to get sometimes almost as near to the irreducible minimum in this respect. And the leading of these bigger men is faithfully followed by the smaller fry. It seems in fact to be the exception rather than the rule to find anything approaching a really attractive theme in the older sense of the term in the music of any composer belonging to what may be called the ultra-modern school. The fact is so notorious, indeed, that I imagine few would be disposed to dispute it.

I do not say, of course, that examples to the contrary might not be found here and there; but speaking broadly, it can hardly be gainsaid, I fancy, that the themes favoured by the most 'advanced' composers of to-day are utterly different in this matter of character and charm from those of the great masters of the past. And by this I do not mean merely that the type of theme has altered, for there would be nothing surprising in that, but that thematic interest itself has practically ceased to exist or even to be striven for. The difference is one, not of degree or of character, but of kind. Whereas in the old days you had definite themes which if not necessarily melodious were at least always characteristic and arresting in some way or other, to-day you have as a rule not even an attempt at anything of the sort.

Such a state of things is very remarkable, and would indeed be almost incredible if the facts did not attest its existence. For by ignoring in this way the claims of melody and thematic interest the composers of to-day are deliberately relinquishing, without the slightest corresponding gain, what should be one of their most invaluable resources. To realise this it is needful only to recall how all-powerful is still the effect of definite melody even in the case of the most serious music and the most highly-cultivated hearers,

No experience is more familiar indeed than to observe how even the severest and, so to speak, most 'classical,' audience is stirred directly a bit of obvious tune makes its appearance. Is it Bach's double Concerto? It is the song-like slow movement which invariably produces the greatest impression on most. Is it a Beethoven Quartet—say the great posthumous example in B flat major? Once more it is the melodious Cavatina which will inevitably make the most powerful appeal to the majority. Is it 'Die Meistersinger'? Learned and unlearned alike are probably agreed that the most supremely beautiful page of the whole work is the Quintet, based directly on the Prize Song; no one, at all events, would deny that it is one of the most beautiful. And such instances could be multiplied indefinitely. Whenever the composer is most lyrical, the most definitely melodious, he will almost invariably produce the maximum effect. By general consent these are reckoned the choicest pages of all—the supremest inspirations. Nor is it necessary to consider at the moment whether the majority are right in holding this opinion or not. I am concerned just now merely to point out that this at any rate is the general view.

And taking composers instead of works you find the same standard of judgment adopted. The greatest praise which can be bestowed on Mozart by most is to say that he was a master of melody. Is Schubert in question? He is referred to at once as a supremely gifted melodist. Does Dvorák's name come up? His exceptional endowment in the same respect is inevitably cited as his chief claim to distinction. Is Brahms voted dull by many? The principal reason probably is because he was so much less gifted in this way. And no less applies to composers still living. What made the prodigious success of 'Hänsel und Gretel'? More than anything I suspect its stores of pretty tunes—for all the clever treatment of them would have gone for little if they themselves had lacked interest and charm. If Strauss does not deal very largely in definite melodies, very strong and characteristic themes are at any rate one of the leading features of his work. Elgar is distinguished in much the same way, and so far as the general public is concerned owes the unique popularity which he enjoys as a serious British composer almost entirely to his gifts as an inventor of good tunes which everyone can get hold of.

Then among the younger men it is not without significance that one of the most successful—practically the only one indeed who excites anything like genuine enthusiasm in the concert room—is Percy Grainger, whose music is strikingly, one might even say aggressively, tuney, and in virtue of this fact secures an amount of success as a rule which in the opinion of some is even in excess of its deserts. But this only serves to illustrate still further how great is the power of tune and melody and to make one wonder all the more why such a potent resource should suffer such amazing neglect at the hands of so many modern composers.

I am not suggesting that they should not write music of what may be called the non-thematic type when they are moved to do so. On the contrary music of this type has always existed, as I have pointed out already—even if in the past it was of a very different order from that which is being produced so copiously to-day. But in no previous age has it been favoured exclusively. Even granting that the current examples in this style are all that their warmest champions can say, why need such an overwhelming proportion of modern music be cast in this particular mould?

It is really a problem which should be seriously investigated in the interests of the musical community at large. I am not thinking now of the more wild experimentings of the Schönberg and Busoni schools, or the sheer anarchism of Ornstein and his fellow 'futurists,' but of what might be considered the ordinary everyday output of what passes as normal modern music by such men as Debussy, Ravel, Florent Schmitt, Delius, Cyril Scott, Frank Bridge, and scores of others who might be named. Much of it is beyond doubt exceedingly clever in the technical sense, and also it comprises of course music of the most widely different kinds, but it all seems to have one common characteristic in its studied disregard of the claims of definite melody and thematic interest; and it would be really interesting to know the cause.

Is it a case of deliberate abstention, lack of inspiration, or what? Some years ago a well-known musical comedy composer caused considerable stir by some remarks which he made on this subject of melodic inspiration in classical music. All the serious composers, he declared in effect, would give anything to be able to write one of the despised popular tunes of the day which take the town by storm, but they couldn't do it to save their lives. However that may be, it is certain that they could do a great deal better than they are doing at present in this matter of thematic invention if they tried; or, at all events, it is to be hoped so. It is indeed impossible to believe that some of the examples of the sort which I have referred to can represent the best that modern musicianship is capable of under this head. Yet if this assumption is correct, what is the explanation? Why do not the composers in question give us something better?

One possible explanation, I am disposed to think, is to be found in that misguided fear of being too readily understood which seems to obsess such a number of the composers of the present day, and in virtue of which many would, I verily believe, rather be obscure and unattractive than beautiful and obvious. For these vague, amorphous, characterless themes favoured at the present time undoubtedly lend themselves more readily to treatment of the cryptic and supersubtle order than those of a more straightforward and definite cast.

But whatever the cause, the fact itself is hardly to be gainsaid. And what is more, the composers themselves suffer hardly less on account of it than the public; for I think there can be little doubt that to this circumstance is largely due that lack of popularity and appreciation which so many have occasion to lament to-day. This is indeed one of the most striking and significant facts in connection with the musical world at the present time: the amazingly small number of the many serious composers before the public who can be said to enjoy any sort of real popularity. Many of them doubtless have acquired considerable reputations in virtue of the steady output of ambitious works possessed of more or less technical cleverness. But though these works may be listened to with respect at the time of their production, and spoken of in more or less flattering terms by the cognoscenti, few ever want to hear them again, and in nine cases out of ten they never are heard again.

The explanation, I am convinced, is largely to be found in their lack of melody and their general thematic poverty. They do not satisfy what is one of the fundamental requirements of the average hearer—to wit, if not actual melody and tune, at all events thematic interest of some sort or other; and in default of this they go for nothing. They may be as clever as you like in the technical sense, but they afford no genuine enjoyment to even the most cultivated and well-disposed hearer, because so hopelessly deficient is this all-essential requisite. They possess in many

cases every qualification for success except—the one thing needful, in the shape of thematic inspiration. The musical public at large is as fond of tune to-day as ever, but it no longer obtains it. It asks for bread and gets—a colourable imitation which bears about the same resemblance to the genuine article as the German war-bread. The hungry sheep look up and are not fed but, 'swollen with the rank mist,' are invited to accept this diet as satisfying and nutritious under the blessed name of—atmosphere!

Is it surprising in the circumstances that music of the type in question enjoys in general so little real favour? The point is that it is really in a sense a different kind of music altogether from anything that has been known before—different not merely in the sense that Beethoven is different from Bach, Brahms from Beethoven, and so on, but different in the sense that for the first time what has hitherto been regarded by composers of every school as one of the indispensable elements of the art, namely thematic interest, is deliberately ignored. For the first time in the history of modern music composers seem to have deliberately forsworn the creation of tune—to have confessed themselves either unable or unwilling to continue the production of what has always been recognised hitherto as constituting one of the supreme tests of musical creative power. Here is surely a very extraordinary state of affairs, and one which warrants more attention than it has hitherto received.

WHAT OF ENGLISH MUSIC?

By Charles Kennedy Scott.

'A committee has been formed, under the patronage of highly-placed personages, with a view to encouraging the introduction of Russian music into the United Kingdom.'

(From a memorandum issued by the newly-formed Russian Music Committee.)

'A few English musicians have been meeting recently to discuss the formation of an English Music Society, which should attempt the consolidation and furtherance of a national outlook on our own music. Such a Society would also act as a needful check to efforts like the above, from which we are in danger of substituting the yoke of a friendly for, at the moment, that of an unfriendly power.

'It is surely undesirable that German, Russian, or any other foreign music should exist with us as a settled and vested enterprise, though in its subordinate relation to our own national activities it is welcome. To show hospitality is praiseworthy; to let it operate against our rightful interests is reprehensible. Our first duty is to ourselves.'—C.K.S.

At a time when we are defending our political existence, it is opportune to consider whether we should not fight for other things also—things even more precious to us than material possessions. We are aware of foes without. Are we sufficiently alive to more insidious, disintegrating forces which lurk within?

We own an imperium over, I believe, a third of the globe. Where is the musical soul, proudly-poised, clear-eyed, alert, which should parallel such a gigantic phenomenon, or adequately reflect, even, the spirit of that more limited but not unimportant area which we call England? In truth it might have been said (it is fortunately less true now) that we had gained the world only to lose this soul.

Yet such a soul was apparent once; and it is imperative that we should redress the follies by which we lost it, if we would reassume, thoroughly, that healthy activity of body and soul which, as Aristotle said, is the true condition of happiness.

How did we lose so precious a possession? Briefly, by forgetting our own traditions and achievements; by forgetting that the musical impulse of a country must be rooted in the racial emotions of its folk; by forgetting that professionalism is no substitute for what should be a general love and interest; by forgetting that though the easy way is to live parasitically on the labours of foreign composers, its result is to atrophy native power, and, in the end, prevent even the discrimination of that which we thought so luxuriously to enjoy.

Are these assertions true? Assuredly. Till the end of the 16th century—it may be during the 17th—we had a glorious school of English music. In the main we produced what we consumed, and had enough and to spare even for others. Then with a fashion set for foreign music (which took shape so disastrously under Charles II.), we followed false gods, and gave them habitation here. We persuaded ourselves that the genius of France was our genius, that Handel was our Messiah, and Mendelssohn our true prophet; and finally lost reason to the extent that a composer such as Gounod could deal with us as he chose. Meanwhile a few individuals and societies, who in no way represented English taste, kept alive a well-intentioned but more or less innocuous enthusiasm for our old madrigals and the like; and, what was more important, our village life stored and treasured for us a wealth of native song, unsullied by foreign elements, the very spirit of England and of her folk (though we did not realise this till a decade or so ago, which may be taken as an eloquent commentary on the absolute divorce between English music, as practised by her musicians, and the English soul).

Fortunately we are moving towards happier conditions. It is our business to accelerate the movement. The time is propitious, and must be taken by the forelock.

It may be said at once that with the complex developments of modern life, the easy intercourse of one nation with another, and the almost overwhelming resources of present-day art (through which sincerity of utterance may well fail), it is difficult to arrive at a *rationale* of nationalism that will stand every test of criticism. A musician of undoubted excellence, like Delius, though born in England, may be hard to place in any national category; another, like Cyril Scott, may seem to have no predecessor among his own countrymen in the line of his special style. In short, individuality must be reckoned with as well as nationality; and much discussion will turn upon the relative claims of these two factors.

But this much is certain: Individuality, however great, cannot be independent of influence. The mightiest artist, as someone has said, has always a thousand others behind him—and this not only in the matter of artifice but of spirit; and the problem for us is so to organize our musical life that the right influences pour in upon us,—on composer, executant, and public alike.

What should those influences be? To answer this we may ask another question, What is art for? Different replies may be given. This is surely the most commendable: To interpret national life; to raise national feeling into a religion, so that *vox populi* becomes for us, in very truth, *vox Dei*.

The individual who has received influences from the world as a sort of huge no-man's land, may by the force of his genius (though it will seldom happen) transmute those influences into forms of beauty. But such forms will be of hybrid growth, indicative of nothing save themselves, and they will revert to type the moment *natural* conditions

play upon them; the moment they are, as it were, placed in the open, and have to submit to the fresh, clarifying breezes of a really representative culture. Such art is unstable. It has no roots; no hold in the past; no possibility in the future. It remains what it is, a thing of exquisite beauty perhaps; but of a beauty which cannot transmit its secrets, or develop its nature through a series of growths. It ends where it began.

How different it is with the firmly-rooted forms of national music; with that very music of the Russian school (the merits of which appear to be so evident to the English public, but its origins so unapprehended). Based upon the language of a people, upon its folk-song, it becomes a way of thinking characteristic of that people, and an influence moulding the character of each successive generation that arises to represent it, so that, although we may not know the artist, we know whence the art came.

In such a way does art go from strength to strength; and in reality it is from this strength, though we may not be aware of it, that the individualist profits, though by the nature of his profession he is prevented from contributing to the common stock.

Nevertheless it will always be true that, even in national art, beauty will be the only test. We certainly do not want a weakening of the critical faculty in the interest of a merely make-believe nationalism. As high æsthetic standards are required in English music as in any other; and if they fail, to that extent English music will fail too. But those standards will best be discovered by developing our own resources, rather than by adopting those of a foreign habit. Yet it were better for us even to say of our music, 'It is a poor thing, but mine own,' than 'It is a splendid thing, but, effectively, my neighbour's.' From which this policy emerges: Let our musical heritage be made clear to all; let the Church music of Tallis and Byrd sound in our ears; let our Elizabethan madrigals be witness to the fact that, in the words of Thomas Ravenscroft (of that time), we could 'surpass the tuning of any string' which the foreigner 'ensampled' to us; let us know of Purcell, and of any of our musicians who have produced beautiful work and reflected in any vital way an English spirit. And, throughout, let the fullest scope be given to an individual sense of value. But, above all, let us go to the source, and drink deep of the pure waters of our folk-song; let it be taken in by our children, almost with their mother's milk; let it be remembered as a sort of spiritual standard in our musical institutions and throughout the whole range of our musical activities.

What the result might be no man can foretell. But that it would yield finer fruits than we were able to gather during the centuries when we forgot such principles as these may safely be predicted.

THE GLASTONBURY FESTIVAL SCHOOL AND ITS WORK.

By RUTLAND BOUGHTON.

Starting, as we did, on the very day of the outbreak of war, and carrying on all the foundational work in the teeth of increasing dearth of men and constraint of money, it might seem as though the Glastonbury scheme for a National School of Music-Drama were doomed from the beginning. And yet to all who have been in the know as supporters or helpers, it has been evident that some of the very forces which threatened us with failure have turned out to be factors of success.

In the first place it was announced, with great flourishes of newspaper-trumpets, that the theatre was to be erected forthwith and inaugurated with performances of an Arthurian music-drama, the theatre being specially designed for a new treatment of the chorus on the lines of my experiment in 'dancing scenery' at Bournemouth in 1913. Lucky indeed for us was it that the theatre was not built at *that* period of the work. What stage-knowledge I then had was promiscuous or theoretical—gained by looking on at rehearsals during three years in the band of the Haymarket Theatre, or from the ordinary spectator's point of view at Covent Garden and Bayreuth. I had yet to learn the thousand and one details of a stage by actually producing operas. And as that happens theories are modified, new knowledge is acquired; and whereas before I had a fixed idea upon the use of the chorus, now all sorts of possibilities present themselves. Out of these it is possible that something will stand out more clearly and grow to a definite head; then it will be time enough to decide on the form the theatre shall take.

Another good thing the delay has done for us has been to enable us to develop along more individual lines. Had we opened with a full-blown cast of London singers, inured to the traditions of Covent Garden, I should certainly have known that they were not always doing what I wanted, but I should have been puzzled to tell them exactly what to do. As it is, we are developing a style suited to the kind of work we set out to perform, and have already produced in Irene Lemon, Gladys Fisher, and Arthur Jordan dramatic singers who are in *our* way nearly perfect, and (judging by Arthur Jordan's success in London the other day) not unfitted to take a considerable place in the greater musical world outside the work here. And now, when we secure the help of London singers (and we have been very lucky in that respect) we not only learn from them, but we are able to indicate to them the particular lines of greater reserve, intimacy, and the conception of form which we are trying to develop. That this should have been evident to an outside party was a source of much pleasure to us. The musical critic of *The Times*, in an article on the work last August, remarked:

> Obviously such singers as Mr. Frank Mullings and Madame Gleeson-White, who played Tristan and Isolda, can do much by sharing their experiences. Less obviously, but no less really, the new-comers who may never have been inside an opera-house, much less on its stage, may help the older hands by their very inexperience.

The chief thing that well-known singers come to realise in their work here is the greater beauty of subtlety and reserve. A course of playing in a large opera-house with a Wagnerian orchestra, but no Wagnerian covered orchestral pit, is enough to take the edge from the finest sensibility. So it happens there is a give and take in the relationship between our people and the well-known artists who come to help us; and a critic in *The Ladies' Field* said, apropos of the Christmas production, that 'one is not aware of any vital discrepancies between their work and that of a great artist like Mr. Frank Mullings.' And of course it must be remembered that the greater part of our members spend their days in work the reverse of musical. When Mr. Kennedy Scott was with us at Christmas he suggested that more individual tuition should be given. The committee has accordingly made plans for the foundation of a number of scholarships. These, the dancing lessons, and the weekly meetings for the practice of opera, should bring us another step or two nearer to our

goal. And, not actually allied, but inevitably working to the same end, we have Mr. David Scott's choral class, the Orchestral Society, and the weekly play-reading by members of the Literary and Dramatic Society.

Yet another advantage which this war has brought to us is to make us realise what we mean when we say we are out for a National School of Music-Drama. This is no mere Jingo cry to foist second-rate British music upon our audiences in their disinclination for any first-rate music which may happen to be German. That we have shown by the Gluck and Wagner music we have staged. It arises rather in a few of us who cannot help feeling that if we are to create and perform operas we shall be well advised to do so in a simple, natural, straightforward manner, expressing ourselves by means of those subjects and that musical idiom which lie nearest to us. So we shall be the more likely to appeal to those who are interested in such kinds of art. And if, as will probably happen for a time as a result of this war, British and American people have no great desire to visit Bayreuth, I hope that we may have something here to offer them in its place—something less pretentious, certainly. I am not very anxious to emulate the realism of the Wagnerian stage; but, then, our very poverty will prevent that. We lay out our performances to leave a good deal to the imagination, using screens, curtains, or decorative back-cloths instead of scenery, and making no attempt at historical or antiquarian exactitude. A hut scene is shown by curtains, a few sticks under a tripod with a cauldron and a couple of old boxes, a deep red spot of limelight on the sticks, and singers who seem to lose their identity in their part, having no fear of using a natural scale of gesture or of singing softly; and, as more than one musical critic has observed, 'right through the festival the words of the various works could be heard.' We issue no word-books.

The initial stage of this movement is over. We now enter upon the long period of steady attempt at improving our forces. To that end we need all the help we can get. We can succeed much more thoroughly if we can divest the scheme of its present tendency to become a one-man-show. That is no will of mine, though I am naturally glad to get my works produced. But other composers of operas are badly wanted by us. The chief thing is they must be prepared to come and help to stage their works for themselves. Last August we produced a beautiful one-act opera by Edgar Bainton, but the Germans would not allow him to be present, and in his absence we were placed in the quandary of a choice between the mutilation of some of the music and allowing it to remain as a hindrance to the dramatic success of the work. Only the composer can decide in a case of that kind, and after the war we shall look to Mr. Bainton for help; and any composers who are willing to join in the work here will, I feel sure, learn more about the making of operas during the preparation than in years of musical study without such stage experience.

[A short report of the Easter festival is given on p. 298.]

The South Place Ethical Society's Sunday Concerts continue to provide sumptuous feasts of the best music performed by artists of the front rank. Admission is free, but there is a 'silver collection,' the notice regarding which on one programme immediately preceded 'The Deluge' by Saint-Saëns. We hope the suggestion was adopted by the audience.

Occasional Notes.

MEMORIAL TO THE LATE SIR GEORGE MARTIN.

Friends of the late Sir George C. Martin (organist of St. Paul's Cathedral) have felt that a very wide circle would be glad of an opportunity of showing their appreciation of the great services rendered by him both to St. Paul's and to the Church at large. The Dean and Chapter have consented to a memorial tablet being placed in the Cathedral, and a committee—which includes the Archbishop of Canterbury, the Archbishop of York, the Bishop of London, the Dean of St. Paul's, the Lord Mayor, Mr. Balfour, and the heads of the profession—has been formed for the purpose of carrying out this object, and with the hope that there will be so generous a response to its appeal that a substantial presentation may also be made to Lady Martin. Donations should be sent to the Rev. W. P. Besley (hon. secretary), 9, Amen Court, St. Paul's, E.C.; or to Mr. E. W. Nicholls (hon. treasurer), 2s, Bickenhall Mansions, Gloucester Place, W.

ENGLISH LIBRETTOS FOR OPERAS.

The question of English librettos for operas is a live one just now, if only because of the highly-commendable enterprise of Sir Thomas Beecham. A letter on the subject from Mr. Frederick Corder appeared in the *Daily Telegraph* of April 28. He asks:

> Is it not time that the sneers at operatic librettos, and especially the English translations thereof, were given a rest? Every time an attempt is made to provide opera in English we have the same old discussion, which ends in the absurd statement that opera texts ought not to be translated, and cannot be translated. Why should England—the country with the most copious and beautiful language—be the only country in the world to take this view? And why are we content to have German, French, Italian, and Russian seasons of opera, in which the works are often presented in other languages than the original, yet find nothing wrong? The theory seems to be that an opera libretto is a beautiful thing, provided we don't understand it. When we do it becomes grotesque and ridiculous. The English opera-goer doesn't mind whether the tenor sings 'Je t'aime,' 'io t'adoro,' or 'Ich liebe dich,' though all three sound quite different; but if he hears 'My heart is thine'—which is much more mellifluous than either—he wants to laugh.

He points out that the curious prejudice against English opera is almost confined to London, where the metropolitan *dilettanti* have been so accustomed all their life to the easy task of listening to music without the trouble of words, that they hate to have them forced on their intelligence. Mr. Corder concludes by saying that

> Whether the opera be a native or a foreign one, I maintain that to sing it in a foreign language is to lose the better half of it. That there have been in the past only too many operas by eminent composers the original librettos of which are mere drivel cannot be denied; but skilful translation can go a long way to improve these, and in many cases has done so. That we have had some miserably inadequate librettos native and translated is also true, but this could easily have been obviated by paying a better price. The translations in Boosey's and Novello's collections of operas, done chiefly by John Oxenford and Lady Macfarren, were nearly all excellent, and if managers pass over these for commercial reasons that is no fault of the poor, sweated literary man. Among modern achievements the translation

of 'Hänsel and Gretel,' by Miss Constance Bache, is admirable, and never, surely, was a composer better served by his admirers than Wagner! Indeed, the recent version of 'The Ring,' by Miss Margaret Armour, is, I do not hesitate to say, of far higher literary quality than the original, and could easily be adapted to the music. The plain fact—and I ought to know—is that there are plenty of good librettists when they are wanted. I cannot resist the temptation of adding that I am—as chairman of the Society of British Composers—prepared to submit to anyone interested in the matter not less than four absolutely first-class English librettos of serious operas already set to music by four first-class English composers, none of which works, so far as I can see, have any immediate prospect of proving their worth.

The French papers have been speaking very sympathetically about the Band of the Coldstream Guards and its work under Captain Mackenzie Rogan. A writer in the *Figaro* adds an interesting appendix to his account. He says the only unhappy man in the audience was a French maker of military band instruments. 'Why so sad?' asked the writer: 'are they not your instruments they are playing on, and don't we all think they 're beautiful?' 'Perhaps,' he said; 'but . . .' 'But what?' 'I used to send a great many to England, and had a large stock ready when the War broke out, and now there is no call for them in England.' 'But does not the French Army want them?' 'No; they are high pitch.' This, as the French writer truly says, gives much food for reflection.

Church and Organ Music.

THE LATE MAX REGER AS ORGAN COMPOSER.*

By HARVEY GRACE.

Although Reger's music is but little known in our concert-rooms, he had a considerable number of admirers among English organists, having long since made good his position as one of the greatest of organ composers, in spite of the obvious inequalities of his work. For this reason, his untimely death calls for something more than mere announcement, even at such a time as the present.

If mere fecundity were the test of genius, there would be no questioning Reger's right to a position on the highest of fame's pinnacles. We have no record of his activities during the past two years, but at the age of forty his Opus number had reached 123, besides which he had to his credit a long list of works without Opus number, and many arrangements. Mere Opus numbers may flatter, of course, but in the case of Reger, their multitude understates the quantity of his work, since many numbers comprise bulky sets of pieces. Op. 38, for example, consists of two volumes of folk-songs for male chorus, two volumes for mixed chorus, a volume of sacred songs for seven to twelve voices, and seven male-voice choruses; Op. 42, four violin sonatas; Op. 49, four sonatas for violin alone and two for clarinet and pianoforte; Op. 54, three string quartets; and Op. 79, fourteen (!) volumes of pieces for pianoforte, organ, violin, voice, &c. Bearing in mind the complexity of almost all his work, this amazing output points not only to immense industry and facility, but to an intellect of uncommon power. Probably it will also prove the greatest bar to his popularity, since his fatal habit of composing long after his wings had failed him and he had come to earth, ended in his music being an extraordinary mixture of inspiration and drivel.

* An Obituary notice appears on p. 290.

There is nothing quite like the dryness of Reger at his worst. Generally dryness is a negative quality: one is merely bored. With Reger it is positive—devastating. It does not send you to sleep: he uses it as a club, and hits you over the head with it. A few pages later he is perhaps giving you some glorious music. If he had but written half the quantity, and been a keener critic——!

The composer of to-day so frequently rushes to the orchestra as a means of expression that Reger must be accounted somewhat of a freak in having resisted its blandishments until his ninetieth work. (For orchestra alone, that is; Opp. 21 and 71 are for chorus and full orchestra.) Since then he has written for it alone, and in conjunction with solo instruments; but his orchestral output in any case is so small as to be practically negligible. He has confined himself almost entirely to works for organ, voice, chorus, pianoforte, and strings. He is thus, perhaps, the only composer of our time who has built up a big reputation without the aid of orchestral or operatic works. Of his position in Germany it is only necessary to say that his works appear to have an enormous sale, that there is (or, at all events, was) a Reger Society, and that his fellow-countrymen have for a long time shown their appreciation of his music in the only way that matters,—by playing and listening to it.

In this country, as said above, there seems to be little interest taken in Reger outside the organ-loft. Some of his simpler organ works are by way of being well known here. His bigger works are hardly likely to make much headway among us yet awhile, partly because they are so aggressively German, and also because of their stupendous difficulty. A complete list of his organ music may be of use and interest. I hear of some new works produced during the war, but can get no particulars. The list is as complete as I can make it up to 1912:

Op. 7—Three Pieces.
Op. 16—Suite in E minor.
Op. 27—Fantasia on 'Ein Feste Burg.'
Op. 29—Fantasia and Fugue in C minor.
Op. 30—Fantasia on 'Freu' dich sehr.'
Op. 33—Sonata in F sharp minor.
Op. 40—Fantasias on 'Wie schon leucht't' and 'Straf mich nicht.'
Op. 46—Fantasia and Fugue on B-A-C-H.
Op. 47—Six Trios.
Op. 52—Fantasias on 'Alle Menschen müssen sterben' 'Wachet auf,' and 'Hallelujah, Gott zu loben.'
Op. 56—Five Easy Preludes and Fugues.
Op. 57—Variations on 'God save the King,' and Symphonic Fantasia and Fugue.
Op. 59—Twelve Pieces.
Op. 60—Sonata in D minor.
Op. 62—Twelve Monologues.
Op. 65—Twelve Pieces.
Op. 67—Fifty-three Easy Choral Preludes.
Op. 69—Ten Pieces.
Op. 73—Variations and Fugue on an Original Theme.
Op. 79B—Thirteen Short Choral Preludes.
Op. 80—Five Easy Preludes and Fugues, and Twelve Pieces.
Op. 85—Four Preludes.
Op. 92—Suite in G minor.

Without Opus number:

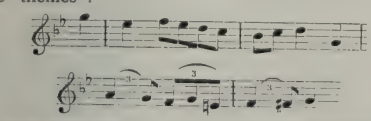
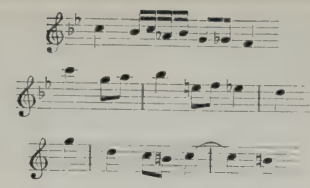
Introduction and Passacaglia in D minor.
Three Pieces.
Suite in E minor.
Arrangements of Bach's Two-part Inventions.
Arrangements of Fifteen of Bach's Clavier Works.

Reger is popularly regarded as an iconoclast; but I think this is a delusion, based on the fact of his being

so frequently noisy and discordant. So far as his organ music is concerned (and, as will be seen, it is a very important and characteristic section of his work), he broke very little new ground either in the matter of form or harmony. His use of unrelated chords is generally crude, and his modulatory methods are often awkward and sometimes even a little old-fashioned. His most chromatic passages often strike one as being thick and restless rather than rich and luscious. He has next to nothing of the elusiveness that is one of the chief charms in modern music. In his worst moments, when he seems bent on dragging in every possible accidental, the result is mere Spohrishness turned sour.

He is generally acclaimed as the successor of Bach—chiefly, I suppose, on the grounds that he wrote largely in the forms used by Bach, and that counterpoint seems to be his natural method of expression. But the resemblance to Bach is rarely more than one of idiom. Bach's music is so very much alive to-day because of the emotional impulse behind it. Other men before and since his day have written clever fugues and canons, but who wants to hear them? When we have played such organ masterpieces as the great B minor, D minor, E flat, or A minor Fugues, the impression left is not that of a composer showing his skill but that of a great mind expressing noble thoughts and choosing the fugue as a medium because it was the best available.* This emotional impulse was almost entirely lacking in Reger. He had the letter of Bach, with little of the spirit. If Karg-Elert fulfils his early promise, I think the real successor of Bach is to be found in him.

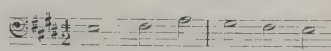
Reger's organ works fall roughly into two classes,—those in fugal and ground-bass form, or dealing with chorals, and the sets of pieces with suggestive titles. As the latter are, in my opinion, far inferior to the former, we will deal briefly with these first, in order that we may conclude with as laudatory a note as possible.

Reger failed mostly in the free pieces for several reasons. In the first place (it seems an amazing charge to make against such a man!) he shows little skill in development. Thus, after beginning an Intermezzo, or a Melody, or a Scherzo, with a promising theme, he will suddenly pull up, and announce a new figure. This he will toy with (heavily) for a dozen bars, and then start another thematic hare. In the course of a fairly long piece, we shall perhaps have dealt with a half-dozen such themes, none of which are developed, or used in conjunction with one another, or with the main subject on its resumption. Look, for a particularly striking example, at his Suite (Op. 92). The first movement (only 74 bars of $\frac{3}{4}$ time in length), contains no fewer than *ten* short subjects, some treated harmonically, some by means of fugal exposition. None have any connection with each other, or with the opening subject. This latter is the only one that is repeated (and that midway through, at which point it dies a premature death). Here are a few of the 'themes':



The others are no more interesting, and need not be quoted.

This is perhaps the worst case in all Reger, but a similar weakness may be found in all but a few of his non-fugal works. The examples quoted are also typical of his lack of inventive power: few of the subjects of his many fine fugues are of any interest in themselves. Also he is weak in characterisation. For example, there are two pieces called 'Ave Maria' which are full of tortuous harmony, and each of which contains a climax *ff*. Surely we might expect calm and simplicity in an Ave Maria! Indeed, it is not too much to say that he wrote Romances that are not romantic, Melodies that are not tuneful, Pastorales with the minimum of pastoral feeling, and Scherzos and Caprices that serve chiefly to show that, like the Scotchman, he 'joked wi' deeficulty.' These pieces, especially the Toccatas, suffer also from turgidity as well as lack of continuity. The composer is rarely able to resist the temptation to 'make the gruel thick and slab,' with the result that one cannot hear the music for the notes.

De mortuis, &c. We cannot entirely carry out the kindly old admonition, so it is pleasant to pass from a section of his work in which he often failed to that in which he is, at his best, a monumental success. When compelled to keep to the matter in hand by the exigencies of form, such as ground bass, fugue, or development of a choral, Reger produced a batch of works that give him a secure position among the greatest of his craft. His fugues are, in my opinion, worth all his other works put together, save the choral preludes. As marvellous examples of skill in spinning a complex web (often from an unpromising subject), and keeping the thing going at great length and with growing interest, the following fugues are worth careful study: the C major and E minor in Op. 63, the B♭ on B.A.C.H., and the A minor, D major, and E major in Op. 65. The last but one of these is an unexpectedly jolly affair, and the E major a work of Olympian calm recalling the 'Saints in Glory' fugue of Bach:



but about five times as long.

I believe that a good performance of any one of these fugues on a big organ would be a revelation to an English recital audience. I mention a big organ as a prime necessity, because Reger's almost invariable method is to begin his fugues *ppp* with a *very* gradual increase to full power at the end. In the case of works of such great length, only an organ of ample resources can realise the required effect. There is much to be said for this plan of making the structure grow simultaneously in power, pace, and complexity.

The driving force behind all this great music is almost entirely intellectual. Of passion there is rarely a spark; it is architectural, immense, cyclopean. With Bach at his greatest you feel you are communing with a man and a brother. You never get on such terms with Reger, any more than you feel like fondling a steam-hammer or giving Scafell a kindly pat on the head. But of the real greatness and rough-

* The fugue as a means of emotional expression still receives very much less appreciation than it deserves. The extraordinary work of Julius Reubke, that of Liszt on 'Ad nos,' a few of Rheinberger, notably one in E flat minor, are modern examples of fugal writing with passion and climax. When orchestral composers realise that in the fugue we have one of the freest and finest of all the larger variation forms, we shall perhaps hear such a work at Queen's Hall as will make the audience sit up and take notice.

hewn strength of the fugues I have mentioned, the tremendous Variations and Fugue on 'Hallelujah! Gott zu loben,' the Fantasia on 'Alle menschen müssen sterben,' and such Choral Preludes as those on 'Jauchz, Erd, und Himmel, jubile' and 'Ich will dich lieben,' there can be no question. In addition there are some shorter fugues of varying but on the whole excellent quality. The Sonatas, especially the first, contain some magnificent music, but suffer from an overdose of 'storm and stress.'

Thanks to the use of some of his works as test-pieces for the R.C.O. Examinations, a good many of our young English organists are familiar with some of Reger's music. Those who wish to increase their acquaintance may be advised to turn to the 'Fifty-six Choral Preludes' (many quite short and simple, and the collection, as a whole, showing him at his best), the 'Five short and easy Preludes and Fugues,' Op. 56 (easy only in comparison with his other fugues, and containing in the Prelude in E music of almost uncanny beauty), the 'Five Trios' (excellent for study, and mostly pleasing music—two of them, by the way, are in four-part harmony), the set of 'Thirteen Little Choral Preludes,' Op. 79*b* (perhaps his easiest works, and more worthy than anything else of his of being placed side by side with the 'Little Organ Book' of Bach), the splendid Variations and Fugue on 'God Save the King,' the 'Benedictus' from Op. 59 (a beautiful piece of music with unexpected warmth of feeling: had Wagner written an organ work it might have been this one), and the Introduction and Passacaglia in D minor. He will find, even in these smaller works, that Reger, who was so often a crabbed Teuton, could on occasion reveal himself a Titan.

Heaven forbid that any of us—even a modern German—should be judged by aught but our best efforts. When we have placed the dull part of Reger on that topmost shelf from which no composition returns, there still remains a goodly pile of short works full of vigour and admirably suited to the instrument, and a handful of big ones that in their stark elemental grandeur are unique.

EDINBURGH SOCIETY OF ORGANISTS.

On May 6, at St. Paul's Church, Dr. Lee Ashton gave a fine organ recital on the admirable and up-to-date organ at which he presides. He prefaced his recital with a short account of the instrument, which was recently rebuilt and modernised by Messrs. Harrison & Harrison, of Durham; also he gave an historical review of his predecessors, one of the most distinguished of whom was Dr. E. T. Chipp, the famous organist of Ely Cathedral. Dr. Ashton's playing was marked by fine registration, poetic feeling, and efficient execution. His programme, which was singularly well chosen and compiled (all 'organ music'), comprised: Sonata in E minor (Rheinberger); Allegretto scherzando (Wolstenholme); Choral Preludes, 'St. Mary's' (Charles Wood) and 'Eventide' (Parry); Prelude and Fugue in G minor (Bach); 'Wohin?' (Norman Hay); Lamentation (Guilmant); Finale (En forme d'ouverture) (Hollins); Élégie from First Suite (Borowski); Pastorale, &c., from second Symphony (Widor).

MUSIC IN YORK MINSTER.

From an article in the *Yorkshire Herald* it appears that excellent work is being done in regard to improving the choir repertory. The reform seems to have gone largely in the direction of increasing the use of English music, and especially that of the older polyphonic writers. Among recent notable additions are anthems by Batten, Byrd (three), Dowland, Ford, Gibbons (five), Morley, Shepparde, Tallis, Tye (two), Blow, Child, Croft, Goldwin, Greene (four), Purcell (seven), besides many excellent modern specimens. On the foreign side are works by Anerio, Palestrina (two), Vittoria (two), Bach (six), &c. We hope that Yorkshire folk appreciate in the most practical manner such fine work as this.

MEETING OF HAMPSHIRE ORGANISTS.

A well attended and highly successful meeting of the Hampshire Association of Organists was held on May 6 at All Saints' Institute, Southampton. After the routine business had been transacted, Dr. H. W. Richards gave a lecture on 'Ear-training,' Sir Ernest Cooper presiding. Dr. Richards was accorded a hearty vote of thanks on the motion of Mr. Loake, seconded by Mr. J. D. Chandler, after which members and friends—to the number of nearly 100—sat down to an excellent tea.

The eighth Annual Meeting and Public Conference of the Free Church Musicians' Union was held in the Free Church, Hampstead Garden Suburb, London, on May 4. The president, Dr. D. Vaughan Thomas, was in the chair. Sir Garrod Thomas, M.D. (Newport), and Principal Hadow, Mus.D. (Newcastle), were elected patrons of the Union; and Dr. Leonard Fowles, of London, was chosen president for 1917. Messrs. J. E. Leah (Guildford) and H. F. Nicholls (Newport) were re-elected treasurer and secretary respectively. At the evening meeting addresses were given by the president and the Rev. Wesley Woolmer, precentor of the Wesleyan Conference. The choir of the church sang Anthems by Gounod, Mendelssohn, and Handel, under the conductorship of Mr. W. C. Webb; and an organ recital was given by Mr. J. C. Parsons, of West Hampstead Congregational Church. The meetings next year will be held at Wellingborough.

Mr. Harold E. Darke has begun his work at St. Michael's, Cornhill, by a series of mid-day recitals (Mondays, at 1.0), which opened on May 8, and will close on July 24. The book of programmes shows a selection of music, old and new, original and transcribed, full of interest. Most of the recitals contain vocal items, and we are glad to see that these are well off the beaten track, including such works as Dvorák's 'Biblical Songs,' songs by Bach and Cornelius, and Parry's 'Vox Consolatoris' and Lamentation from 'Job.' Violin solos include works by Purcell, Bach, Beethoven, Bruch, and Lalo. Altogether, a notable scheme, which we hope will have the success it deserves.

Mr. Reginald Goss Custard has just returned from America after a very successful organ recital tour. He found that the organs, especially those built by the Ernest Skinner Co., were magnificent. He is warm in his praise of the instrument in St. Thomas's Church, New York (where Mr. Tertius Noble is organist), and he gave two recitals there. A dinner was given in his honour at the Playgoers' Club, New York. He noted that the organ is rapidly coming into favour in the States for use in private houses, hotels, also in cinemas, where it has replaced the small orchestras. At a small suburb of Boston, during the prevalence of a severe blizzard, over 2,000 people attended one of his recitals.

We have received and read with interest a pamphlet entitled 'An ideal in Church Music,' issued at Melbourne. The writer is Mr. Arthur E. H. Nickson, F.R.C.O. (St. Peter's, Melbourne), who, at the end of an earnest and thoughtful plea for the maintenance of a lofty standard in worship music, gives some practical suggestions in regard to congregational singing. The paper (which is announced as No. 1 of a series on the subject) makes it clear that in the Antipodes, as in the Old Country, many conventions are coming up for judgment.

Mr. George Tootell is giving a series of six recitals at St. Thomas's, St. Anne's-on-Sea, on alternate Tuesday evenings. At each recital there will be a collection in aid of a war charity of some kind. Mr. Tootell has drawn up and annotated some excellent programmes, which are published in book form at the *Express* Office, St. Anne's-on-Sea.

Mr. J. Victor Raffles has been appointed organist and choirmaster of Kilkenny Cathedral, in succession to the Rev. H. W. MacClelland, Mus.D., who has been made Bishop's Vicar in Clogher Cathedral.

Alderman Sir Edward Cooper, on May 10, presented to Mr. George F. Vincent, the retiring organist of St. Michael's, Cornhill, a roll-top desk and a fitted travelling case, with a piece of plate for Mrs. Vincent.

Maunder's 'Olivet to Calvary' was given at St. Mary's Church, Bangor (Wales), on Good Friday, under Mr. John Mountfort.

Dr. Alcock's recital on the York Cathedral organ is referred to on p. 302.

ORGAN RECITALS.

Mr. Arthur M. Flack, at Holy Innocents', Hornsey—Alla Marcia, *John Ireland.*

Mr. C. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Prelude and Fugue in C major, *Bach;* Minuet and Trio, *Wolstenholme;* Andante Grazioso, *Smart;* 'Finlandia,' *Sibelius.*

Dr. Orlando A. Mansfield, at Wilson College, Chambersville, Pa.—Barcarolle, *Sterndale Bennett;* Sonata No. 1, *Mendelssohn;* Fantasia and Fugue in G minor, *Bach;* Concert Toccata, *P. J. Mansfield.*

Mr. W. Cary Bliss, at Parish Church, Chertsey—Sonata Pascale, *Lemmens;* Festival Commemoration, *John E. West;* Præludium Pastorale, *Stainer.*

Pte. F. E. Wilson, at St. Anne's, Upperton, Eastbourne—Overture, 'Occasional Oratorio,' *Handel;* Gothic Suite, *Boellmann;* Scherzo from Sonata No. 5, *Guilmant.*

Mr. W. J. Cowley, at All Saints', Hertford—Prelude and Fugue in E minor, *Walmisley;* Sonata No. 1, *Harwood;* Fantasia in E, *Wolstenholme.*

Dr. A. W. Pollitt, at St. Martin's, Liverpool—Solemn Prelude, *Pollitt;* Sonata in E, *Merkel.*

Mr. C. J. King, at St. Matthew's, Northampton—Overture, 'Occasional Oratorio,' *Handel;* Overture in F, *Thorne;* Festal March, *Elvey.*

Mr. J. N. Hardy, at Sheffield Cathedral—Sonata No. 3, *Guilmant;* Second Arabesque, *Debussy;* Toccata and Berceuse, *Faulkes.*

Mr. W. Spencer Johnson, at the Cathedral, Quincy, Ill. (three recitals)—'Fiat Lux,' *Dubois;* Gothic Suite, *Boellmann;* Variations Poetiques, *Hull;* 'Finlandia,' *Sibelius.*

Mr. Henry Riding, at St. Andrew's, Leytonstone—Finale Jubilante, *John E. West.* At St. George's, Bloomsbury—Fantasia on two chant themes, *Pearce;* Romanza, *W. T. Best.*

Mr. Douglas G. Rogers, at St. John's, Widford—Prelude and Fugue in A minor, the 'Great,' *Bach;* Allegro Maestoso, *John E. West.*

Mr. T. W. Hanforth, at Sheffield Cathedral—Gothic Suite, *Boellmann;* Concerto in B flat, *Handel;* Musette, *Ravanello.* At St. George's, Sheffield—Sonata No. 1, *Mendelssohn;* Prelude, Variation and Fugue, *Franck;* Prelude to 'The Apostles,' *Elgar.*

Mr. Norman Collie, at St. Luke's, Tunbridge Wells (four recitals)—Sonata No. 2, *Mendelssohn;* Lamentation, *Guilmant;* Pièce Héroïque, *Franck;* Melody and Scherzo, *Wolstenholme;* Caprice Orientale, *Lemare.*

Mr. George Rathbone, at St. John's, Windermere—Sonata No. 1, *Harwood;* Fugue in E flat, *Bach;* Cortège, *Debussy;* Finale, *Rheinberger.*

Mr. J. R. Griffiths, at Cliff Town Congregational Church, Southend—Variations on 'O Filii et Filiæ,' *John E. West;* Fantasy on National Anthems of the Allies, *Pearce.*

Mr. Herbert Hodge, at St. Nicholas Cole Abbey (four recitals)—Sonata in G minor, *Finck;* Canzona and Choral Prelude, *Bach;* Sonata No. 4, *Mendelssohn;* Fantasia in F minor, *Mozart.*

Mr. Herbert F. Ellingford, at St. George's Hall, Liverpool—Sonata Pascale, *Lemmens;* Variations on 'O sons and daughters,' *John E. West.*

Mr. Herbert F. Pierce, at Union Chapel, Highbury (four recitals)—Prelude and Angel's Farewell ('Gerontius') and 'Carillon,' *Elgar;* 'Finlandia,' *Sibelius;* 'Laus Deo,' *Dubois.*

Mr. Harvey Grace, at St. Mary Magdalene, Munster Square—Variations on 'O sons and daughters,' *John E. West;* Andantino, *Franck;* Arabesque, *Debussy.*

Mr. F. A. Mouré, at Toronto University—Fantasy Overture, *Garrett;* Kieff Processional, *Moussorgsky;* Intermezzo in D flat, *Hollins;* Finale, Suite No. 2, *Boellmann.*

Mr. C. C. Sumsion, at Christ Church Cathedral, Oxford—Prelude on 'Eventide,' *Parry;* Partita (Nos. 1, 2, 4, 6, 7, 10, 11) on 'Hail, O Good Jesu,' *Bach;* Prelude, Fugue, and Variation, *Franck;* Evening Song, *Bairstow;* Overture, 'Otho,' *Handel.*

Mr. W. F. Grace, at Romsey Abbey—Prelude and Fugue in A, *Samuel Wesley;* Sketch in G, *Wolstenholme;* Finale from Suite 2, *Boellmann;* Prelude on 'Eventide,' *Parry.*

Mr. Allan H. Brown, at the City Temple (three recitals)—Finale from Sonata, *Reubke;* Symphony in E minor, *F. W. Holloway;* Grand Chœur in E flat, and March on a theme of Handel, *Guilmant;* Sonata No. 1, *Mendelssohn.*

Mr. Albert Orton, at Walton Parish Church (three recitals)—Voluntary in C minor, *Maurice Greene;* Overture, 'The Naiades,' *Sterndale Bennett;* Toccatina, *Alcock;* Theme and Variations in G, *Rheinberger;* Passacaglia in B minor, *Merkel;* 'Elfes,' *Bonnet;* Sonata in F, *Silas;* Cantabile, *Franck.*

APPOINTMENTS.

Mr. Harold E. Bennett, organist and choirmaster, St. Andrew's Cathedral, Aberdeen.

Mr. Thomas A. Berry, organist and choirmaster, St. Mary's, Kilburn.

Mr. Lawrence Blacknell, organist and choirmaster, Presbyterian Church, Collingwood, Ontario, Canada.

Mr. H. C. King, organist and choirmaster of St. Paul's, Portman Square, London, W.

Mr. David Mackenzie, organist and choirmaster, St. John's Parish Church, Dormansland, Surrey.

Mr. F. Oscar Pidduck, organist and choirmaster, All Saints', South Acton.

Mr. J. Victor Raffles, organist and choirmaster at St. Canice's Cathedral, Kilkenny.

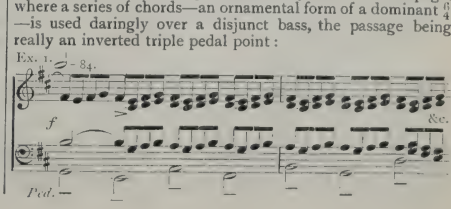
Reviews.

Seven Chorale Preludes. (Second Set.) By C. H. H. Parry. Original Compositions for the Organ (New Series), No. 45. [Novello & Co., Ltd.]

Sir Hubert Parry's previous essays in organ music based on English hymn-tunes proved so much to the taste of organists that further works from his pen were looked forward to. We believe that this second set will be found a worthy sequel to the first. As will be seen from the list of tunes treated, he has gone outside the field offered by our psalm-tunes, and has included a couple of melodies by Dykes and Monk respectively. A quotation from the text of the hymn serves as an indication of the poetic basis of each prelude;

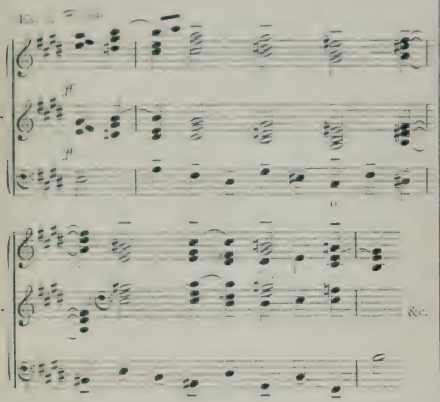
'Croft's 136th'	...	... 'Ye boundless realms of joy.'
'Martyrdom'	...	... 'As pants the hart.'
'St. Thomas'	...	... 'Lo, He comes with clouds descending.'
'St. Mary'	...	... 'O Lord, turn not Thy Face from me, who lie in woeful state.'
'Eventide'	...	... 'Abide with me.'
'St. Cross'	...	... 'O come and mourn with me awhile.'
'Hanover'	...	... 'Our Shield and Defender.'

The treatment of Croft's '136th' gives us six pages of vigorous music, the tune being delivered in massive chords, with interludes of free and animated character. There are some interesting pedal points, notably on the last page, where a series of chords—an ornamental form of a dominant $\frac{6}{4}$—is used daringly over a disjunct bass, the passage being really an inverted triple pedal point:



The completest of contrasts is provided by the prelude on 'Martyrdom.' The tune is played on a Great solo stop, the lines being separated by *ff* passages on the Swell. A beautifully expressive point is the echoing of the end of each line. This little prelude should be as popular as the composer's earlier treatment of 'Melcombe.'

In No. 3 we have a big work of considerable difficulty. The tune is delivered by the pedals, the manuals following with each line at a few bars' interval. The writing is very free, even rhapsodical, and has much of the effect of a fine improvisation. There is a good deal of rhythmical interest, and some bold, rugged writing, of which the following is a good sample :



'St. Mary' is one of our most beautiful tunes, and it is not surprising that with such a good theme the composer gives us of his best. Each phrase is twice delivered, first in an ornamental form on the manuals, and then by the pedal. The sudden change to the major on the last page is a beautiful touch, and fitly ends a devotional piece of work.

Of the Preludes on 'Eventide' and 'St. Cross' it may be said that the discourse is very much better than the text, since neither tune can claim to be a particularly good specimen of its class. Both however are general favourites, and as Sir Hubert treats them in such a way that the theme is easily apparent, the music is likely to please a larger circle than any of the set. Particularly attractive is the little syncopated figure that plays a prominent part in the Prelude on 'Eventide.'

'St. Cross' is made the basis of music unaffected, but full of feeling, the recitative-like introduction being especially eloquent.

The 'Hanover' piece opens with an arpeggio introduction recalling somewhat Mendelssohn's sixth Sonata. The tune is then given out in minims, accompanied by a counterpoint in semiquavers. A second pronouncement follows, this time in big chords, with quaver accompaniment and animated interludes, a brilliant Coda being rounded off by an emphatic statement of the final phrase of the hymn. It may be useful to point out that No. 6 is easy, Nos. 2, 4, and 5 only moderately difficult, and Nos. 1, 3, and 7 of about the same degree of difficulty as the Prelude on 'St. Ann' in the composer's first set.

The Choirmaster and Organist's Ready Reference Register and Kalendar, 1916-17. Compiled upon an original and time-saving plan by the Rev. Theodore Johnson, Rector of Bodiam, Sussex.

[The Year-Book Press.]

We are sorry that we have not before drawn attention to this admirably-thought-out Kalendar. But as it is arranged to cover two years, there is still time for those concerned to avail themselves of its usefulness. Such a reference book, properly filled up, is not only a constant convenience, but as well a permanent history of Church musical activities.

BOOKS RECEIVED.

Library of Congress (U.S.A.) : Catalogue of first Editions of Stephen C. Foster (1826-64). By Walter R. Whittlesey, assistant in the Music Division, and O. G. Sonneck, Chief of the Division. (Washington Government Printing Office, 1915.) Pp. 79. An almost exhaustive account of the first editions of the songs of this popular American composer. It is to be regretted that Mrs. Welsh, the composer's daughter, has not allowed the compilers access to her collection.

Le Tombeau de Jules Ecorcheville suivi de Lettres inédites. (Dorben-Ainé, Paris.) This pamphlet of forty-four pages gives a brief account of the life of Jules Ecorcheville, a portrait, some letters, and a list of his writings. He was an accomplished musical *littérateur*. On the outbreak of the War he became an officer of the French Army. He was killed in action on February 19, 1915. We gave a full memoir of the deceased in our May, 1915, issue.

Annual Report of the Board of Regents of the Smithsonian Institution for the year ending June 30, 1914. (Washington Government Printing Office, 1915.) Pp. 729. This report contains highly-interesting papers on numerous scientific subjects, but on this occasion music is not touched upon.

Proceedings of the Musical Association. Forty-first session, 1914-15. (Novello & Co., Ltd.) Pp. 176. Price £1 1*s*. Contains the eight papers read during the session and the reports of the Discussions.

The English Hymnal (Hymns only). New size. Minion, 48mo. Pp. 683. Cloth, 9*d*. net. Oxford University Press.)

Handel. By Romain Rolland, translated from the French by A. Eaglefield Hull. (Kegan Paul, Trench, Trübner, & Co., Ltd.) Pp. 210. Price 2*s*. 6*d*.

Brahms: The Man and his Music (Illustrated). By E. Markham Lee. Pp. 185. Price 3*s*. 6*d*. net. (London : Sampson Low, Marston, & Co., Ltd.)

How to compose a song. By Ernest Newton, M.A. Pp. 126. Price 2*s*. 6*d*. net. (George Newnes, Ltd.)

Correspondence.

HANDEL AT CANONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Lovers of Handel will be much interested by the announcement made by Dr. Churchill Sibley in the March number of the *Musical Times*, relating to a contemplated Festival of Handel's music which is shortly to be held at Whitchurch in order to celebrate the two-hundredth anniversary of the rebuilding and re-opening of the Parish Church. It is eminently suitable that an edifice so intimately associated with the great composer should be the scene of a celebration designed to do him honour. It is well, however, before getting to business, to ascertain precisely what Handel's connection with Whitchurch was, and on this point I think I can show that Dr. Sibley allowed certain small errors to creep into his article which give a wrong impression of the actual facts of the case.

He speaks, in the first place, with far too much confidence of Handel's residence at Canons, adducing as testimony an extract from a biographical sketch of Handel which appeared in the *Musical Magazine* in 1774. I need scarcely point out that a statement made by an anonymous journalist and published more than fifty years after the events to which it refers is absolutely valueless as evidence. As a matter of fact it is impossible that Handel can have resided at Canons continuously for any lengthened period, and consequently he cannot have held the permanent post of organist to the Parish Church.

We are tolerably well informed as to his movements during the years 1718-20, which is the period usually specified as that of his engagement with the Duke of Chandos, and we know that he was occupied with duties which necessitated his presence in London for the greater

part of that time. First of all it must be pointed out that the appointment which Handel received from the Duke of Chandos was not that of organist but of *Kapellmeister*, or director of the Duke's private band, which involved constant attendance upon his patron's person. When Handel took over the appointment in 1718 the Duke had a town house in Albemarle Street, where he resided during the greater part of the year, in order to fulfil his duties as the King's Master of the Horse and as Governor of the Turkey Company. We know that he often paid visits to Canons, riding or driving along the Edgware Road, for the newspapers of the time make frequent references to his brushes with highwaymen. While the Duke was in London, Handel was undoubtedly in attendance upon him, presiding over the orchestra which solaced the great man with music while he ate his dinner. Doubtless, too, he accompanied the Duke to Canons, and while staying there directed the services in the church and produced his famous series of 'Chandos Anthems.' But all the evidence is against a prolonged sojourn at Canons. Handel, in fact, had other duties to occupy him in London. In 1718 he was teacher of music to the youthful daughters of the Princess of Wales, to say nothing of juvenile scions of the English aristocracy. In 1719 he was busier still. From February to November he was absent from England altogether, collecting singers for the opera season which was to open in the following year. This journey, by the way, Dr. Sibley in his article places incorrectly in 1720. In 1720 Handel was engaged in London with operatic duties from April (or rather from March, if the necessity for rehearsals be considered) to June, and again in November and December. It is significant also that the only two extant letters of his which were written in 1719 are dated not from Canons but from London. Plainly, therefore, the legend of a prolonged residence at Canons must be finally dismissed.

With regard to 'Esther,' Dr. Sibley is also at fault. 'An event of very great importance,' he says, 'was the performance in the church of the oratorio 'Esther,' on August 20, 1720.' He produces no evidence in support of this statement, and gives no authority for it, not even that of his anonymous writer in the *Musical Magazine* of 1774. I imagine that he has confused this supposed production of 'Esther' at the Parish Church with the dedicatory service of the Duke's private chapel on August 29, 1720, which, as we are told in the *Weekly Journal* of September 3, 'had Divine Worship performed in it with an Anthem, it being the first time of its being opened.'

'Esther,' it may be pointed out, was not in its original form an oratorio at all, but a masque—that is to say, a work designed for stage performance with acting, scenery, and dresses. The autograph score, now in the possession of the King, is mutilated, and possesses neither title, signature, nor date; but a contemporary manuscript copy, now at Hamburg, is described as 'Haman and Mordecai: A Masque.' As a masque, not as an oratorio, it was performed when revived by the Children of the Chapel Royal in 1732, and it would have been so performed in the same year at the King's Theatre in the Haymarket, under the composer's direction, had not Dr. Gibson, the Bishop of London, stepped in and forbidden a theatrical performance of a work founded upon a Biblical story. The Bishop's scruples obliged Handel to give 'Esther' as an oratorio, and this incident has often been referred to as the turning-point in his career, since in this new art-form thus forced upon him he found the path that led him ultimately to fame and fortune. I am surprised, therefore, that the tradition of 'Esther' having been produced as an oratorio at Whitchurch should still survive, despite the overwhelming evidence to the contrary that exists. Possibly the ridiculous inscription on the Whitchurch organ about Handel having composed the oratorio 'on this organ' has a good deal to do with it.

I rejoice to see that Dr. Sibley makes no reference in his article to the too-famous Harmonious Blacksmith of Edgware, and I trust that this may be taken as a sign that that mythical personage has finally been consigned to oblivion. Whitchurch has done well to turn its back on this foolish legend, and it will be well advised to celebrate its bicentenary by doing the same to the other myths that have clustered round the name of Handel. For when all that is baseless has been rejected, how much that is valuable remains! The undoubted connection of Handel with Whitchurch must ever endear the beautiful church to musicians. That he often played upon its organ may I think be claimed with absolute certainty, and that the famous 'Chandos Anthems' were first heard within its walls cannot reasonably be contested. Until the Duke's chapel was opened in August, 1720, the Whitchurch organ was the only instrument within easy reach of Canons, and the Duke must have attended divine service in the Parish Church with the princely state that has often been recorded. The memories that throng around the sacred spot are in themselves beyond price, and nothing is gained and much is lost by the attempt to grace them still further with baseless and untenable legends.—Yours faithfully,

R. A. STREATFEILD.

[I welcome Mr. Streatfeild's comments on my article, with which in the main he appears to agree. But his strictures on my 'small errors' are by no means convincing. Surely, the author of the 1774 biography deserves less summary treatment at the hands of a critic in the year of grace 1916! If, as is generally agreed, Handel was the Duke's musical chief during 1718-20, when that nobleman had practically annexed the church as his private chapel, why all this quibbling about the great composer's position there? It seems absurd to believe that the Duke of Chandos, having at his disposal a magnificent palace which cost him over £200,000 to build, should elect to hold his brilliant social functions at the little building in Albemarle Street; or that Handel, who, as Mr. Streatfeild says, 'was in constant attendance on his patron's person,' should, any more than the Duke, find it difficult to journey periodically from Canons to London on business. As to the 'Esther' performance, a further reference to my article will show that I do not in any way confuse it with the opening ceremony at the house chapel on August 29, 1720.—C. S.]

INSTRUMENTS WITH SYMPATHETIC STRINGS.

(*See March number, p. 152.*)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I do not know whether your correspondent Mr. Lewis L. Kropf was present when my Paper on 'The Instruments with Sympathetic Strings' was read at the February meeting of the Musical Association. I venture this observation because in his letter he goes over some of the ground I traversed, mentioning Playford's statement as to Daniel Farrant's invention of the Viol d'Amore, and also quotes the remarks made on the new instrument by the diarist John Evelyn. The report in the *Musical Times* was of course compressed, but the full text of the Paper will appear in the annual volume of the 'Proceedings.'

I have turned to my copy of Prætorius's 'Syntagma musicum,' and find in chap. xxi., p. 56, his description of the Viola de Bastarda, with the statement that lately in England steel- and brass-covered strings have been placed under the ordinary six proper strings to obtain by their sympathetic vibration simultaneous effects.

True, the Violin Bastarda was not the Viol d'Amore; plate 20 in his 'Theatrum Instrumentorum' shows that it closely approximates in form and dimensions to the Viol da Gamba. Indeed it is more like the specimens of Gamba preserved and now used than Nos. 3 and 4 on the same plate. Its size is that of the baryton, also an English invention, but no sympathetic strings are shown.

Although the Viol d'Amore is not distinctly named by this old author, as your correspondent points out, I am inclined to agree with the writer in 'Grove,' E. Heron Allen, in his remarks on the text of Prætorius: 'As he describes several sizes of the Viola Bastarda (and figures them), one of the smaller members of the family may, no doubt, be claimed as the true ancestor of the Viola d'Amore.'

I would observe that in his next plate (21) Prætorius gives (No. 5) a picture of the Tenor-Geig. So far as dimensions and contour go, this might well pass for a Viol d'Amore, less the lengthened neck with its peg-box for the sympathetic strings.

I consider that a 'A Tenor Viol with sympathetic strings' is quite a good description of the Viol d'Amore, despite the difference in the number of its bowed strings and the intervals

of tuning. Its size is similar, and its compass much the same. All Viol d'Amore music can be played on the viola, less its characteristic sweeping chords and certain double stops.

Father M. Mersennus, in his exhaustive 'De Instrumentis Harmonicis,' 1636, in Propositio XXV. to XXIX., deals with the bowed-string family. It is characteristic of the then position that he writes: 'destinatis omne lautilenarum, atque saltationum genus referentes audierit.' There was very little original music for the instruments in those days, though in England we had the In Nomines and Fancies. However, Prætorius says nothing about sympathetic strings, though these were certainly in use when he wrote.

Lichtenthal, in his 'Dizionario e Bibliografia della Musica,' 1826, p. 282, says: 'The Viol d'Amore was distinguished from the Viola by the greater length of its neck and number of strings.'

Inasmuch as we have in England specimens of the Tromba Marina possessing sympathetic strings, I felt justified in mentioning these once popular instruments. A fine example with a large number of concealed sympathetic strings is in the Victoria and Albert Museum, and the Rev. F. W. Galpin owns another. The passage I quoted from the Diary of the observant and critical Pepys as to the enhancement produced by the sympathetic strings of the Tromba Marina is a striking early testimony to the harmonic value of these sympathetic adjuncts to this family of instruments.—Yours faithfully,

T. LEA SOUTHGATE.

'NEW LIGHT ON BACH."

TO THE EDITOR OF 'THE MUSICAL TIMES.'

W. W. S. writes:—Apropos your 'Occasional Note' in the *Musical Times* of April—*re* 'New Light on Bach'—the Choral Prelude on 'We all believe in God,' the fugue of Bach known in England as 'The Giant Fugue,' received its name from the celebrated George Cooper, who is so well known as a pioneer in making Bach's organ works known in this country. The independent pedal motive, 'the constantly recurring figure' which is an obbligato part to the fugue proper, suggested to him the song of the Giant Polyphemus, 'O ruddier than the cherry,' in Handel's 'Acis and Galatea.' The authority for this is the late Dr. Charles Steggall, my respected master when a student at the R.A.M., who was closely associated with Sterndale Bennett in the formation of the Bach Society in 1849, and who did a very great deal in promoting the study and knowledge of Bach, not only by his love for this composer's works, but by his position as principal organ professor at the R.A.M. for so many years. This is the only explanation I know of *re* the English title 'Giant Fugue.'

SIR GEORGE MARTIN.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the memoir of our late organist it is said that he received a telegram in 1873 telling him of the appointment of Dr. Stainer to St. Paul's. This date, however, cannot be correct. It was in December, 1871, that I myself heard of the appointment of Dr. Stainer, and that he would commence duty at the following Lady Day, as in fact he did. Meanwhile, at the Queen's Thanksgiving Service, on February 27, 1872, he sang tenor in the choir, sitting opposite to me and very near Charles Lockey, who had retired about eleven years before and re-appeared in the choir for this time only. It was at Christmas, 1874, when Stainer had been organist for nearly three years, that Mr. Martin became trainer of the choristers in succession to Fred Walker, who was made a Vicar-Choral in succession to Fielding. Afterwards, in 1876, Martin became sub-organist in succession to George Cooper.—Yours faithfully,

W. A. FROST.

St. Paul's Cathedral.

[The date 1873 is certainly wrong in the biographical account printed in our July, 1907, issue, from which our memoir in April was reprinted. We thank Mr. Frost for pointing this out.—ED., *M.T.*]

DR. TERRY AND DR. HABERL.

(*See May number, p.* 249.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—(1.) Dr. Haberl's scholarship was at least sufficient to explode various legends about Palestrina's life and works which, but for him, Dr. Terry, with others, would have continued to repeat as undoubted facts of musical history. It also enabled him to bring light into previously obscure corners of the musical history of the 15th and 16th centuries, for which he deserves the respect and gratitude of all serious students, and of his practical efforts in the cause of good church music Dr. Terry himself reaps some of the fruits. For the definite choice of the 'Medicæa,' or for its alleged 'faulty scholarship,' Dr. Haberl cannot rightly be held responsible, and his co-religionists, at least, should not reproach him for his extreme submissiveness to what he had every reason for believing to be Roman authority. Let Solesmes be content with its successful conversion of authority to its point of view, without accusing others of having nothing but 'a commercial axe to grind.'

(2.) As I do not see the *Tablet* from one year's end to another, my letter was not a mere '*réchauffé* of its correspondence,' but was based upon an independent study of some documents in the case.

(3.) Dr. Terry can hardly expect one to accept only his assurances about facts which he does not openly produce, but keeps more or less hidden up his sleeve; and if Alfieri 'failed to inspire Romans with any zeal for plainsong,' that is surely a strong admission against the side which Dr. Terry champions.

J. R. MILNE.

We have received several letters regarding Mr. Harvey Grace's article in our May issue on 'Why not Plain English?' We regret we cannot publish them in full. Mr. Wilfrid Martin notes the difficulty of using translations of foreign titles, and quotes from a programme which announces Raff's 'Jig with variations' ('Giga con Variazoni'), and Liszt's 'A Dream of Love' (Liebestraum). He says Moszkowsky's 'Liebeswalzer' bears translating into French as 'Valse d'Amour,' but not into English as 'Love Waltz.' He contends that it is an advantage to recognise Italian as a universal language of music. Mr. George Sutherland advocates a general grounding in Latin and the use of Italian terms. He says it has proved to be his embarrassing discomfort to come across scores with elaborate indications in German, Russian, and Spanish. If our native music were sent abroad with only English expression, &c., indications it would lead to confusion.

Mr. Andrew de Tennant asks us to state that the publication of his 'Dictionary of Writers on Music' is postponed owing to the War.

'A LITTLE BACH PROBLEM.'

(*See April number, p.* 193.)

Mr. Ivor Atkins writes as follows:

Mr. Ernest Newman's statement of my argument is so clear that very little remains to be discussed. One or two points however, are important.

Amongst other reasons which I gave for regarding 'Heut triumphiret Gottes Sohn' as an Ascension prelude, I drew attention to the fact that Bach had altered its position in the Cöthen autograph from that which it occupied in the earlier Weimar MS., and drew from the changed order the inference that he meant to remove it from the Easter category to the Ascension. Mr. Newman says 'this assumption is weakened if not invalidated, by the fact that at the same time *Bach made other transpositions that cannot have the slightest ecclesiastical significance.*' The italics are Mr. Newman's, and it is evident that he attaches great importance to the statement.

I think it can be shown that in all the changes there is clear evidence of design. To examine the question we must

see what the order of the preludes in the Weimar autograph was. Spitta (Life of Bach, Eng. trans., vol. i., pp. 648, 649) gives it as follows:

'Das alte Jahr vergangen ist.'
'In dir ist Freude.'
'Mit Fried und Freud ich fahr dahin.'
'Christe, du Lamm Gottes.'
'O Lamm Gottes unschuldig.'
'Da Jesus an dem Kreuze stund.'
'O Mensch, bewein' dein' Sünde gross.'
'Christus, der uns selig macht.'
'Wir danken dir, Herr Jesu Christ.'
'Hilf, Gott, dass mir's gelinge.'
'Herr Gott, nun schleuss den Himmel auf.'
'Christ lag in Todesbanden.'
'Jesus Christus, unser Heiland.'
'Christ ist erstanden.'
'Erstanden ist der heilge Christ.'
'Heut triumphiret Gottes Sohn.'
'Erschienen ist der herrliche Tag.'
'Es ist das Heil uns kommen her.'
'Ich ruf zu dir, Herr Jesu Christ.'
'In dich hab ich gehoffet Herr' (*alio modo*).

The two unnumbered leaves in Frau Wach's possession contain:

'Liebster Jesu wir sind hier.'
'Dies sind die heilgen zehn Gebot.'
'Vater unser im Himmelreich.'
'Durch Adams Fall ist ganz verderbt.'

The leaf in Madame Schumann's possession has:

'Komm, Gott Schöpfer heiliger Geist.'
'Herr Jesu Christ dich zu uns wend.'

It is clear that the leaves which had been detached by Mendelssohn for Frau Wach and Madame Schumann should be replaced between 'Erschienen ist der herrliche Tag' and 'Es ist das Heil uns kommen her'—inserting Madame Schumann's first. This being so, we need not then concern ourselves with the order of the preludes after 'Erschienen ist der herrliche Tag,' the order being the same in both MSS.

Now let us see what was the revised order of the Cöthen autograph. I reproduce so much of it as shows any change:

'Mit Fried und Freud.'
'Herr Gott, nun schleuss den Himmel auf.'
'O Lamm Gottes, unschuldig.'
'Christe, du Lamm Gottes.'
'Christus, der uns selig macht.'
'Da Jesus an dem Kreuze stund.'
'O Mensch, bewein' dein' Sünde gross.'
'Wir danken dir, Herr Jesu Christ.'
'Hilf, Gott, dass mir's gelinge.'
'Christ lag in Todesbanden.'
'Jesus Christus, unser Heiland.'
'Christ ist erstanden.'
'Erstanden ist der heilge Christ.'
'Erschienen ist der herrliche Tag.'
'Heut triumphiret Gottes Sohn.'

It remains to examine what were the changes which Bach made.

In the first place, 'Herr Gott, nun schleuss den Himmel auf,' a prelude upon a Purification hymn, which somehow had strayed into a position between a Passion and an Easter prelude, is now placed in its proper position in the scheme of the ecclesiastical year. The remaining changes are to be found in the Passiontide preludes and in the position of 'Heut triumphiret.' The Passiontide preludes show a good deal of re-arrangement.

The order of the first two is transposed. Both are translations of the 'Agnus Dei,' but 'O Lamm Gottes' was certainly much better known and in wider use as a hymn. Bach may have had this fact in mind, but in any case the prelude upon this chorale is more fit, in point of dimension, to usher in the Passion section of the work. It is greater and much more characteristic than the slender 'Christe, du Lamm Gottes,' which indeed consists of but sixteen bars. One cannot help remembering, too, that Bach used the chorale 'O Lamm Gottes' in the introductory chorus of the 'St. Matthew' Passion.

The changed order of 'Christus, der uns selig macht,' 'Da Jesus,' and 'O Mensch' is, I think, perfectly clear. These preludes are now for the first time placed in their proper sequence. The first is a hymn on the Hours of the Passion, the second deals with the Seven Last Words, and the third certainly stands for Christ's Death on the Cross.

If I am right in my conclusions, then it is fairly clear that Bach the Theologian is to be seen in all these changes, and when one sees so much design and so beautiful a sequence as that of the preludes in the 'Orgelbüchlein,' it is difficult to imagine that the last change, viz., in the position of 'Heut triumphiret,' was arbitrary or fortuitous. It is even more difficult to imagine that Bach would have left the Ascension unrepresented by a worked out prelude in the final form of the work.

With regard to the hymns bearing the title 'Heut triumphiret Gottes Sohn,' I learn that in addition to the Ascension hymn by Gregor Ritsch (1584-1643), there was another also for the Ascension with the opening lines:

Heut triumphiret Gottes Sohn
Der nun regiert in höchsten Thron

by Johannes Olearius, 1671.

But I merely put this on record. The great fact remains that 'Heut triumphiret' was at one time the hymn specially appointed for the Ascension.

Mr. Newman has sent us the following reply:

I gather from Mr. Atkins's reply to me that he no longer relies upon certain of the considerations that at first induced him to believe that Bach regarded 'Heut triumphiret Gottes Sohn' as an Ascension chorale,—the consideration, for example, that the hymn was sometimes used in Leipsic in connection with that Feast. No great value, I imagine, can attach to his discovery that there was *another* hymn commencing 'Heut triumphiret Gottes Sohn' that had an Ascension application, unless he can give us some reason for thinking that it was *this* hymn, and not the one current in the German Church for generations—part and parcel, indeed, of German religious life—that Bach had in mind when composing the 'Orgelbüchlein.' That assumption, indeed, is flatly negated by the earlier (Weimar) autograph of the 'Orgelbüchlein,' in which 'Heut triumphiret' is sandwiched between two undoubted Easter hymns,—'Erstanden ist der heilge Christ' and 'Erschienen ist der herrliche Tag.' It is clear, then, that when Bach first planned the collection, he regarded the 'Heut triumphiret' as an Easter hymn. The hymn of Olearius, then, does not come into the question at this point. If Mr. Atkins holds that Bach, in the interval between the Weimar draft and the Cöthen revision, came across this other hymn and resolved to treat his Chorale Prelude now as belonging to Ascension rather than Easter, I must respectfully ask him for some good reasons for that belief. Nothing can shake the plain fact that when the 'Orgelbüchlein' was planned the 'Heut triumphiret' was for Bach an Easter hymn. We shall want, then, not mere conjecture, but very convincing evidence as to his supposed change of mind towards it in the interval between the two redactions.

Mr. Atkins will admit, I think, that he has no evidence; but he regards the change of mind as very probable in view of the fact that, as he supposes, Bach had an ecclesiastical intention in altering the order of certain others of the chorales. But here again, I venture to suggest, he confuses conjecture with proof. He says, for example, that Bach's reason for transposing the order of the two Easter chorales, 'Christe, du Lamm Gottes,' and 'O Lamm Gottes unschuldig,' was that the former was too 'slender' and 'not worthy to usher in the Passion section of the work.' This, he says, 'is clear.' I fancy it is 'clear' to him, because it helps the theory he is anxious to prove. It is by no means 'clear' to me. Suppose the original order had been the later order, and *vice versâ*. In that case I can imagine Mr. Atkins arguing something like this: 'It is clear that Bach felt there was something top-heavy about a scheme that placed a longer chorale before a very short one of only sixteen bars. He therefore altered the order in the interests of symmetry, beginning, as any artist with a sense of form would do, with a less imposing announcement and working up to the more imposing one.' This argument would be quite as valid as the other. If it is a case of *assuming* what

was in Bach's mind—well, I am afraid each of us can assume what suits his own purpose best, and find plausible reasons for the assumption.

As regards 'Christus der uns selig macht,' 'Da Jesus an dem Kreuze stund,' and 'O Mensch, bewein,' Mr. Atkins makes out a more plausible case. It is possible Bach had some such sequence in his mind.

The case for 'Heut triumphiret,' however, is still no more than an assumption supported by the very slenderest evidence. We must remember that Bach did not, as Mr. Atkins implies, leave the Ascension unrepresented in the scheme of the work. He selected a couple of Ascension hymns, but did not compose preludes upon them. Mr. Atkins's theory requires us to suppose that after having in the first place selected 'Heut triumphiret' as an Easter hymn—as is shown by its position in the Weimar manuscript—Bach afterwards said to himself, 'As I have composed something or other for each of the church seasons, with the exception of the Ascension, for the sake of symmetry I will now remove "Heut triumphiret" one step backwards, and let it do duty for Ascension.' Is this credible? We must bear in mind the age-long and universal association of the hymn in the German mind with Easter. I cannot find any old hymn-book in which it is allocated to any other season. Since writing my article on this question, I have met with two confirmatory pieces of evidence in Dr. Johannes Rautenstrauch's 'Luther und die Pflege der kirchlichen Musik in Sachsen'—a patient and detailed study of the congregational music of the Reformation period in some 136 towns in Saxony and Prussia. He quotes in full the church ordinances for the town of Wurzen in 1624. The chief hymn appointed for Good Friday is 'Da Jesus an dem Kreuze stand'; and for Easter Sunday, 'Also heilig ist der Tag,' 'Christ ist erstanden,' 'Jesus Christus unser Heiland,' 'Christ lag in Todesbanden,' '*Heut triumphiret Gottes Sohn*,' 'Erstanden ist der heilig Christ,' and 'Erschienen ist der herrliche Tag'; that is, with the exception of 'Also heilig,' the very hymns that Bach originally selected to represent Easter, as is shown by the Weimar manuscript. In the ordinances for the Görlitz church of 1686, again, we read:

'Post festum Paschatis Schola nostra canit cum Ecclesia:

1. Christ ist erstanden von der Marter alle.
2. Jesus Christus unser Heiland.
3. Heut triumphiret Gottes Sohn.'

In view of this universal association of the hymn with Easter, it is hard to believe that so submissive a son of the church as Bach should suddenly decide, in the interval between the making of the Weimar and the Cöthen manuscripts of the 'Orgelbüchlein,' to regard 'Heut triumphiret' as an Ascension hymn. Surely, if he had done so, his intention would have miscarried; for what organist or what congregation of his day would have divined his altered point of view?

*. Since the second paragraph of this reply was written, Mr. Atkins has altered the phrasing of his argument. As the argument itself remains the same, however, I have not thought it necessary to re-phrase my reply, which in substance would also be the same.—E. N.

Obituary.

We regret to announce the following deaths:

MAX REGER, in May (date ?), from paralysis of the heart. He was born on March 19, 1873, at Brand, in Bavaria. After having musical instruction from his father, he studied with Riemann at Sondershausen in 1890, and afterwards at Wiesbaden, in the Conservatoire at which he (Reger) became a teacher in 1895. Since 1901 he resided at Munich, where he taught harmony at the Akademie der Tonkhunst. In 1909 he visited England. His 100th Psalm, for choir and orchestra, which was performed at Queen's Hall in 1911, made no impression except perhaps that the music was to be described as intellectual rather than beautiful. It gave vent to a self-expression into which ordinary musical audiences could not enter. In fact, it may be said that very little of his music other than that for the organ has interested musicians in this country, and it is safe to prophesy that not much of it will survive very long outside Germany.

JOHN HEDLEY, M.V.O., at Laxton Vicarage, Howden, on May 18, aged eighty-two. He was known to the public and to thousands of Metropolitan choralists as the secretary of the Royal Choral Society, a position he occupied with great distinction from the formation of the Society in 1872 until he resigned in 1910. He was born at Woolwich on January 21, 1834. His early life was adventurous, and it included service in the medical department throughout the Crimean War (1854-1856). During the period of his connection with the Royal Choral Society, he never missed attendance at a rehearsal concert, or an audition to candidates for admission to the choir. A full account of his career and a portrait appeared in the *Musical Times* for February, 1910.

HAROLD MAYER, at Birmingham, on March 30. He was well known in Midland circles as a pianist and teacher, and his genial personality secured him many friends.

EDWARD KENT, on May 6. An excellent exponent of the Irish Uilleann bagpipes and a keen student of Irish music. Born in the city of Galway in 1881, he went to Dublin in 1899. In 1900 he was one of the founders of the Pipers' Club, and was an enthusiastic Gaelic Leaguer, translating his name as 'Eamonn Ceannt.' He was adjudicator in the bagpipes competitions at the Feis Ceoil in 1914 and 1915. For many years an ardent 'Sinn Feiner,' he joined the Dublin 'Rebellion' in Easter week as an Irish Volunteer, and, apprehended and condemned to death by court-martial, he was shot on May 6.

THE LAST FORTY-FIVE YEARS OF ENGLISH MUSIC.

Owing originally to entire absence of advertisement, and since then to the War, scarcely half-a-dozen persons in England are aware of the existence of the Parisian 'Encyclopédie de la Musique et Dictionnaire du Conservatoire,' whose weekly numbers began to appear in May 1913. Yet in design it is the largest musical work which the literary world has up to date seen. The format is double demy 8vo, double column, about 1,200 words to the page. Three thousand pages are planned for the First or Historical Part alone. The Second or Scientific and Technical Part, with all its announced ramifications, could hardly take less than another 3,000 pages. And the Third or Index-Digest Part would probably take 1,000 pages. The total would mean a work of about nine million words. There are four million words in the Second or five-volume edition of 'Grove's Dictionary,' and about a million and a quarter words in Riemann's Lexicon.

Of the planned 3,000 pages by sixty contributors in the First Part, 1,912 pages have been published; the War having brought the work to a sudden stop in July 1914, at the stage of what is perhaps a fourth of the entire Cyclopædia project. The Second Part has been actively in hand by 110 contributors, but none of it has yet been published, and it is believed that none of it is yet in type. The Third Part is in abeyance. Under a system not uncommon in France, the contributor is remunerated, not in cash, but by a yearly-paid 10 per cent. royalty on his share in the general pooled nett sale proceeds of the whole work, such share being calculated *pro rata* by the number of lines in his contribution; while the publisher has apparently incurred no outlay beyond the typography of what has already been set, and is under no contractual obligation to complete publication. As a result of the present war-conditions it is to be feared that the inclination of the latter may be to 'cut his losses,' abandoning the Cyclopædia as an incomplete venture; however, the future is uncertain.

The 1,912 pages already published end, as it happens, with a Section, 'La Musique Anglaise de 1870 à nos Jours,' by Dr. Charles Maclean, General Secretary and English Editor of the International Musical Society (Société Internationale de Musique), and we draw attention here to that document. Comprised within the Section is a large array of facts, accumulated and brought down to the date of publication from a variety of sources, and purporting to give a complete survey of English music proper in the English musical world for the last forty-five years, or for a generation and a-half. The Section is divided into sub-sections under

these topics: Introduction, Oratorio, Church music, Opera, Ballet, Cantatas, Chamber-music, Orchestral music, Pitch, Military music, General Table of musical institutions, Education, Examinations and titles, Festivals and competitions, Co-operative bodies, Charitable institutions, Learned institutions, The profession, The public, Journalism and literature, Conclusion. Behind the facts in each subsection is sufficient earlier history to make the recent forty-five years intelligible. Interwoven with the facts are opinions, theories and explanations, the result of the author's long experience as a musician and a musical littérateur. The author has written in French, but, looking to the publicational circumstances mentioned above, this encyclopædia article, giving a volume of condensed information relative to that period not to be found between two covers elsewhere, might well be reproduced in English.

The following are among the author's general views. In an 'Introduction' he combats first, 'as the result of a too narrow partizanship,' the theory that about the beginning of the period in question there was in English music a 'Renaissance' with five 'Leaders of the Renaissance.' Neither of the five personages, he says, claimed such a title. The fact that Sullivan was in this theory expressly declared to have taken no part whatever in the Renaissance, proved it to be a literary fantasy; for, if it was necessary to use such a term at all, Sullivan, 'the most gifted of all his contemporaries in melody and their equal in ability,' might have been called himself the Renaissance. Later the author says that, if there was any actual 'leader of the Renaissance,' it was the channel-steamer. He combats secondly, 'as proceeding from imperfect analysis of the musical creative faculty,' the theory that generations of English composers purposely imitated popular models, Handel, Mendelssohn, Gounod, &c., because it was profitable to do so; with the usual complaints against authorities or circumstances. The author thinks it a healthier state of mind to confess to lack of creative originality than to imitate the boaster of Rhodes, by saying what one could do when one is not doing it. 'One sheep,' he says, 'follows another, not because it judges that to be the best course of action, but because it has insufficient power of will to go in the opposite direction.' The mimicry in question was unconscious, not conscious. He combats thirdly the tendency to look upon the composer as everything, and the executive, the institutions, and the public as nothing in musical history. He sums up the principles underlying his survey in this way: Individuals in art are to be respected, but behind them are always movements, 'the products of the race, the circumstances and the epoch.' The revolutions in different countries in 1848, the Italian revolution of 1859, the Russian emancipation of the serfs in 1861; these and similar developments created a ferment in the world's thought, which at last reached and stimulated insular England. On the other hand, in spite of the fact that vigour had fluctuated, England could point to the virtually unbroken continuity of its own lines of musical development in almost every department, some of these going back 350 years.

As to choral Oratorio the author ascribes its prevalence here less to the seriousness of the English character (the usual reason given), than to the practice of part-singing which has prevailed since the dawn of history, and the preference of Englishmen for music in which they can themselves take a personal share. In Church music, he points out that (contrary to general opinion) the change of musical style at the Reformation in England was so slight and gradual as to be scarcely appreciable by the congregation of the day. In Opera he considers that the public has preferred foreign opera simply because it has been in its time at any rate the best; that there is much cant talked about 'opera in English,' the truth being that in most modern opera, certainly that of a foreign type, no words are heard at all; that the advantages of adapted 'opera in English' really lie in the comparative cheapness of the opera-companies; that the want of inflexion in the English spoken tongue, the incessant consonantal endings in the words, the necessity for having some ideality in opera-texts, all these things make matters difficult for the British opera-composer, and still much more difficult for the libretto-translator in the case of adapted opera; that nevertheless there has been an unbroken line of English opera proper for 300 years, and this is and will be always at its best when most lyric.

When speaking of Sullivan, the author points out that it has in England taken at least a generation even partly to destroy the fetish of 'classicism'; to uproot the ridiculous but nevertheless firmly held idea that a sonatina by Kuhlau for instance was, because it was a sonatina and 'classical,' something higher than an opera by Bellini or Auber. He remarks that Sullivan, popular idol though he was, carried to his grave the wounds caused by the charge which some not un-influential persons tried to fasten upon him, that he 'abased his talent.' In Ballet, the author points out that neither dances of the court nor ball-dances have ever affected the rhythms of English composers; their native rhythms have been seldom triple, largely 6-8, and mostly 2-4 or 4-4.

As to Chamber-music the author dwells on the fact that it was for ages really the music of the family and the country-side, in a musical sense a form of 'peaceful penetration.' As to Orchestral music, he points out that this always comes as the sequel, if not the result, of chamber-music and opera combined; and in this department alone he admits a fundamental indebtedness to the Continent. A number of seldom-grouped facts about pitch and military bands are supplied. He gives a hearty support to the Tonic Sol-fa principle now obtaining in 80 per cent. of English elementary schools, and insists that the tonality-sense is to music just what logic is to the intellect. He describes the motives for holding and undergoing Examinations, one Board alone examining 30,000 candidates annually; and shows that the phenomenon is exclusively English. He points out the immense influence of the executive Competitions held in the North. In tracing the work of the Folksong Society as an emanation after twenty-five years from the Folklore Society, he considers that English folk-melody has not the romantic flavour of the Celtic and Cymric, while the Irish is the best of all.

The author considers that the most important fact in connection with the education of the public musical taste is the 'systole and diastole' of the London population in respect of the 'City'; one-seventh of the population converging daily for business purposes into an area which is only one-seven-hundredth of their ordinary dwelling-area, in other words the local density of the population in daytime being exactly 100 times what it is in night-time. By the operation of underground railways and other new traffic, the movements of the public have been enormously facilitated, and the consequence is, in a town of seven millions, a really inexhaustible supply of persons who wish to be amused after business and before home-going. An increasing proportion of these wish to be amused musically.

In conclusion the author holds that England has taken the torch from Russia, and stands next in the line of general musical progress.

BOITO'S 'NERO.'

By Claude Trevor.

From time to time one has heard many rumours regarding Boito's 'Nerone.' First it was said it had been ready a long while, and that the composer, not being wholly satisfied with it as it stood, was retouching it. Next we heard that it would never be given at all, or at least during his lifetime. But this I can say, that the opera is finished, and a great deal of it orchestrated, yet in the present situation no one can prophesy when it will be produced. The libretto, which is also by Boito, is magnificent, and it has been published a considerable time. It may not be superfluous to remind readers that Boito wrote the splendid books for Verdi's 'Otello' and 'Falstaff,' and was also the author of the libretto for Ponchielli's 'Gioconda' (writing under the *nom de théâtre* of Tobias Gorrio), while of course everybody knows he was librettist as well as composer of 'Mefistofele.' The music to 'Nerone' was not begun till more than a year after Verdi's death (January 27, 1901). Those who have been privileged to hear the opera at the pianoforte declare it to be 'a masterpiece—a marvel of construction and musical expression,' but the work is tremendously long, so much so that Boito has courageously sacrificed the whole of the last Act (the sixth), otherwise it would take close on six hours to perform. I am able to give an account of how the imposing music-drama unfolds itself, and trust it may prove interesting to those who concern themselves with operatic art.

Many notable events in the life of the Emperor Nero have already occurred before the curtain rises. Agrippina has

been killed, and so have Germanico, Octavia, Domizia, and Torquato Silvano; indeed, most of Nero's infamies have been perpetrated. The opening scene represents the tombs of Via Appia, plunged in the darkness of a starless night. Here the despot and the wizard, Simon Mago, are discovered performing mysterious rites to appease the angered spirit of Agrippina, while from time to time are heard loud cries and voluptuous love-songs, borne on the breeze from Rome. Gorgeous litters are carried across the scene, accompanied by slaves, while groups of friends of the Gladiators wend their way to the city in the darkness. Suddenly a ghostly figure, holding a torch, appears as if arising from one of the tombs. It is Asteria, who is wasting away for love of Nero. She follows his footsteps wherever he goes, and her one desire is to die at his feet. Rubria is also here—the Vestal Virgin who could not resist the wiles of the infamous Emperor, and broke her vows even in the precincts of the sacred temple, whence she steals every day to hear the consoling words of Christ as delivered by Fanuel to his disciples on the banks of the Tiber. As day dawns bands of the priests of Cibele approach, accompanied by crowds, till the Via Appia is one sea of human beings. Singers, dancers, and legions of soldiers have arrived to bear the Emperor back to Rome. His path is strewn with flowers, and blossoms are showered on him as the Act closes.

In the second Act we are transported to the temple where Simon Mago performs his mysterious rites and incantations. It is kept in almost complete darkness, in order to add to its mystery and to inspire its frequenters with greater awe. Nero has come to adore the statue of a divinity—which is none other than Asteria, half-hidden by the gloom above the altar. He beseeches her to become human for his sake, and to descend from her pedestal and kiss him on the lips. In an instant, however, in spite of the darkness, Nero discovers he has been duped, and realises in a flash that he has been a tool in the hands of Simon Mago. His rage knows no bounds, and he swears that Asteria shall be flung alive in the hideous pit where hundreds of fearful serpents writhe, and there meet a horrible death. Mago, who has often boasted of his power to fly, is condemned to prove his boasts by making a flight before the Emperor in the circus.

The third Act presents a very different scene. It is a peaceful garden outside Rome, where the Christians are weaving garlands of flowers and are listening to Fanuel's inspired words. Simon Mago, in despair at having been unmasked by Nero, and feeling that his end is imminent, appears and implores the aid of the holy man. He knows that Fanuel has the power to accomplish miracles, and he entreats the saint to perform one in his favour and enable him to fly before the Emperor. Fanuel repulses him with scorn, and bids him leave the spot, knowing at the same time that the imposter will denounce him and cause his martyrdom—for which, however, he has long been prepared. Rubria, who is among the Christians and loves him, implores him to save himself while there is time, but even as Fanuel speaks Mago returns with guards and he is seized and led away.

Act 4 is divided into two parts. The first scene represents the immense circus, crowded with thousands of spectators. The chariot races are run, and the gladiators enter the arena. Simon Mago is present, at the Emperor's command, for the purpose of proving his powers of flying. To him comes his companion Gobrias, who tells him in a whisper that all is ready for a great fire, the confusion following which will afford him his one chance of escape. Nero arrives, and the crowds, tired of the gladiators, clamour for the pantomime of the Dirci, in which Christians are bound nude on backs of bulls and are followed round the circus by greyhounds and archers at tremendous speed. The martyrs, headed by Fanuel, are brought into the arena with their hands bound. At this moment a Vestal Virgin appears on the steps, extending her arm towards the Christians. At this marvel, perfect silence reigns for an instant; then a great cry goes up, 'Let them be spared.' Simon Mago however tears off her veil. 'Rubria,' exclaims Fanuel, as he recognises her, while Mago shouts, 'She is a Christian,' and she is immediately dragged to join the martyrs in the arena. Turning to Simon with a deadly smile, Nero demands: 'Dost thou not fly, according to my commands?' In vain the impostor tries to slink away, he finds himself surrounded by soldiers, who gradually press him up to the highest pinnacle of the huge circus, and they then force him to take his fatal leap into space. Meanwhile, the fire has begun, and the immense circus is filling rapidly with the smoke.

In Act 5, the scene changes to the Spolarium, the subterranean cavern where the dead and dying martyrs, with whom is Rubria, are lying. Asteria and Fanuel, whom fate has spared for the time, descend the steps calling her name and searching for her among the bodies. They find her just in time for her to breathe her last in the arms of him whom she loves, while a vision appears before her eyes of a peaceful lake far from the turmoil of the world, in the presence of the Son of God. Thus ends the opera, which it must be acknowledged presents huge difficulties of production. It seems impossible that it can ever be staged in an ordinary theatre, and the performers, it is obvious, must necessarily possess not only great vocal attainments but the highest dramatic capabilities. The parts are distributed thus: Nero, tenor; Fanuel, baritone; Simon Mago, baritone; Asteria, soprano; and Rubria, mezzo-soprano.

CURIOSITIES OF MUSICAL CRITICISM.

A paper on the above title was read by Miss Mary Paget at the Musical Association meeting held on March 21. Musical criticism, she said, was the attempt to express in words the effect of music upon human beings. The critic was nothing of himself; he spoke only as a man for his fellow-men. 'The true critic,' said Sainte-Beuve, 'is the secretary of the public,' and so the study of criticism was after all nothing more nor less than a study of character. It was puzzling to read old criticisms without knowing by whom they were read (by whom they were written was comparatively quite unimportant) and to feel unable to catch the musical point of view of a past century. It was almost impossible to compare the listeners of past days with the musical public of our own time.

The appearance of anything really new could rouse both listeners and critics to sudden fury, so that they cared not by what means they rid themselves of the intruder, proof of which was supplied by recalling the abuse showered on Wagner. Some of the epithets applied to him were Mollusc, Moloch, Mooncalf, Megatherium, Mendelssohn-and-water, Alpine-clubbist, and Ape. Many were the hindrances to that right judgment in all things which is the ideal of criticism, and throughout the whole body of art and to whatever the judgments had been applied, the same hindrances had occurred. In other words, the rhythm of criticism had been monotonous.

The greatest musical empire the world had ever known was that of Italian opera, but nothing remained except thousands of beautiful songs, torn from hundreds of conventional operas, the revival of which to-day was unthinkable. We ought not to underrate that stream of lovely melody that poured like sunshine from Italy, over northern lands, but we must notice the inexorable rhythm of criticism. A time of strenuous ugliness often succeeded a time of easy beauty. The criticism of modern music that it had no tune was familiar to all, but it was rhythm rather than tune that we longed for.

The dictum 'The old is better' could not possibly be applied to works of art. Of course in art the old was eternally young, and might at certain epochs even be ahead of the new. This was the case in the Renaissance period, not in painting or sculpture, but in music. No critic of that time, seeing Palestrina giving way before Carissimi, could be blamed for thinking the end of music was come; but we who had entered into the rich inheritance of that Renaissance must acknowledge that art 'fulfils itself in many ways, lest one good custom should corrupt the world.'

In view of the growing popularity of the cinema orchestra and the many requests from conductors, Messrs. Novello are issuing a special selection of music with parts of the various items, fully cued, thereby bringing them within the range of the smallest orchestra. In addition a pianoforte conductor part has been published, which can be effectively used either for pianoforte or organ. Our advertisement columns give details of twenty pieces that are now ready.

Lament.

FOUR-PART SONG.

Words by Will Ransom. Composed by John Pointer, Op. 21, No. 1.

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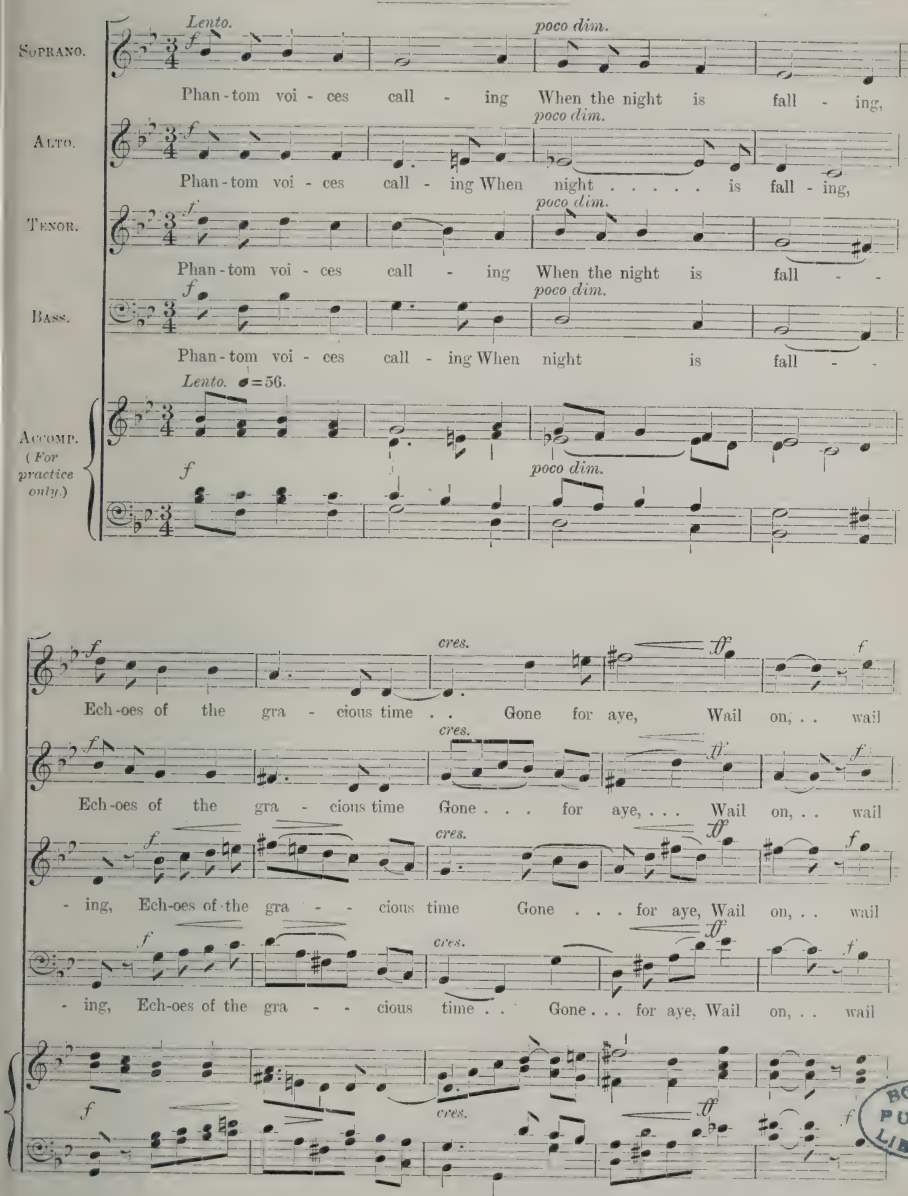
Lento.
poco dim.
Soprano.
Phan-tom voi-ces call-ing When the night is fall-ing,
Alto.
Phan-tom voi-ces call-ing When night . . . . . is fall-ing,
Tenor.
Phan-tom voi-ces call-ing When the night is fall- -
Bass.
Phan-tom voi-ces call-ing When night is fall- -
Lento. ♩=56.
Accomp. (For practice only.)
cres.
Ech-oes of the gra-cious time . . Gone for aye, Wail on, . . wail
Ech-oes of the gra-cious time Gone . . . for aye, . . . Wail on, . . wail
-ing, Ech-oes of the gra- - -cious time Gone . . . for aye, Wail on, . . wail
-ing, Ech-oes of the gra- - -cious time . . Gone . . . for aye, Wail on, . . wail

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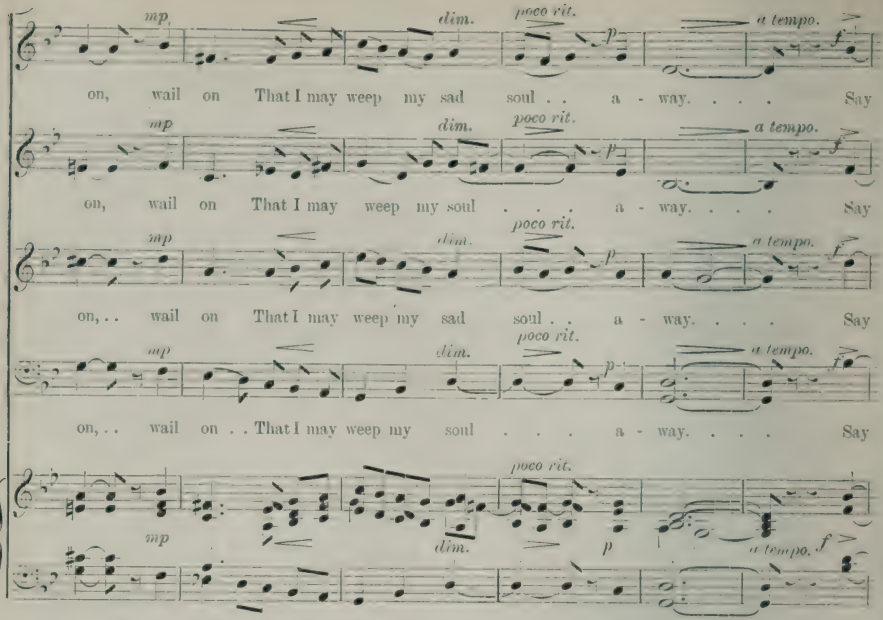
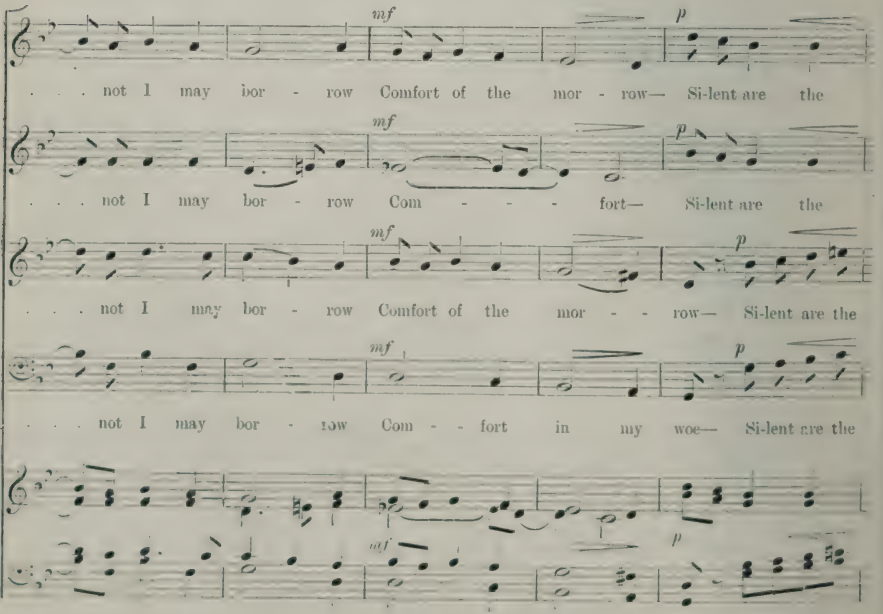
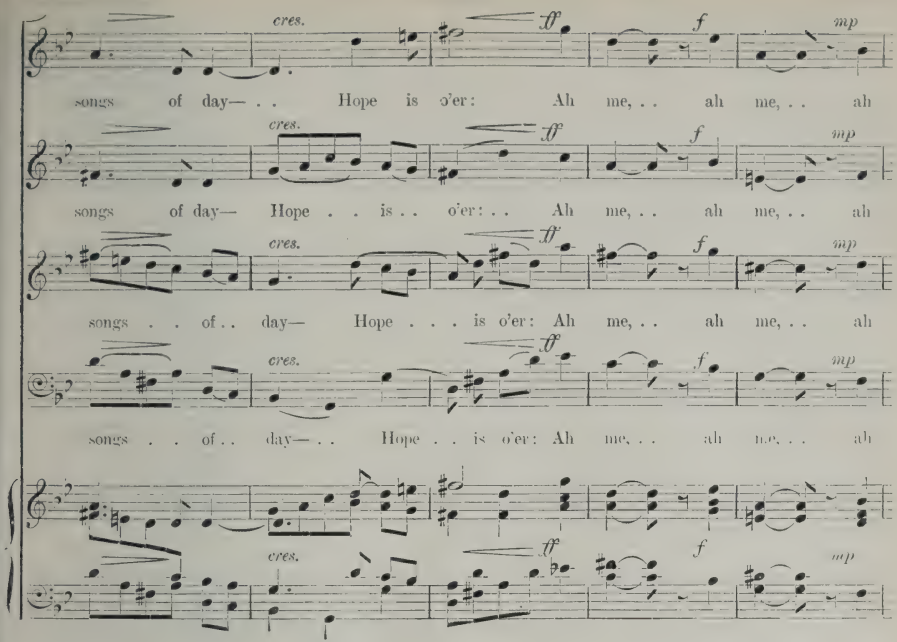
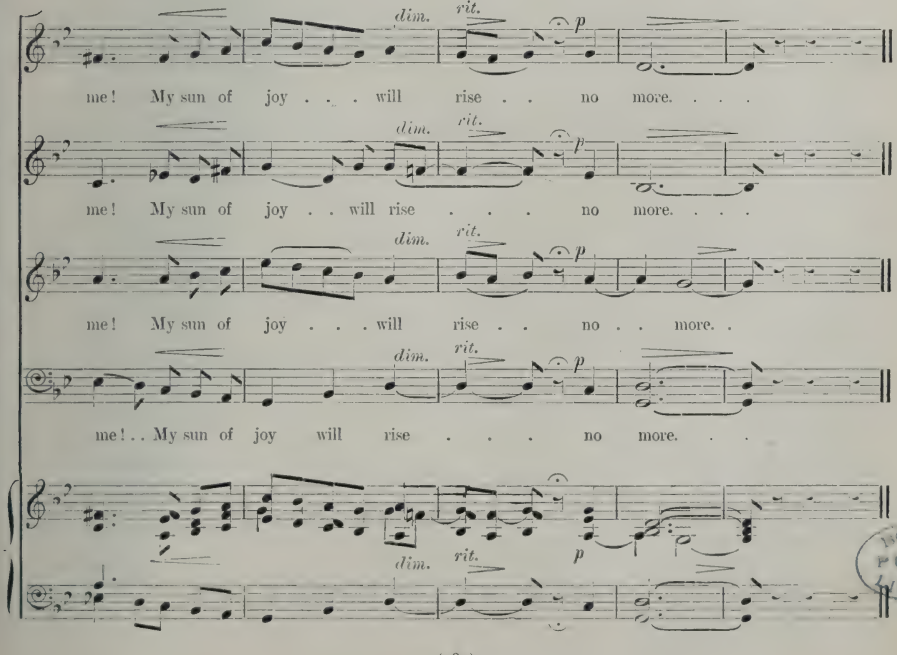

mp
dim.
poco rit.
p
a tempo.
f
on, wail on That I may weep my sad soul . . a - way. . . . Say
on, wail on That I may weep my soul . . . a - way. . . . Say
on, . . wail on That I may weep my sad soul . . a - way. . . . Say
on, . . wail on . . That I may weep my soul . . . a - way. . . . Say


mf
p
. . . not I may bor - row Comfort of the mor - row— Si-lent are the
. . . not I may bor - row Com - - - - fort— Si-lent are the
. . . not I may bor - row Comfort of the mor - - row— Si-lent are the
. . . not I may bor - row Com - - fort in my woe— Si-lent are the


cres.
ff
f
mp
songs of day— . . Hope is o'er: Ah me, . . ah me, . . ah
songs of day— Hope . . is . . o'er: . . Ah me, . . ah me, . . ah
songs . . of . . day— Hope . . . is o'er: Ah me, . . ah me, . . ah
songs . . of . . day— . . Hope . . is o'er: Ah me, . . ah me, . . ah

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me! My sun of joy . . . will rise . . no more. . . .
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me! . . My sun of joy will rise . . . no more. . .

BOSTON PUBLIC LIBRARY

A REMARKABLE MUSICAL EVENT:

SIX CONSECUTIVE PERFORMANCES OF 'THE DREAM OF GERONTIUS,' AND NEW MUSIC BY ELGAR.

The most remarkable musical enterprise undertaken in this country since the War began was carried out with complete and wonderful success at Queen's Hall during the week that ended on May 13. Six performances on consecutive days were given of 'The Dream of Gerontius' and two sections, 'To Women' and 'For the Fallen,' of Elgar's new work, born of the agony and pride of the War, which in its entirety will be called 'The Spirit of England.' The consummation of the scheme was a triumph of optimism and of organization. The finest musical resources available in this country were brought together—the Leeds Choral Union, trained to perfection by Dr. Coward, the London Symphony Orchestra, and soloists of the front rank—and all welded into a unity by the composer from whose brain and soul the music had emanated. Verily, in this instance it was the 'ever womanly' that beckoned us on, for to Madame Clara Butt must be accorded the credit of the initiation of the scheme, and animated by a profound belief in the uplifting character of the music to be performed, her strong personality and determination provided the chief driving force in its successful accomplishment. Then, so far as gathering audiences was concerned, there was the leverage that the proceeds of the performances were to be devoted to Red Cross Funds. Distinguished patronage was secured, including that of their Majesties The King and Queen, who attended on May 10, and of Queen Alexandra, who attended on May 13.

Although 'The Dream of Gerontius' makes its deepest impression in a cathedral, it may be said of these performances that never before has the work been given so adequately. At the first of the concerts the technical and interpretative standard of execution was very high, but later, as orchestra, choir, and soloists were more and more sympathetically unified, the ease, fluency, and plasticity of the performance were striking. The soloists were Mr. Gervase Elwes (Gerontius), who is able to infuse into his voice a singular poignancy and awe-stricken feeling; Madame Clara Butt (the Angel), who sang with much warmth; Mr. Herbert Brown (the Priest), who sang with unusual sonority and breadth, and Mr. Charles Mott (the Angel of the Agony), who sang with all the fervour of his strong temperament. On this occasion the Angelicals were a special semi-chorus of singers brought from Yorkshire with the choir and trained by Dr. Coward, and not as it was somewhere stated, by Madame Butt. The grouping of the soloists was novel: Madame Butt, the Angelicals, and Mr. Mott being together, towards the back of the orchestra; Mr. Elwes and Mr. Brown being in front, near the conductor. Some of the choral effects were sublime. The Demons' Chorus was a wonderful exhibition of choral technique and intensity of expression, and it was not too realistic.

The settings of Mr. Laurence Binyon's poems, 'To Women' and 'For the Fallen,' were fully analysed by Mr. Ernest Newman in our last issue. Both works were very finely performed, and created a deep impression. The touching tenderness of the words of 'To Women' is very intimately brought out in Elgar's chaste and beautiful setting. But 'For the Fallen' was found even more searchingly expressive. It was heard by many with tears and emotion born of the poignancy of the words and the wonderful appeal of the music. Surely this solemn inspiration of poet and composer is the nearest approach we have by way of a British Requiem for our fallen soldiers and sailors! It deserves to be performed wherever there are resources to do it justice.

The solos were sung by Miss Agnes Nicholls, who sang very finely, and Mr. John Booth, who also rose to the demands of the music.

We are glad to hear that the funds of the Red Cross will derive substantial benefit.

We draw attention to the announcement in our advertisement columns regarding the organistship of the Metropolitan Methodist Church, Toronto, Canada. The position is an important one, and it is gratifying to note that this fact is duly recognised in the emoluments offered. The representative of the Church has now arrived in London to consider and report on applications.

'THE CLARINET AND ITS MUSIC.'

A lecture with the above title was delivered at the Musical Association meeting on April 18, by Mr. Oscar W. Street. The clarinet, he said, was the last of the wood-wind to reach such a stage of development as entitled it to a place in the orchestra. It consisted of a cylindrical tube sounded by means of a single striking reed. Such instruments were of great antiquity, being in common use in the early civilization of Egypt, and were the ancestors of the *chalumeau*, a rude instrument made from a cylindrical reed in which a speaking-tongue was cut, bored with six finger-holes and one thumb-hole. By the end of the 17th century it was being made in four keys—viz., in high A, in E flat, in C, and in low A. Specimens of these were to be found in various museums throughout Europe. There were two in the Bavarian National Museum at Munich which were certified as the work of Johann Christopher Denner, whom all clarinet-players honoured as the inventor of their instrument. Denner began to work at the improvement of the *chalumeau* about 1690, and towards 1696 his ideas matured in the form of the two instruments referred to. These had two keys. Denner's son added a third, and subsequently three more were invented, and thus the instrument remained until the beginning of the 19th century, when Ivan Müller introduced his 13-key clarinet in 1809, on which he claimed that it was possible to play with correct intonation in every key. Its coming was an epoch in clarinet-making, not only as regards the key-system but also in the correct boring of the holes from an acoustical point of view. The model was adopted and perfected by the late Mr. George Clinton. A very important and widely-used system was evolved about 1843 by H. E. Klosé, professor at the Paris Conservatoire, in conjunction with the firm of Buffet. Broadly speaking, it was an adaptation to the clarinet of Boehm's system for the flute. Its use was practically universal in France, and not uncommon in England, where Mr. Charles Draper was its enthusiastic supporter.

Although Handel, J. C. Bach, Rameau, and others had written for the instrument, its progress during the first half of the 18th century was slow, probably because at that time its tone was hard and coarse, and only suitable for playing 'clarino' parts. Haydn used it sparingly. Mozart having become acquainted with it in 1777, used it in such a masterly manner as to form an important epoch in its history. His friendship for Stadler, a clarinettist of Vienna, led to his writing a Clarinet Quintet and a Clarinet Concerto. The lecturer then went on to refer to the manner in which the instrument had been employed by Beethoven, Spohr, Weber, Schubert, Mendelssohn, Brahms, Wagner, Richard Strauss, and other composers, especially dwelling on the works written by Spohr, Weber, and Brahms, for their respective *virtuosi* friends, Hermstedt, Bärmann, and Mühlfeld.

It had been alleged that the clarinet was an unsatisfactory instrument for solo work—owing, as it was said, to its comparative inflexibility and somewhat monotonous tone-colour. After the recent performance of Sir Charles Stanford's fine Sonata for clarinet and pianoforte, one critic went so far as to declare that 'even Brahms could do nothing with it.' Such criticisms misled the 'man in the street,' who looked to the critic to help him to form correct views upon subjects on which he was ignorant, and therefore erroneous statements of this kind did a great deal of harm, and deserved to be noticed and contradicted. Of course the exact opposite was correct. The particular beauty of the clarinet lay in its extraordinary flexibility of tone and its unique capacity for light and shade, ranging from a very powerful *fortissimo* to an almost inaudible *pianissimo*. In the words of Dr. Hadow in the 'Oxford History of Music': 'It is an instrument which we should probably rank next to the violin for beauty and expression.' Hence many composers had thought it worth while to write for clarinet and pianoforte, and had given us many valuable and delightful examples of their genius under this heading.

Miss Beatrice Spencer, Mr. Herbert Stutely, and Mr. R. H. Walthew gave a number of illustrations to Mr. Street's lecture.

ROYAL ACADEMY OF MUSIC.

Since our last record of the activities of this institution, a students' concert, given at Queen's Hall, observed the centenary of the famous former Principal of the Academy, Sterndale Bennett. The 'Wood-nymph' Overture and the Caprice in E for pianoforte and orchestra (played by Miss Gwendda Davies) were the items chosen. A 'Rustic Suite' by Arthur L. Sandford displayed budding talent, to say the least of it. Sir Alexander Mackenzie conducted.

ROYAL COLLEGE OF MUSIC.

At the conclusion of the Easter term of the Royal College of Music the following awards were made: Council Exhibitions — Dorothea Christison (violin), Dorothy T. Davies (pianoforte), Naomi English (violin), Sophia M. Rowlands (singing). Director's History Essay Prize—George T. Ball, A.R.C.M., Dorothea R. McLees. George Carter Scholarship—James E. Wallace (for one year). The Charlotte Holmes Exhibition was not awarded.

ROYAL CHORAL SOCIETY.

It is a great satisfaction to record that the Good Friday performance of 'Messiah' drew a remarkably large audience. One of the best known Handel lovers, Mr. Arthur Balfour, was present. The principals were Miss Carrie Tubb, Miss Phyllis Lett, Lieut. John Coates, and Mr. Robert Radford. As is usual with this Society, only Handel's accompaniments were played. Sir Frederick Bridge conducted, and Mr. H. L. Balfour was at the organ.

THE BEECHAM OPERA SEASON, ALDWYCH THEATRE.

The short supplementary season of opera in English concluded in May was remarkable chiefly for an admirably performed revival of Mozart's 'Magic Flute.' Miss Sylvia Melis distinguished herself in the part for 'The Queen of Night,' Mr. Robert Radford was a fine Sarastro, and other rôles were also well filled by Mr. Maurice D'Oisley (Tamino), Mr. Alfred Heather (Monostatos), Mr. Frederic Austin (Speaker), Mr. Ranalow (Papageno). 'La Bohême,' 'Madame Butterfly,' 'Tales of Hoffmann,' 'Cavalleria,' 'Pagliacci,' 'The Critic,' were other operas that were given. The season was satisfactorily supported.

MR. HOLBROOKE'S CONCERTS.

There is a general feeling of satisfaction that Mr. Holbrooke is again with us after his physical escapades in the States. For one thing, he has a way of 'gingering' up his critics in a genial fashion, although the geniality does not always lie on the surface. On May 5 the miscellaneous programme he presented had the merit of great variety, including, as it did, items by Stravinsky, Debussy, Frank Bridge, and his own 'Pickwick' Quartet (Parts 1 and 2). It is difficult to place this rather erratic work, but we are sure it is not Holbrooke at his best. Mr. Topliss Green sang some native songs, which were wrongly described as folk-songs. At the concert on May 16, Mr. Holbrooke's Sextet for wood-wind and pianoforte (Op. 33) was a welcome exhibition of the composer's capacity. The other items were works by Albert Roussel, Paul Ivor, and J. Amberg. Mr. Spencer Thomas sang national music. The Queen's Hall Quintet provided the wood-wind.

LONDON SYMPHONY ORCHESTRA, QUEEN'S HALL.

At the tenth concert of the series, given on May 8, Sir Henry Wood conducted in place of Sir Thomas Beecham, who had to be at Manchester. The programme included the Suite de Ballet from 'Alcestè' (Gluck), the Symphonic-poem 'Grey Galloway' (J. B. McEwen), and the Symphony 'Pathétique.' But the most notable item was the Brahms Double Concerto for violin and violoncello, the soloists in which were the Misses May and Beatrice Harrison, who played very finely. Miss Miriam Licette was the vocal soloist, and she sang Debussy's 'Mandoline' (which was encored) and some other pieces.

The concert given on May 22 occurred too late for a report in the present number.

London Concerts.

QUARTET CONCERTS.

The London String Quartet (Mr. Albert Sammons, Mr. H. Wynn Reeves (in place of Mr. Thomas W. Petre, who is away on military duty), Mr. Waldo Warner, and Mr. C. Warwick Evans) has resumed the Saturday afternoon 'Pops.' at Æolian Hall. Concerts have been given on April 29, May 6, 13, 20, 27, and the remainder of the series will be given on June 3, 17, 24. The programmes of the concerts that have taken place have included Waldo Warner's fine Quartet in C minor, Brahms's Pianoforte Quartet in C minor, Op. 60, in which Mr. William Murdoch collaborated, Holbrooke's Quintet for clarinet and strings, Op. 28, with Mr. Charles Draper as clarinettist, J. B. McEwen's Quartet in E flat, Vaughan Williams's combination for tenor solo, strings, and pianoforte, 'On Wenlock Edge,' and many other works of high interest. Besides the solo players named above, Misses Myra Hess, Ethel Hobday, and Irene Scharrer have appeared.

The London Trio at its concert on April 19 gave Beethoven's D major Trio, and Sir Hubert Parry's Partita in D minor for violin and pianoforte was a feature. It was admirably played by M. Pecskai and Madame Amina Goodwin. A Welsh singer, Miss Annie Rees, showed promise. She has a fine voice. On May 10 Schubert's Trio in B flat (Op. 99) and Hurlstone's Sonata in D major for pianoforte and 'cello, played by Madame Goodwin and Mr. Whitehouse, were the concerted items. Miss Sara Silvers sang an excellent selection of songs. The next concert will be given at 3.30 on June 21 (Æolian Hall).

On Good Friday, the Queen's Hall Orchestra performed extensive extracts from 'Parsifal,' the soloist being Madame Kirkby Lunn. Sir Henry Wood conducted.

At the All-British de Lara concert on April 27, Mr. Percy A. Scholes talked on 'Shakespeare as musician,' and made the oft-repeated but never fully justified statement that in the dramatist's period every educated man and woman could take, at sight, his or her part in a madrigal or part-song, or could play the virginal, the lute, the viola, or the recorder. He suggested that Shakespeare employed or asked for music to heighten supernatural effects. A new String Sextet by Frederick Laurance was well performed, but it did not leave a strong impression. An arrangement by Sir A. C. Mackenzie of Scottish airs was a pleasing item. One of the concerts was devoted entirely to the works of Coleridge-Taylor. The chief item was the Violin Concerto in G minor, which was well played by Mr. W. J. Read. It is not one of the composer's strongest works: notwithstanding some passages of undeniable beauty, one feels as though the composer strives for effect. Mr. H. L. Balfour played some impromptus on the organ, and Miss Edith Evans infused moving expression into the scena 'Waiting.'

All who appreciate beautiful pianoforte-playing welcome the reappearance of Miss Adela Verne in our midst after an absence of two years in America. She gave three recitals last month, on May 1, 8, 15. We regret we cannot print in full the excellent programmes she performed to highly-appreciative audiences. A few items only can be named; Bach's Organ Prelude and Fugue in D, as arranged by Busoni, Parry's fine Theme with Nineteen Variations, Schumann's Papillons, Op. 2, and his 'Carneval,' Brahms's Sonata, Op. 5, in F minor, and Chopin's B flat minor Sonata. Miss Adela Verne is a great artist.

Master Louis Godowsky, a young violinist who visited London a few years ago, gave concerts on May 3 and 17. He shows gifts which it may be hoped will lead to his occupying a leading position.

M. Pachmann played at Queen's Hall on May 6, and of course drew a large audience. His playing was as charming as ever, and his little ways as amusing as ever. May it be suggested without disrespect that it would be a boon to future generations if the genial pianist could be induced to allow the cinematographist to 'feature' his doings on the film?

The second of the concerts arranged so ably and generously by Miss Alys Bateman in aid of St. Dunstan's Hostel for the Blinded, given on May 10, brought forward more Russian music. Selim Palmgren, Medtner (or Metner, as some will have it), and Catoire were represented. Miss Daisy Kennedy (violin) and Mr. Benno Moiseiwitsch were the performers. Mr. H. B. Dickin, the musical critic (who is getting to be quite an orator), spoke sympathetically in favour of the Hostel.

The Choral Union of West London L.C.C. Evening Institutes gave its annual concert at Queen's Hall on May 13. The choir overflowed the orchestral platform, and there was a large audience. The programme included Parts 1 and 2 of 'Hiawatha.' The performance was a very creditable one, and proved once again the ability of the conductor, Mr. W. T. Oke. The proceeds were devoted to 'Our Blinded Soldiers and Sailors.'

On May 18 a concert in memory of the late Henry R. Bird was given at Æolian Hall. A number of distinguished performers contributed their services, and there was a large audience.

THE GLASTONBURY FESTIVAL SCHOOL.

The Easter performances of this institution, as we may now call it, included 'Snow-White,' a ballet-opera, the scenario of which is by Margaret Morris, and the music by Rutland Boughton. On this occasion the work was produced by Miss Florence Jolley (a pupil of Miss Morris), who herself took the part of the Wicked Queen, all the other performers being Glastonbury children. The story is the old familiar one. It was admirably performed to the joy of the children, who made up the bulk of the audience. Mr. Boughton's music has melodious attractiveness and spontaneity. Mr. Clarence Raybould was the pianist, and his skill was a great factor in the success of the presentation.

The more important and ambitious production was that of Gluck's 'Iphigenia in Tauris.' Miss Gladys Fisher was the Iphigenia. The singers cast for Orestes and Pylades having been called up for war-work, the parts were at short notice taken by Mr. Boughton and Mr. Louis Godfrey. As the School is not able at present to gather an efficient orchestra, the accompaniments were played on the pianoforte by Mr. Clarence Raybould, to whose ability we have already referred.

We draw attention to the article by Mr. Boughton which appears on another page.

The production of Rutland Boughton's new music-drama, 'The Round Table,' announced for Whitsuntide at Glastonbury, has been postponed until the August Festival. This postponement has been found necessary owing to the expenses of the production and the uncertainty of securing adequate male principals and chorus. At Whitsuntide the chief attraction at Glastonbury will be a production of 'Everyman.' Further particulars will be announced shortly.

THE TORONTO MENDELSSOHN CHOIR.

A THREE DAYS' FESTIVAL: JANUARY 31, FEBRUARY 1, 2.

We regret that a report of this event had been unavoidably held over. We now give an account sent to us by Mr. Clifford Higgin, who until he left for Canada, where he now conducts the Schubert Choir and is organist of Brant Avenue Methodist Church, Brantford, Ontario, was very well known in competitive circles in the North of England as a choral conductor. He says:

I journeyed to Toronto to hear the celebrated Mendelssohn Choir, and was well repaid for doing so. There was a huge audience of several thousand people, and the concert was a great success in every way. As I listened to the work of the Choir, the thought that presented itself to me was this: I wonder what many of the conductors of the various choirs in the Old Land would think if they were privileged to hear this singing. English choral-singing has certainly scaled great heights, and stands to-day on a very high pedestal, yet here in the garden of Ontario, in a country only just beginning to develop, is a choir that would astonish the most cultured musicians and experienced conductors. Had it not been for this terrible war, you would have had this choir demonstrating its powers in Great Britain, and perhaps my opinion may on that account be welcomed by many who were awaiting its visit, especially so when they realise that this is written by one who owes much of his choral knowledge to the competitive movement, and has the highest regard for the singing of the English people.

At the first concert the Choir was associated with the Russian Symphony Orchestra, which, under its conductor, Modest Altschuler, secured many wonderful and significant effects. It played the Introduction to Act 1 of 'Khovanstchina' (Moussorgsky), two Caucasian Sketches (*a*) 'In the Aul,' (*b*) 'March Sardar,' and 'Armenian Rhapsodie' (Ippolitov-Ivanov), Love Song from 'Boris Godounov' (Moussorgsky), Serenade (Arensky), Russian Folk-Song 'Twig' (Kimsky-Korsakov), and 'March Slav' (Tchaikovsky).

The Choir has a great reputation not only in Canada but in the United States, and the gifted conductor, Dr. A. S. Vogt, besides being the musical director of the great Conservatory of Music in Toronto, is the pre-eminent authority on choral music on this Continent. A great number of the men have gone overseas to fight for their King and country, and although the male-voice section had been reduced through war contingencies, the whole choir numbered 220 voices, and its singing was as beautiful as ever, combining that finish and detail one is accustomed to hear at the great musical competitions in the Old Land. The sopranos were brilliantly clear and chaste; the contraltos had a rich mellow quality; the tenors were always sweet and refined; and the basses had that wonderful diapason rounded tone that gives the solid and majestic support so essential in *a cappella* singing.

Although I have been privileged for years to hear the finest performances at the English musical festival competitions, I am bound to say that never has it been my good fortune to hear anything more refined and finished than the work done by the Mendelssohn Choir.

Dr. Vogt is certainly one of the greatest choral conductors of this century, and you have only to see him at work, and hear the wonderful effects that he secures from his choristers, to realise this. He is full of personal magnetism, and secures the interpretation of his fine ideas with the ease of a magician. He is a great personality, a diplomat in the highest sense, gentle and winsome, yet firm, and possesses the great gifts of authority and command which secure obedience through the channels of love and respect.

The tone of the Choir is wonderful—it is so refined, pure, and liquid. The *ff*'s are distinguished by an absence of anything coarse, and the piling up of a great volume of resonant tone is almost 'oceanic' in power, yet always pure and solid. The *pp*'s are soft, fine, and very velvety, always retaining a phenomenal purity, even to the faintest echo. The *mf*'s also impressed me 'very much'—there was a warmness and plasticity in the tone, giving the listener a feeling that any conceivable expansion or contraction could be executed at will, and such was undoubtedly the case, for I have never before heard such 'real' crescendos and diminuendos. The shading was an outstanding feature in the performances, and the colours used were certainly wonderfully blended and tastefully laid on by the master musician conducting.

The following is a list of the choral music performed: Cherubim Song from 'Russian Liturgy,' by Rachmaninov (in ten parts); 'Hymn of Requiem,' by Tchaikovsky (eight parts); a unique and thrilling setting of 'Rule, Britannia,' by Dr. Vogt; Folk-song, 'Irish Tune from County Derry,' by Percy Grainger (five parts); 'Mother of Mine,' by H. T. Burleigh (men's voices), all unaccompanied; Choral Epilogue from 'Caractacus,' by Elgar; Slavic Folk-scene (Op. 18), by Novoviejski; and excerpts from 'Prince Igor,' by Borodin, which were given with orchestral accompaniment.

'The Children's Crusade' (Gabriel Pierne) was a feature of the third concert. The choir on this occasion numbered 475, including 250 children.

ROYAL MANCHESTER COLLEGE OF MUSIC.

At the annual Examination Concert (orchestral) given in April, the programme included a Haydn Symphony, and Variations on an original theme by Arnold Perry (student), who also appeared as solo pianist in Liszt's Concerto No. 2, in A. Other items were a movement from Beethoven's Pianoforte Concerto in C minor, with Mr. John Wills as soloist, Bach's Violin Concerto in A minor, played by Miss Margaret Fairless, and two movements from Mozart's Pianoforte Concerto in D minor, played by Miss Annie Lord. Vocal selections were contributed by Miss Elsie Kauntze and Miss Elizabeth Sleigh. The Principal, Dr. Brodsky, conducted.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The Midland Musical Society gave at the Town Hall, on Good Friday evening, April 21, Bach's 'St. John' Passion. The Society had already performed the work the year previously, and its repetition no doubt had been encouraged on account of its favourable reception on Good Friday, 1915. As on the former occasion the chorales were again the conspicuous sections, and were notable on account of the beautiful singing of the choir. Mr. A. J. Cotton, who conducted, has tried to vary the Good Friday programmes for a good many years in succession, and has given many celebrated sacred works by eminent composers. The 'St. John' Passion, which preceded the composition of the greater 'St. Matthew' Passion, was first performed in 1794, and the methods adopted by Bach in this work are strongly related to the oratorio form. Mr. Frank Mullings sang the part of the Evangelist with nobility of expression, and especially made a deep impression with his touching delivery of 'Ah, my soul.' Madame Laura Taylor and Miss Helen Anderton sang excellently. Mr. Alfred Askey, Mr. Herbert Simmonds, and Mr. Wallace Taylor were the other principal vocalists. Mr. C. W. Perkins was the organist, and the important accompaniments and obbligati for wood-wind and viola da gamba were finely performed.

Miss Rosemary Savage, who won the Dale-Forty scholarship for pianoforte playing at the Midland Musical Competition Festival in 1914, gave a pianoforte recital at the Midland Institute on May 3, assisted by Mr. Herbert Simmonds, vocalist, and Mr. G. H. Manton, accompanist. The performer since last she played in public has made considerable progress; her touch has become firmer and more sensitive, her technique more broadly developed, and her artistic conception showed advance in the right direction. The selections she played comprised Bach's Prelude and Fugue in D minor, Beethoven's Sonata, Op. 10, No. 3, in D major, Chopin's Scherzo in C sharp minor, Schumann's Romance No. 2, Rubinstein's Staccato Study, an Etude by Medtner, and Liszt's twelfth 'Hungarian Rhapsody.' Mr. Herbert Simmonds contributed songs by Massenet, Tchaikovsky, and Moussorgsky, which he treated with perfect art.

Before members of the Midland Section of the Incorporated Society of Musicians, Mr. S. Midgley, of Bradford, gave a lecture on 'My favourite teaching pieces' at Queen's College on May 6, illustrated by a variety of pianoforte pieces which he performed.

The sixteenth annual orchestral concert given by the students attending the Midland Institute School of Music was held in the Town Hall on May 10, under the direction of Prof. Granville Bantock. The novelty was Dr. F. W. Wadely's Overture 'John of Gaunt,' conducted by the composer, a work of considerable merit, well played by the large orchestra. The only other purely orchestral contribution was Berlioz's Overture 'Waverley.' An excellent performance of Beethoven's Violin Concerto was given by Mr. Norris Stanley, a player of great promise. Bach's Concerto in C for two pianofortes, performed by Mesdames Berry and Bryan, Rimsky-Korsakov's Pianoforte Concerto in C sharp minor, played with power and artistic distinction by Mr. Claude de Ville, and songs contributed by Mesdames Gladys Simmonds, Dorothy Lycett, Ethel Dorricott, and Mary Foster, formed the remainder of the programme.

Another concert given by Belgian artists at the Town Hall on May 11, in aid of charity, unfortunately did not attract a large audience, although the concert itself was one of the best yet offered by Belgian vocalists and instrumentalists.

BOURNEMOUTH.

The absence of any break between the winter and summer concert seasons makes it difficult adequately to summarise the past month's exploits. We must restrict our comments mainly to the concluding events of the season just ended.

Last month we alluded to Mr. Dan Godfrey's commemorative action with regard to the Sterndale Bennett centenary. We now have to record that a continuation of the celebration was a feature of the Symphony Concert on April 20, when Sterndale Bennett's most graceful and pellucid G minor Symphony was revived with complete success. At the two remaining concerts of the series familiar works that have long since achieved an unchallenged position were in the ascendant, and we need do no more than give the titles of those which proved to be the most enjoyable—namely, the 'Leonore' Overture No. 3, and the 'Eroica' Symphony (Beethoven), César Frank's D minor Symphony, and a Scherzo by Kopylov.

The names of Mr. Rowsby Woof, Mr. Philip Halstead, Miss Jacoba Wolters, and Mr. Jean Gennin (a member of the Orchestra) have figured as soloists. The performance by Mr. Rowsby Woof of the Beethoven Violin Concerto was of a very high order from the technical standpoint; but the grandeur of the music was not quite realised, the slow movement in particular being rather too sugary in quality. Mr. Halstead played the Rachmaninov Pianoforte Concerto in C minor in a resourceful manner, but the work is undeniably over-orchestrated. Miss Wolters—so well-known to local audiences—displayed much skill in her playing of Debussy's 'Danse Sacrée et Danse Profane' for harp and string orchestra, and Mr. Gennin, in two movements from Benoît's Symphonic-poem for Flute and Orchestra, afforded confirmation of the fact that it is not necessary to go outside the Municipal Orchestra for highly-competent soloists.

At the 'Monday Specials' we have had three very interesting programmes, devoted respectively to 'Russian and Slavonic' composers, 'French' composers, and 'British' composers, two novelties being forthcoming in a Suite, 'The Allies,' by T. Arthur Burton, and a 'Miniature Dance Suite' by Adam Carse, both of which were conducted by the composers.

Vladimir Cernikov and M. Emile de Vlieger, also that captivating pianist Miss Adela Verne, have appeared at miscellaneous concerts, and a visit on the part of the Imperial Russian Ballet was the medium for the first production here of Rachmaninov's ballet, 'Aleko.' On May 2 the Municipal Choir and Orchestra presented Coleridge-Taylor's 'Hiawatha.' The national call has of course depleted the ranks of the choir somewhat seriously, but an expressive performance was given under the direction of the chorus-master, Mr. Thomas J. Crawford, who obtained some good effects and never allowed the orchestra to become too obtrusive.

A successful beginning to the summer season of Symphony Concerts was made on May 10. At this opening concert Mlle. Angéle Simon played Schumann's Pianoforte Concerto very creditably, although not always so steadily as one could wish. On May 17, Weber's 'Oberon' Overture, Beethoven's eighth Symphony, and Lalo's 'Norwegian Rhapsody' made up an attractive programme, to which distinction was added by the admirable performance of Saint-Saëns's Concertstück for Violin and Orchestra by Miss Marjory Dorning, an accomplished artist now resident in Bournemouth.

Mr. F. C. Field Hyde lectured on 'Singers and their training' at the Y.M.C.A., Tottenham Court Road, on May 3.

BRISTOL.

There was an attractive concert at the Victoria Rooms on April 29, given by the Belgian Artists' Committee, and the performance was appreciated by a large audience. Those who took part were Madame Mary Rizzini and M. Jules Colbert (vocalists), Madame Boin-Kufferath (violoncello), M. Jos. Camby (violin), and M. Paul Kochs (pianoforte). During the concert interval the Lord Mayor (Dr. Barclay Baron) delivered an address eulogistic of Belgium.

A crowded audience was secured on May 1 at the Bishopston Hall, when a concert was held in aid of the Serbian and Montenegrin Relief Funds. There were items by Miss Marion Elles, Miss Rebe Hillier, Miss Cissie Gayton, and Mr. John Royce (vocalists), Miss Marion Shattock (pianoforte), and Mr. Edgar Hawke (violin). The different contributions were well received, and the Lord Mayor spoke in praise of the concert, which owed its inception to the fact that the vicar of St. Michael's (the Rev. A. H. Sewell) had himself seen, in Serbia and Montenegro, the dire need of these suffering peoples.

DEVON AND CORNWALL.

DEVON.

Music played a legitimate part in the social celebration of the Shakespeare Tercentenary at Plymouth on May 3. The items were vocal, all of the period, selected with artistic sense of the fitness of things under the direction of Mr. T. Canning Baily, chairman of committee, and performed artistically by singers prepared by Mr. D. Parkes. The recently published motet, 'O God of Battles,' music by Richard Dering and words adapted from 'Henry V.' by Sir Frederick Bridge, took a conspicuous place; and other pieces sung included Garrick's 'Ode to Shakespeare' (Dr. Arne), 'The cloud-capp'd towers' (R. J. S. Stevens), 'Crabbed age and youth' (Stevens), 'Where the bee sucks' (Dr. Arne). Excerpts from plays were recited. A rare opportunity was missed at the devotional service in St. Andrew's Church on the preceding Sunday, for though the band of the R.G.A. collaborated with the organ, the music bore no relationship to the occasion.

On Good Friday, at Plymouth, King Street Wesleyan choir gave a sacred concert under the direction of Mr. Harry Woodward; Mount Gold Wesleyan Choir sang Rossini's 'Stabat Mater' twice, with Mr. D. Parkes at the organ, and Mr. N. H. R. Normington conducting; in St. Catharine's Church 'Olivet to Calvary' was sung, Mr. R. Waddy being the organist; and 'The Crucifixion' was performed in St. Levan Wesleyan Chapel.

At the second annual concert of the female choir at Erme House, trained by Mr. D. M. Durston, and supported by a small orchestra, the programme included six part-songs, three being Elgar music.

In Torquay Pavilion, on April 22, Miss Marie Novello played the pianoforte part of one of Liszt's 'Hungarian Fantasias' with the orchestra, and solos by Debussy and Rachmaninov. At the Symphony Concert on April 27 Tchaikovsky's 'Pathetic' Symphony was given, along with other pieces, and Miss Gertrude Meller was the soloist in Rubinstein's Concerto for Pianoforte and Orchestra. On May 4 the Symphony was Beethoven's No. 2, and Mr. Julian Clifford was the soloist in Liszt's Pianoforte Concerto in E flat. Mr. Basil Cameron, conductor, and Mr. Barry Squire, leader of the band, have been called to the Army.

A special feature of the music sung at Ottery St. Mary Parish Church on Good Friday was a 'Passion Nuni' by Varley Roberts. A choir of ladies and boys at Bampton on April 27 were conducted by Mr. W. Gage in choruses and solos; at Lynton, on May 1, a recital was given by Miss Elliott (pianoforte) and Mrs. Woodcock (organ), Miss Ethel Jones and Mr. W. H. Knight (songs); and on the same date at Lynmouth a musical War Masque, 'The Empire's Honour,' composed by the Hon. Mrs. Gell, was performed under the baton of Mr. W. H. Northcott. Lady Churston sang at concerts at Torquay (May 9) and Brixham (May 10), other contributors being the Isca Glee Singers (in charming four-part music).

Barnstaple Musical Festival Society gave a concert on April 26 in aid of Red Cross Funds. The choir, in Haydn's 'The Creation,' and part-songs by Roland Rogers and Elgar reached its highest record. Dr. H. J. Edwards conducted. The principal vocalists were Miss Vivian Worth, Messrs. Dean Trotter, J. M. Northcote, and Sydney Harper, and Mr. Percy Parish led a small band, which was supplemented by Mr. R. Simper at the organ. Shortage of funds and of male voices restricted the scope of the programme of Exeter Oratorio Society on May 3, but it is not without advantage that in these days of such limitations attention is being directed to music of smaller type. Chief interest centred in Beethoven's Choral Fantasia, partly as a novelty, and also because it called to the platform as collaborators the three conductors of the Society—Dr. H. J. Edwards at the pianoforte, Dr. D. J. Wood, organist, and Mr. Allan Allen, who directed the performance. Mendelssohn's 'Hear my Prayer,' with Miss L. Stiles-Allen as soloist, 'Come, let us sing,' with Mr. Joseph Cheetham, and Elgar's 'Britons, alert,' were very well sung.

At Torquay, on May 3, Miss Rosa Budd arranged an interesting chamber concert with the help of Miss Gertrude Meller in pianoforte music by Liszt and Chopin, Mr. S. W. A. Moyle in 'cello music by Schubert and MacDowell, and Miss Irene Finnemore and Mr. R. Butterworth in songs by Parry, Walford Davies, &c. A concert of similar character was given at Tavistock on the same date by Mrs. Hall Parlby (violin), Miss Ellen Walker (pianoforte), and the Rev. G. Phillips (accompanist). The annual concert, on May 4, in aid of Totnes Hospital, was contributed to by Señor Gomez (violin), Miss Irene Ellis (vocalist), and Mr. D. Parkes (accompanist). At a concert at Barnstaple on May 5, given by Miss Guerra da Fontoura, Dr. H. J. Edwards (pianoforte) and Miss Muriel Donne (violin) played together and individually music by Grieg, Mendelssohn, Liszt, Schubert-Wilhelmj, Kreisler, and Debussy. The vocalists were Miss Meta Murray, Mrs. Charles Bell, Miss Lilian Reeve, and Mr. Fraser Gange.

CORNWALL.

At Liskeard, on Good Friday, Mr. T. A. Smythurst directed at the organ a performance of 'The Crucifixion'; and at Bugle on the same date 'From the Manger to the Cross' was sung in the United Methodist Free Church under the direction of Mr. A. Crowle. On Easter Sunday Liskeard Wesleyan Choir celebrated its first Festival with music by Dykes, Maunder, Stainer, Simper, and Sullivan; Keneggy Wesleyan choir sang the Cantata 'A Glad Easter'; at Camborne Choir Festival, anthems and motets by Stainer, Martin, Sullivan, and Gounod were given under the direction of Mr. Everson Luke; at Marazion music by Sir George Martin marked a special endeavour; and a new organ was opened in Tregoney-with-Cuby Parish Church.

A Ladies' Choral Society, formed during the season at Looe, sang part-songs at its first concert on April 25, under Miss L. M. Kelly, the Society's conductress. Newquay Choral and Orchestral Society performed 'Hiawatha's Wedding-feast' on April 27, with Mr. J. Batten as tenor soloist; and on April 30 a Cantata, 'King of Glory,' by F. W. Pearce, and choruses from 'Messiah,' were sung by Torpoint Wesleyan Choir, conducted by Mr. H. Oliver. St. Austell Juvenile Opera Singers gave 'Princess Ju-Ju' on May 2, conducted by Mr. W. Brennand Smith; and in aid of Red Cross Funds on May 3 the operetta 'A visit to Fairyland' was sung by twenty children led by Miss Nunn. At Camborne, on May 4, a choir of operatives of W. Bennetts & Son sang choruses, and Mrs. W. F. Bennetts's Girls' Choir gave part-songs. A picturesque operetta, 'Madame Milicent, manicuriste,' was performed by singers and orchestra at Falmouth under the direction of Mr. George Briggs; and Saltash Male Choir sang excellently at a concert on May 8. Pupils of Miss K. Hodges performed a two-Act musical fantasy at Penzance on May 12, the music being arranged and conducted by Mr. Walter Barnes.

DUBLIN.

Music in Dublin is at a standstill, and is likely to be for some considerable time. The Sinn Fein Rebellion has put an end to the Feis Ceoil for the present, at any rate. The twentieth Festival, for which there were 690 entries (a record number), was to have been held during the second week of May, and at the moment of writing it is quite uncertain when it can be held. The Antient Concert Rooms

have been let for a term of years to Messrs. Eason & Co., the well-known newsagents and stationers, who were amongst those who had the misfortune to be burnt out in the great fires in Sackville Street. Being now entirely without a concert hall of any size, the Dublin musical outlook is black indeed.

LIVERPOOL.

For many years past it has been the custom to give the poor of the city a free performance of 'Messiah' in St. George's Hall on Good Friday afternoon, and this year was no exception. Organized by Mr. W. J. Riley, a competent choir was raised, and conducted by Mr. Branscombe, the accompaniments being played on the organ by Mr. F. H. Burstall. The principals were Miss Edna Barker, Miss Hilda Cragg-James, Mr. Harry Evans, and Mr. W. H. Cross.

A 'Messiah' performance for the benefit of the Wounded Soldiers Fund was given with orchestra in the Waterloo Town Hall on May 6. Mr. John Tobin conducted, and the principals were Miss Louie James, Miss Dorothy Bond, Mr. William Brown, and Mr. J. C. Brien.

The performances given by the Harrison-Frewin Opera Company in Kelly's Theatre during the fortnight commencing May 1 fully merited the appreciation they received. Conducted by Mr. Frewin, who has an able assistant and chorus-master in Mr. David Cochran, the ensemble and finish of the performances were unusually good, and the Company's travelling orchestra, which has a lady bassoon player, was noticeably competent. The vocal principals included such excellent artists as Miss Edith Evans, Miss Doris Woodall, Miss Evangeline Florence, Mr. John Harrison, and Mr. Lewys James. A round of the more familiar operas was varied by a performance of Bruneau's 'Attack on the Mill,' which has not been given here for many years. Remarkable as a work by a French composer in the manner of Wagnerian music-drama, it exhibits continuous melodiousness and considerable dramatic feeling,—more appreciable perhaps by the musical than by the popular ear. The opera had been carefully prepared by Mr. Frewin, who is a stickler for detail, and the performance had the advantage of an excellent cast which included Miss Raymonde Amy (Françoise), Miss Esther Yunson (Marcelline), Mr. John Harrison (Dominique), Mr. Lewys James (Merlier), and Mr. Kingsley Lark, who sang well in the bass music of the German Captain. The hisses evoked by his grey uniform were also a compliment to his suitably truculent bearing.

The 'Al Fresco' Concerts arranged in connection with the Lord Mayor's admirably organized 'Roll of Honour' week —May 6 to 13—in aid of local widows and dependants of soldiers who fall in the War, was rather interfered with by the incessant rain on two evenings. But the effort made was helpful to the fund, and also remarkable for exploiting the immense amount of choral material which as a rule is allowed to go to waste in the summer season. It is to be hoped that the experience gained in this week of outdoor choral-music will stimulate some definite movement in a direction which has such great possibilities for human enjoyment. The Lord Mayor's appeal caused the city to burst into song, and the long list of choral performances announced was headed by the Philharmonic Society's choir, the Welsh Choral Union, the Gitana Ladies' Choir, the Cymric Vocal Union, the Avenue Choral Society, the Cathedral Choir, and notably by Madame Fanny de Boufflers' Ladies' Choir, which gave a concert with orchestra on the Exchange Flags which realised twenty pounds. There were smaller choral societies, church and chapel choirs, minstrel troupes, pierrots, bands and orchestras too numerous to mention individually, and while there was a shortage of male voices in the ranks of most of the choirs, the standard of the singing and also of the music performed was good, and gave pleasure to great numbers of people.

Gounod's 'Messe Solennelle' occupied the attention of the choir which Madame Fanny de Boufflers so ably conducts, on May 10. Given with orchestral accompaniment, the performance commended itself more especially by the expressive singing of the female voices, with whom the available tenors and basses compared rather unfavourably. The vocal principals included Madame Annie Goodwin, Mr. Lloyd Moore, and Mr. Cowlishaw.

The local Association of Organists and Choirmasters was addressed by Mr. Norman C. Woods, of Southport, on May 1—his subject was 'The Organ.' On May 13, Mr. Albert Orton gave the members some useful 'Thoughts on Pianoforte-playing and its relationship to Organists,' which he preceded by an organ recital in Walton Parish Church, and concluded by a pianoforte recital in the Parish Hall, a noticeable feat of musical versatility.

A repeat performance of the School Children's Massed Singing Festival was given in St. George's Hall on May 17. The choral programme was identical with that of the previous occasion on March 29, and the interesting singing of the children was again varied by songs by Miss Myrtle Jones, violin solos by Miss Kathleen Daly, and brilliantly-played pianoforte solos by Mr. Joseph Greene. Mr. Ellingford played on the organ Mr. Gordon Stutely's 'Roll of Honour' March which recently won the prize in Messrs. Rushworth & Dreaper's 'March' Competition.

MANCHESTER AND DISTRICT.

What Richter and Balling often talked of doing here has now come to pass in ways little thought of three years ago. Beecham is under no illusions as to the part Manchester is destined to play in the evolution of English opera, and one need not be gifted with extraordinary powers of perception to realise that the Manchester area will be an operatic 'nursery' of uncommon importance. Only one doubt can cross the mind in this connection: Will Beecham 'stick it'? Will he find in this Lancashire development and all that comes in its train a life's work that shall satisfy his artistic ambition and to which he can devote all his energies of means and talent? It has to be remembered that he realises the unsuitability of London for such an effort. 'London lacked civic consciousness and culture, the people who went to opera there were too much a multitude of vagrants living in hotels,' he said on April 9, and continued, 'Manchester should now do for the lyric drama what it had once done for orchestral music, and *he intended it should do it*' (the italics are mine). Anticipating criticism of his temerity in launching so ambitious a scheme at apparently so inauspicious a moment he argues that so many 'traditions' have gone by the board in well-nigh all branches of artistic, intellectual, and economic thought, and that nowhere has this right-about attitude been more pronounced than in music, therefore the breaking with precedent is more easily accomplished in the hour when frontier lines of demarcation are being obliterated. Says Sir Thomas Beecham: 'It is therefore not only in the interests of the most highly organized branch of a great art, but also with an eye to the still greater musical prestige of this city, the public of which has treated me with so much appreciation, that I now issue this announcement.'

The month's season is being given in the fine commodious New Queen's Theatre. The orchestral well is large enough for nearly sixty members of the Hallé band, and the house is so amply spacious that the great majority of the reserved seats can be purchased singly at prices ranging from 4*s.* to 7*s.* 6*d.* On a subscription basis these rates are slightly less: between 150 and 200 seats in the circle cost 10*s.* 6*d.* As unreserved prices range from 1*s.* to 3*s.*, it will be seen that the first essential to a democratic appreciation of grand opera in its highest manifestation is present. At the time of writing, about one-third of the season has passed, and the attendances have steadily increased as the fame of the earlier performances has spread. Structurally the theatre is a worthy home for opera; its acoustic is marvellously good, and visiting musicians are loud in its praise. The Hallé Concerts have not infrequently brought visitors from distant parts of the North of England, but these operas have done more to impart something of a 'festival' character to prosaic Manchester. Very few Mancunians have had acquaintance with the magnificence of Beecham's Drury Lane or Aldwych or Shaftesbury seasons, still fewer have any knowledge of the best Continental traditions. True the Denhof and Quinlan tours in recent years accustomed us to a definitely high standard in scenic art, but to find everything in every opera so nearly approaching the ideal—nothing makeshift, nothing to jar—is to experience an artistic satisfaction quite unique to all but the most *blasé*. Scenic art such as that of Benoit and Dulac in itself would have given rich distinction to any

season, and the miracle of it all is that the experience should be ours at such a time as the present!

In drafting his scheme Beecham was probably the more free to indulge his eclecticism by the knowledge that Wagnerian music-drama had been adequately presented here three years ago in the ill-fated Denhof venture. This fact, coupled with (1) his justifiable fastidiousness in operas of the *bel canto* school, and (2) his recognition of modern works like 'The Bo'sun's mate' and 'The Critic,' have earned for him on the one hand the praise of the critically-minded for a scheme so well-balanced and abounding in genuine interest, and of all sections of the opera-going public for his championship of the type of opera in which they happen to be particularly interested. This has found tangible expression in the announcement as I write that, owing to the fine public support, the season is to be prolonged another week, *i.e.*, until June 10; knowledge of this fact will no doubt extend the area of the appeal made by the presentation of grand opera under conditions so ideal.

Several features have emerged which call for note before any detailed survey is attempted. There is the exceptional capacity of the younger conductors assisting Beecham—Messrs. Pitt, Harrison, Howells, and Goossens, junr.; never before has Manchester had simultaneously in her midst such a band of young moderns (and to these should be added Hubert Bath, who shares the direction of the fine O'Mara Company's destinies). Then the outstanding quality of numerous young singers who probably never would have found their métier in purely concert work (there 's not enough to go round!), but who, in opera, have scope for their powers however ambitious; there must be uncommonly sound judgment exercised somewhere under this Beecham régime. Liverpool and Manchester are naturally interested in the development of Miss Licette and Miss Ellinger, and of Messrs. F. Austin and Webster Millar.

The production of 'Boris Godounov' and of 'Tristan and Isolde' dominated the first half of the season much as the twin summits of the Langdale Pikes do that part of the Lake District from which I write, attracting by their rugged boldness, grandeur, and simplicity of outline. Beecham has familiarised us with the three towering periods of the 'Godounov' music during the past winter, but it is not putting too high a valuation on it to say that this Moussorgsky is the greatest sheer revelation the Manchester public has experienced for several generations past. Beecham, Goossens, Bouilliez, Radford, Ranalow, and Olive Townend sustained the chief burden in this great task.

For the 'Tristan' music the string department of the fine orchestra had scarcely sufficient power to cope with the white-heat intensity of its biggest movements; but, this apart, the night was a memorable experience even for seasoned habitués, and very notably so in Act 3. Here we had revealed a great Kurwenal in Mr. Percy Heming, and for many the early portion of this Act was felt to be on the same lofty plane of emotional interest as Act 2 or the Death Chant of Isolde. Mullings's study of the Tristan character is maturing with great certainty: three years ago it was remarkable; now one felt something of the play of powerful intellectual forces which have gone to the moulding and tempering of his conception. Voice and dramatic force we have long known him to possess; now every phrase of his Tristan has real significance, and carries irresistible conviction. He is clearly to be numbered with the giant Tristans of the past.

Miss Rosina Buckman's 'Isolde' somehow lacked those all-compelling characteristics so evident in the others; one feels that temperamentally she ought to achieve great things, but hers is the promise of blossom-time—not yet the fruitage. I propose to continue consideration of some other operas in the July issue.

SHEFFIELD AND DISTRICT.

Dr. Vaughan Williams's song-cycle 'On Wenlock Edge,' based upon a group of poems from Housman's 'A Shropshire Lad,' had its first hearing in Sheffield at a War funds concert organized by Miss Eva Rich on May 5. Mr. John Booth, who sang the work at short notice in place of Mr. Frank Mullings, penetrated cleverly into music which is cast in an idiom of pessimism and poignancy. Discarding the stock-in-trade of conventional expressiveness, he made his emotional appeal by a thorough absorption of the moods of the poetry and its musical setting. The work made a deep impression. Mr. Herbert Brown sang with deep intensity in Lidgey's cycle, 'A song of Life,' and Miss Rich gave a moving performance of Coleridge-Taylor's scena, 'Waiting.' Miss Rich's Ladies' Choir and a string quartet party by their artistic help added to the success of an excellent concert.

At the May-Day Festival of the Sheffield Central Secondary Schools, the musical programme served as a Shakespearean commemoration. A large and correctly trained choir, directed by Mr. G. E. Linfoot, sang a number of the most familiar old settings of the poet's lyrics, and these were supplemented by the round 'Sumer is icumen in,' 'Come, lasses and lads,' and some entirely delightful Morris Dances, as well as a pianoforte selection from Sterndale Bennett's 'The May Queen,' and some Elizabethan virginal music played by Miss Ethel Cook. The event was as all-embracing in its presentation of characteristic English music, as it was enjoyable as a children's fête.

Miss Dorothy Peck made a successful reappearance at Sheffield as a pianist at the Victoria Lecture Hall, on May 12. She played Beethoven's 'Waldstein' Sonata with point and intuition, and showed her versatility in performances of Chopin's C sharp minor Scherzo and Liszt's second Rhapsody. She was also heard with Miss Hawson and Mrs. Hubert Smith in Godard's Trio, Op. 72, No. 2.

Handel's 'Samson' received a spirited performance by the Shiregreen Choral Society on May 9, when the choir vindicated its steady capacity under the control of Mr. J. Gregory. A small orchestra lent helpful service.

At Millhouses the St. Oswald's Choral Society gave a graceful performance of Cowen's 'The Rose Maiden,' conducted by Mr. J. C. Simon. Though short of male voices the choir sang with consistent accuracy and good style.

YORKSHIRE.

Madame Clara Butt's 'Gerontius' performances at Leeds (May 3) and Bradford (May 4) are the outstanding events in Yorkshire music during the past month, and are the more conspicuous since serious music is now practically confined to the excellent Symphony Concerts conducted on Wednesdays by Mr. Julian Clifford in the Harrogate Kursaal, which are now in full swing. The 'Gerontius' concerts being in the nature of full rehearsals for the London series of performances, do not require detailed criticism. The main difference in the personnel was that the Hallé Orchestra took part, instead of the London Symphony Orchestra. The powerful choir of the Leeds Choral Union, to which neither the work nor its conductor—Sir Edward Elgar—is strange, sang with force and intelligence, and perhaps the most interesting feature of the performance was the assumption of the Angel's part by Madame Clara Butt. As a charity concert—the object being to raise funds for Red Cross work—the scheme, including as it does the importation of a large choir by special train to London, seems to be planned on rather extravagant lines, but Madame Clara Butt's great popularity and social influence have enabled her to carry it out with remarkable success.

On Wednesday, May 10, a recital was given by Dr. Alcock on the organ in York Cathedral, which was of especial interest, since it gave an opportunity of hearing the instrument again after some important work of renovation that had been carried out by Messrs. Harrison & Harrison. When the organ was reconstructed by Messrs. Walker & Sons in 1903, the admirable quality of their work was generally admitted, especially as regards the great mechanical improvements resulting from modern methods, and the fine quality of the stops. There was, on the other hand, considerable dissatisfaction with the volume of tone, which in ensemble effects was considered by many not to be in proportion to so spacious a church as the Minster. As the time had come for the instrument to be dismantled and cleaned, advantage was taken to have some additions and alterations made. A powerful Tuba has been added, with a wind-pressure of twenty-five inches, speaking straight down the Nave with majestic effect. To bring the rest of the organ into line with this powerful stop, a new large open Diapason, and a new Octave, Fifteenth, and Mixture have been inserted,

and the two largest reeds on the Great organ have been renewed, and placed on a new sound-board above the rest of the pipes, with a wind-pressure of twelve inches. To supply enough wind for these new stops, an electric motor and 'Discus' fan have been placed in the Crypt. Mr. Arthur Harrison has himself re-voiced every stop in the organ, which is now as powerful as it was refined in quality, and must take its place among the very finest of our cathedral organs. Dr. Alcock's recital was to be followed by two by Dr. Bairstow, the Cathedral organist, on May 17 and 24.

On May 6, at Huddersfield, a lecture was given on 'Shakespeare and his Music,' by Dr. A. Eaglefield Hull. Elizabethan madrigals were sung by the Huddersfield Glee and Madrigal Society, under the direction of Mr. Ernest Cooper. 'O mistress mine,' 'It was a lover and his lass,' 'The Willow Song,' &c., were sung (to a new arrangement for viols, by the lecturer) by Miss Doris Hall, Mr. D. R. Oxley, and Mr. Ernest Armitage, and some Shakespearean dances were given by the girls from the Greenhead High School.

The Bradfield Musical Union gave a Shakespeare concert on May 6. The programme contained nineteen solos and choral settings of Shakespeare's words. Mr. H. Coates conducted.

BANGOR (North Wales).—On May 17 the University Choral Society (women's voices section) gave part-songs by Dr. Walford Davies, W. Rebikov, Elgar, and John Ireland. Mr. J. M. Millinar played the Pianoforte Sonata No. 4 by Scriabin, and 'At a Picture Exhibition' by Moussorgsky, and violin solos by Tchaikovsky and Gossec were contributed by Mrs. Gough. Miss Idwen Thomas, a R.C.M. scholar, delighted the audience with songs by Gretchaninov, Borodin, and Delius, and some quaint old Welsh melodies. Dr. Caradog Roberts, director of music at the University College, conducted.

BLACKBURN.—The Shakespeare tercentenary was handsomely recognised by a series of lectures and performances spread over six days. A madrigal choir of 100 voices, conducted by Dr. F. H. Wood, gave a fine selection of Elizabethan madrigals and other music, and the Chaplin String Quartet (Misses Kate Chaplin, Lillian Berger, Florence Moss, and Mabel Chaplin) gave charming performances of old English music. The programme of the proceedings is a daintily printed booklet adorned with an excellently executed portrait of Shakespeare.

CAPE TOWN.—The Municipal Orchestra, under Mr. Theo. Wendt, has given numerous concerts during the season from January to March, and the prospectus for the season April to July promises some excellent programmes, including symphonies and other high-class music. The enterprise of the Corporation in providing this elevating recreation is much appreciated.

HARROGATE.—The sketch programme issued by Mr. Julian Clifford for the summer season of Symphony Concerts to be given at the Kursaal makes one wish that doctor's orders would send us to this delightful spot for a cure. The list of artists who will appear is an attractive one. Five British composers will conduct their own works. For half-a-guinea plus one shilling tax a seat can be booked for twenty-three concerts,—that is, about sixpence for each concert!

MADELEY (Shropshire).—The Madeley and Newport Choral Societies performed 'Judas Maccabæus' on May 8. Mr. J. Smart conducted.

NEWFOUNDLAND.—At the recent opening of the new three-manual organ at St. Andrew's Presbyterian Church, St. Johns, Mr. F. J. King, the organist and choirmaster, gave a recital that included Alcock's 'Legend,' Harwood's Sonata No. 1, Hollins's Concert Overture in C minor, and Stanford's Fantasia and Toccata in D minor. The choir sang Parry's 'Ode to Music,' and Mrs. F. J. King sang solos.

NORWICH.—The Norwich Philharmonic Society, with the co-operation of the Norwich Choral Society, and under the conductorship of Dr. Frank Bates, successfully concluded the present season with a performance of Bach's 'St. Matthew' Passion, in the Cathedral, on Thursday, April 13. The interpretation of the work made a deep impression on a large and reverent congregation. The season, which commenced on December 16 with 'Elijah,' in the Cathedral, has included two orchestral concerts given at St. Andrew's Hall to the troops stationed at Norwich, the general public being admitted on payment of a small charge. The first of these concerts, on November 25, 1915, included in the programme Mendelssohn's 'Ruy Blas' Overture, two movements of Mozart's 'Jupiter' Symphony, Haydn's Concerto in D for 'cello and orchestra, Præludium by Jarnefelt, madrigals, and Parry's 'Blest Pair of Sirens.' The second concert was on March 16, when the following works were performed: First movement of the 'Unfinished' Symphony by Schubert, Grieg's Norwegian Melodies (Op. 63) for strings, Elgar's 'Serenade Mauresque,' Saint-Saëns's Concerto for 'cello and orchestra in A minor, and Mendelssohn's 'Hear my Prayer.' In addition to these concerts, the greater part of 'Messiah' was given to the troops in St. Andrew's Hall on December 23, as well as a rehearsal performance of the 'St. Matthew' Passion in the same hall on April 10. Included in the scheme was an organ recital in the Cathedral, by Dr. W. G. Alcock, when the Cathedral choir under the direction of Dr. Bates sang the following unaccompanied works: 'Kyrie Eleison' from 'Missa Papæ Marcelli' (Palestrina), Wesley's 'In exitu Israel,' and Tchaikovsky's 'Angel Spirits, ever blessed.'

PARIS.—On Good Friday a large congregation assembled at the British Embassy Church, to hear Stainer's 'Crucifixion.' Mr. Percy J. Vincent, the organist, directed, and Mr. John West played the accompaniment.

ST. LOUIS, U.S.A.—The Symphony Orchestra, under Max Zach, has been giving a long series of popular concerts this season. The programmes are not too severe, and the programme books now and then have genial notes. For instance, on February 13 a Processional March by one Turnbull was performed, and we are told that this gentleman, after studying the violin in Europe, returned to America. 'Now with all this training you are ready to hear that he came home prepared to accept pupils. No: not in this case. Mr. Turnbull went into the real estate business, and I understand that he is still there, doing bigger things, of course. At once Mr. Turnbull began to turn his attention to what music may do in community life. He regarded it from the beginning as a public necessity in the everyday life of the everyday man and woman. So he began by establishing free band concerts. For some years he played first violin in a quartet. He has interested himself in gathering funds for grand opera guarantee. (If you have never done this, you can scarcely realise what enthusiasm, moral courage, and loss of sleep it requires.) And in everything his hand touched he succeeded. He may think he has not accomplished much, but to others it would seem that he has done an amazing lot. From his example it is easy to make deductions, the chief of which is: Don't hesitate to contribute to the world in which you live the best you possess.'

SOUTHSEA.—The Christ Church Choral Society gave Gounod's 'Redemption' on Good Friday, under the baton of Mr. A. E. Labden.

STOURBRIDGE.—The Stourbridge Concert Society does not draw the line as to German music to exclude Wagner. It organized a capital performance of 'The Flying Dutchman' recently. Miss Marie Rowe was Senta, and Mr. Joseph Farrington and Mr. Frank Webster were Steersman and Erik respectively. Mr. George Halford conducted with ability.

VANCOUVER.—Under the auspices of the Vancouver School Board, a body that seems to take a liberal view of its duties, 'Elijah' was performed on April 18 by the Musical Society, under the direction of Mr. George P. Hicks, whose labours on behalf of musical progress are producing great results.

WELLINGTON, N.Z.—The Royal Choral Society and the Wellington Musical Union have amalgamated. Mr. Robert Parker has accepted the conductorship.

WHITCHURCH (Salop).—The Choral Society conducted by Mr. W. E. Rogers gave a praiseworthy performance of 'Elijah' in the Parish Church of St. Alkmund on May 17. The vocal principals were Miss Lottie Thomas, Mr. J. Charlton Trevor, and Mr. John Foulkes.

In the absence of an orchestra the accompaniments were played on the organ by Mr. W. A. Roberts. There was a very large congregation, which included Katherine Duchess of Westminster. The performance was given for the benefit of the French Red Cross Funds.

WINNIPEG.—On Good Friday 'The Redemption' (Gounod) was given by the choir of Broadway Methodist Church, under the direction of the choirmaster, Mr. Watkins Mills, the well-known baritone. A lecture on Handel was given before the Men's Musical Club by Mr. Mills on April 15. He tells us that he is full of work and in excellent health, and tantalises us by stating that he is in 'tip-top voice.' He hopes to be able to visit England this year. His friends here will be glad to see and hear him.

Miscellaneous.

The Mendelssohn Scholarship for students of music in England is now open for competition. The Scholarship is held for one year, but the holder may be re-elected once, twice, or even thrice. The scholar's education is carried on, either at home or abroad, at the discretion and under the control of the committee, the expenses being borne by the funds of the Institution. Candidates may be of either sex, natives of the United Kingdom, or domiciled therein; and they must be not under sixteen nor over twenty-one years of age. Preference is given to talent for composition over any other musical gift. Applications must be sent to Mr. F. Corder, Royal Academy of Music, York Gate, London, on or before June 15, with certificates of birth, testimonials, and compositions, together with an entry fee of one guinea.

The following candidates gained the gold and silver medals offered by the Associated Board for the highest and second highest honours marks, respectively, in the advanced and intermediate grades of the Local Centre Examinations in the March-April period of this year, the competition being open to all candidates in the British Isles. Advanced grade gold medal, Florence A. M. Oliver, Hereford centre, pianoforte, 145 marks; Advanced grade silver medal, Stanley Kaye, Sheffield centre, pianoforte, 142 marks; Intermediate grade gold medal, Cicely Newborn, Guildford centre, pianoforte, 140 marks; Intermediate grade silver medal, Marjorie M. Beerling, Margate centre, violin, 137 marks.

The Pinner Choral Society gave a miscellaneous concert on May 10. The programme included Parry's Ode, 'The glories of our Blood and State,' Stanford's 'Songs of the Fleet,' and Bach's 'God's time is the best.' Mr. Harold Darke conducted.

In connection with the School of Russian Music, Boudoir Theatre, Pembroke Gardens, Kensington, Mr. Montagu-Nathan is delivering a series of lectures (open to the public) on 'Russian music' on Wednesdays at 4.45 p.m. The remaining dates are June 7, 21, and July 5.

The Summer School of Church Music will not be held this year owing to the Military Service Act affecting some of the promoters, and to the College at which the School was to be held being requisitioned by the War Office.

Answers to Correspondents.

GROVNO.—The Proceedings of the Musical Association are sold to the public at £1 1s. a volume. But for that sum you can become a member and get your volume free. The secretary is Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W.

BEETHOVEN.—A series of articles on the form and execution of Beethoven's Sonatas has been running for a year or more in the *School Music Review*. (Monthly, 1½*d.*: Messrs. Novello.)

MADRIGAL.—The best essay on John Wilbye and his works with which we are acquainted is that by the Rev. Edmund H. Fellowes, to be found in the Proceedings of the Musical Association for the session 1914-15.

LOVOCASTRIAN.—A new edition of Bach's 'Orgel-büchlein' has just been published by Messrs. Novello. See the advertisement on p. 272.

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SPECIAL NOTICE.

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The Musical Times

AND SINGING-CLASS CIRCULAR.

JULY 1, 1916.

THE SOCIETY OF ENGLISH SINGERS.

'*We must begin, my dear Madam,*' *said Sir George Thrum,* '*by unlearning all that Mr. Barowski* (*of whom I do not wish to speak with the slightest disrespect*) *has taught you!*'—'The Ravenswing,' Chap. vii., by W. M. Thackeray.

'*When they* do *agree . . . their unanimity is wonderful.*'—'The Critic,' Act ii., Scene 2.

The perennial controversies over ways and means of educating singers for a public career have recently assumed a new and interesting phase. Instead of our having to endure the screeds of infallible teachers on the sins of other teachers, an attitude summed up in the first quotation given above, we are invited to consider a statement of far-reaching and comprehensive points of agreement arrived at by a group of well-known professors and performers. How this notable and almost incredible result has been achieved is set out below.

Most of the controversial problems of a singer's training are physiological and technical. Interpretation, the ultimate objective and the supreme test, is a psychological manifestation about which we can agree to differ without serious disadvantage to anyone concerned. But as Technique, in which is included all that is meant by voice-production, 'diction' (*alias* enunciation), and perfect control of means, must obviously be founded upon positive physiological data, it would seem to be a reasonable expectation that with all the experience derived from the study of the achievements of great singers and the investigations of vocal physiologists, it would before now have been found possible to formulate definite courses that would meet every individual difficulty. But unfortunately, as we all know too well, this desirable result has not been reached, and we are constantly being disturbed by statements that methods of training in vogue ruin more voices than they conserve and develop. This being so, we are bound to give sympathetic attention to a scheme designed to deal with the whole business and brought forward under auspices that command respect.

It may seem that the proposals advocated imply indirectly a censorious attitude to the work of the great schools of music. But we do not believe this feeling animates the promoters. It is rather that they patriotically desire to see the schools take a strong line that may place them in the front rank of the singing schools of the world, and draw into their walls even more than they do at present the highest budding vocal talent of the whole Empire. Some of the signatories to the manifesto we give below are distinguished products of the chief institutions in London, and it may be thought that as their successful careers exemplify the efficiency of their *Alma Mater* the new propaganda is uncalled for. Even Sir Thomas Beecham, who has expressed in public dissatisfaction with the output of the schools, in the light of the experience of his recent bold and successful opera seasons, in which British singers have shown outstanding ability, must feel that he shot his arrow too far. His opera companies have not suddenly learned all they know. All this, however, is by the way. What is clear is that the well-known artists associated with the proposed scheme, and who are at the top of the tree, are altruistically anxious that the path of their successors, which at best must be difficult, shall be made as straight and smooth as possible. Whether under existing circumstances, or at all, the scheme is practicable, is fair matter for comment. Before saying more we now give the views of the promoters of the new Society.

RECOMMENDATIONS ON THE EDUCATION OF SINGERS.

There is unanimous agreement among members of this Society that the present system of education offered in our institutions to those who wish to become singers is inadequate and on unsatisfactory lines.

Owing to the great changes now taking place on all sides, it is regarded as opportune to suggest that if a true English school of singing is to be established, the time is favourable for a complete revision of the conditions under which singers are trained in this country. Therefore the Society sets forth the following criticisms upon the existing conditions, and suggests what it holds to be a comprehensive system of teaching.

1.—*Insufficient technical training and supervision.*

The present system of half-an-hour or twenty minutes twice a week is wrong in principle. The number and duration of lessons should be elastic, and regulated according to individual needs. Beginners require daily supervision, either individually or in classes, in the technical study of vocalizing and diction, and proficiency in these should be secured before attempting more advanced work.

The period of study should be capable of being extended to five years.

2.—*Absence of any general principle co-ordinating the whole training.*

The subjects: Technique of vocalizing and diction, study of musical works, sight-singing and interpretation, should be taught upon common principles and a progressive system.

3.—*Absence of Ensemble Classes for solo singers.*

Ensemble work is as essential a part of the training of a singer as it is of an instrumentalist.

4.—*The 'single teacher' system.*

Each department should be in the hands of the teacher or teachers specially qualified for it. The students should be pupils of the Institution and not of particular members of the Staff. It is inadvisable that any pupil should be trained in all the various branches by a single teacher.

5.—*The physical side of training.*

The career of a singer depends upon his physical well-being for its success. In the interests of the development of his physical powers, such theoretical studies as Harmony and Counterpoint should not be made compulsory.

6.—*Neglect of the English Language.*

The first duty of every English singer is to sing his own language perfectly. To this end the English language should form the basis of his training.

The Society wishes to urge the adoption of a system under which the singing school is to constitute a separate department, supervised by a person specially acquainted with the art of singing and its requirements, and conducted by a body of teachers, each of whom teaches his own subject or subjects in agreement with his colleagues.

The pupils should receive technical instruction in vocalizing and diction under the daily supervision of their teachers in the early stages, and be passed on to the higher branches when they have acquired proficiency in technique. They should study singing side by side with the proper declamation of the English language; together with sight-singing, ensemble singing, répertoire, memorising, and pianoforte accompanying.

To these subjects should be added dancing, fencing, and stage technique for those who intend to follow an operatic career.

The student will thus be enabled to take his place fully equipped on the concert platform or the stage.

There should be such an entrance examination as will ensure a definite standard of ability and intelligence in every pupil.

Lectures and demonstrations should be given which the whole school should be required to attend.

We are convinced that the future of English singing depends upon the adoption of these principles.

Frederic Austin.	Gregory Hast.
Thorpe Bates.	C. A. Lidgey.
John E. Borland.	J. Campbell McInnes.
Percy C. Buck.	E. E. Mercer.
H. Entwisle Bury.	Webster Millar.
F. Franklin Clive.	Fredk. W. Mott.
C. Hayden Coffin.	Maurice d'Oisly.
W. Owen Colyer.	Robert Radford.
Ben Davies (*V.-Pres.*).	Frederick Baring Ranalow.
Edward J. Dent.	W. Fothergill Robinson.
Gervase Elwes.	Ch. Kennedy Scott.
Paul England.	Arthur Somervell.
Walter Ford.	John E. Talbot.
William Forington.	Richard Walthew.
Ivor Foster.	Henry J. Wood.
Dawson Freer.	Warren Wynne.
Allen Gill.	Charles Villiers Stanford (*President*).
H. Plunket Greene.	
Francis Harford.	W. A. Aikin (*Act. Hon.-Sec.*).

The following are extracts from a paper read by Mr. Walter Ford at one of the Society's gatherings:

We have thrashed out the main problems of the voice. What is more important, we have on every fundamental point arrived at definite conclusions that rest on sound physiological truth. For us at any rate nebulous theory exists no more. We believe that the hope for the future of our art in this country lies in the acceptance of these conclusions. But they must be translated into palpable facts and their fruits made manifest before they will be generally accepted.

The question before us is whether the conditions under which singing is taught to-day give us a fair chance. There is no doubt that in any case the teaching of singing is an extraordinarily difficult business. The detail into which we have been obliged to go in dealing with such apparently simple things as the open throat, the loose jaw, the forward tongue, the processes of breathing, sufficiently indicates this: resonance, the whispered vowels, attack, legato singing, vocalisation, we should expect to give trouble; further, there is the whole subject of diction; and, finally, sight-singing, phrasing, interpretation in song, opera and concerted singing have to be provided for. I want you to realise not only the extent of what a singer has to learn, but also how very new and bewildering to the vast majority of pupils the early stages in voice-training are, not necessarily because pupils are stupid, but because having used their voices from childhood instinctively and without thought, and without observing at all the nature of the sounds they make, they have to acquire an entirely new mental attitude.

This is much more difficult with regard to a familiar thing like speaking or singing than in the case of something quite new, like typewriting or many games of skill. The acquisition of the power of attentively listening to, controlling and mentally registering the sound of one's own voice takes a long time, requiring perpetual alertness and concentration of mind, and in the average singing student, as we know too well, these are not common qualities. But something more subtle is involved—I mean the power to recognise the delicate sensations which accompany self-created sounds—and yet, till these qualities and powers are developed, students cannot be expected to do much good by private practising.

In the early steps, then, too much supervision can hardly be given, even in the rare cases of those whose minds have succeeded in grasping the problems with which they have to deal. Remember, further, that the voice is out of sight and impalpable; it is not an external, steadfast instrument, but part and parcel of ourselves; every part of it can move and shift to a wrong position. Then, it is sensitive to every change in our health, our spirits, our feelings, our nerves; and these upset it as surely as bad habits, wrong treatment, and faulty principles.

Singers are the only musical performers who perform upon themselves, so that teachers of singing have the incalculable personal equation to deal with in a peculiarly heightened form.

Lastly, the instrument of voice is liable to remain delicate for a long time, and is only capable, even when rightly used, of a strictly limited amount of daily singing work. M. Garcia, who in the first edition of his work fixed this limit for trained voices at two hours a day, reduced it in his later edition to an hour and a-half. The temptation to do too much, especially when things are going well, is very great; young students need to be protected against this.

It should be clear, then, that the preliminary work of laying a secure foundation is of an importance which could not be exaggerated. Mr. Sims Reeves told me that he studied for three years in England, then sang for a year or two in provincial concerts, then went to Italy for further study, and remained there under the same master for four years, 'till he could do whatever he liked with every note of his voice.'

I would remind you that to-day the majority of voices that come to us for training come more or less damaged, or in more or less unnatural conditions from bad teaching or bad habits. The late H. C. Deacon used to say that, owing to the slovenly way in which English was spoken, it took an English singer two years to arrive at the point from which an Italian started. For some time most of our pupils' voices have to be treated as 'ground under repair.' Till things are changed, our training schools must be hospitals as well.

Now, under infinitely more favourable conditions in the palmy days of the old Italian schools, when the motto was 'only the specially strong and the specially gifted need apply,' seven years was recognized as the proper term of apprenticeship.

Dr. W. A. Aikin is an eminent member of the medical profession, who has specialised on vocal physiology. His book 'The Voice,' published (1910) by Longmans, gives his views on the technique of voice-production and English diction. He acts temporarily as secretary in the place of Mr. Frederick Keel, who is interned in Germany.

Since then the singer's repertory has largely increased. He is required to know two or three foreign languages (probably after the war Russian will be added), the music he has to perform is not exclusively composed from the vocal standpoint, modern declamation is almost a study in itself, halls are vaster, orchestras larger and less merciful, life is in every way more strenuous, and yet the time of training has been decreased by three or four years! Can a single musical institution be named that offers a scholarship for even five years, or by any sign indicates that it is impossible to turn out a complete singer in two or three?

It will take much time and fighting to destroy the deep-rooted illusions of the public on this subject. It might be expected that as the period of training has been curtailed supervision would have been increased, but this is not so. The rule from the beginning to the end of a course is two lessons a week each of half-an-hour's duration, or even less.

Of course it is the technical work that suffers. Literally, in any serious sense there is no time for it; at any rate, no time to supervise it. Pupils are left to practise their scales, arpeggios, and passages as best they may. Their practising, from the technical point of view, often does more harm than good. True, the vocal technique of earlier days finds little place in modern compositions. But though scales, &c., are not nowadays often performed in public, they are just as necessary in order to make voices strong, even, supple, and beautiful.

A disadvantage of the present system is that one teacher has to take his pupils through the whole business, though his special gifts may lie only in one or two branches. A man with a special gift for interpretation is wasted if he has to teach the elements of vocal technique. A good teacher of vocal technique may be quite incompetent to deal with matters of style and taste. But no co-ordination is possible without uniformity of fundamental principles among the staff.

Again, there are usually classes for the study of French, German, and Italian. Are there usually classes for the study of English? Such are sorely needed. Teachers of the higher branches of singing ought not to have to spend half their time over the very elements of English diction. I wish I could say that the elocution classes saved them from this burden.

At every point it is lack of time that hampers us. We do, not the best we can or the best we know, but just what is possible under the circumstances.

It is painfully easy to lower one's standard. Not to do so is to find oneself up against an atmosphere which is antagonistic to serious technical work. What every student is not called upon to do is apt to be resented or thought unnecessary. The singing students of to-day emphatically rebel against the discipline of technique. They expect to be excused the drudgery which is taken as a matter of course by every other branch of the musical profession.

It is sad to think, too, of the thousands of half-trained, inexperienced students to whom these conditions have become a tradition, and who set up as private teachers and give lessons in hundreds of schools throughout the Empire.

There is one special absurdity which comes to my mind. We once discussed the question of registers. As to their existence opinion was divided, and there was a decided unbelieving majority, but we were unanimously of opinion that whether they existed or not, they should not be mentioned to pupils. Yet is there a Syllabus of any College or Examination Board that does not give singing candidates marks for the 'blending of the registers'? Teachers therefore hunt for them conscientiously, and if they cannot find them, proceed to create them, or there would be nothing to blend, and how would their pupils then fare at the hands of the London Examiners?

Another grievous result of the present conditions is that students are not taken through a systematic course step by step, but try to learn everything at once—diction, vocal technique, sight-singing, choral-singing, songs of every age and clime and style, oratorio and opera, almost from start to finish. Only the very strong or exceptionally gifted come through Most of our students are doing work years in advance of their vocal and physical powers. It is not surprising that a campaign conducted in such a haphazard manner should show a long list of casualties.

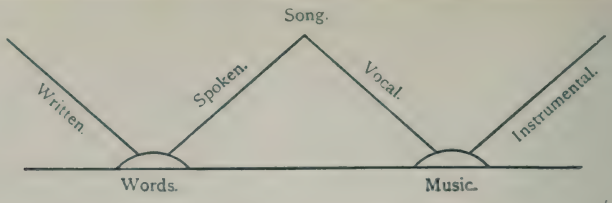
I will only add a word or two as to the lamentable tone of public taste with regard to singing, which is the direct and natural outcome of the present state of things. In no other branch of music is it possible to succeed with so little acquired skill. If a voice is only large enough and the possessor of it has some temperament, it may scoop, it may wobble, may stray from the pitch, may force to its heart's content, and no one will care. And yet there are more singers, more fine voices, more musical intelligence, than at any previous time. Not a doubt of it. But we are like the censors, we are afraid the public won't stand the truth, that there would be no students if they knew the work they had to face and the time and expense involved.

Whether this is so or not let us give singers a chance. They know pretty well what time it takes to succeed as a pianist or violinist, yet a good number of students aspire to fame as exponents of these instruments. A little reflection, a little exercise of British common-sense, will show them, if we give them the lead, that the more difficult work of a singer cannot be accomplished satisfactorily without a corresponding amount of labour and self-sacrifice.

At a recent meeting of the Society there was a discussion of the question 'What exactly is the agreement upon which an English School of Singing can be based?' Mr. FREDERIC AUSTIN said there was abundant evidence that agreement was possible both on the broad lines of a singer's education and on the principles of voice-training, and it was time these were formulated. The Society was in a position to see to this. If a small primer enunciating elementary principles and their practical application could be published at the modest price of a few pence it would supply a want. In London there was a large choice of teachers, but in the provinces the organist or other general musician in the locality was often obliged for his living to teach singing although he had little knowledge of even the rudiments of the subject.

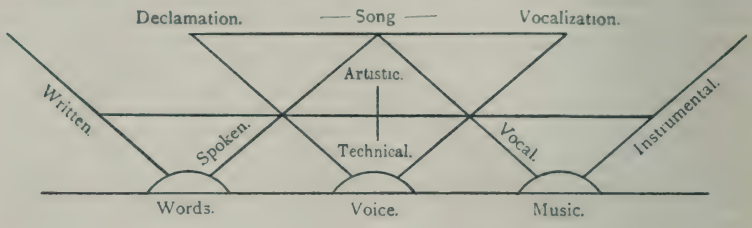
Dr. AIKIN said he did not think that the task would be very difficult, but he would like to define beforehand exactly the scope which should be allotted to a purely technical vocal primer.

By means of a diagram he explained that arising from a base line or horizon representing Humanity were two great arts of expression: Words and Music. Each of these he divided into two categories, represented by two rays or lines diverging like a V. Words were either written or spoken, and music was either vocal or instrumental. Arising from separate arts the spoken word and vocal music came together and culminated in the art of Song. Written words pursued an independent course away from music, and Instrumental Music was similarly free from words in a direction of its own:



Dr. Aikin continued: But the writing of words by the poet and the composing to them of vocal music by the musician does not provide for the human performance of singing. This is the product of individual development, the Voice, and is governed entirely by psychological and physiological principles.

The power of making sound and lending it to the two arts of Words and Music is also expressed by two diverging lines. One line meets the spoken word and is prolonged to the completion of speech declamation, the other meets the vocal music and is prolonged to the perfection of pure vocalization:



Whether or not the whole range of the art of song extends from pure vocalization to pure declamation is not under discussion, but the full development of the voice is thus outlined; and individual expression, arising from the human imagination, may find itself in the pure declamation of words or in the instrumental vocalization of music, one leaning more to the intellect and the other to the emotions. But the centre of the art is found in that happy union in which words and music, intellect and emotion, are more easily brought together in perfect balance. It requires the complete fusion of both faculties of the voice to exercise the power of words and the appeal of music simultaneously.

By drawing another horizontal line through the points where the voice meets both words and music, an indication is given of the technical development of all these factors in their early stages, in preparation for a higher artistic development in which the imagination is given its materials to work with.

What is thus shown as the lower 'triangle' of the Voice, is the scope of elementary technical training, exactly analogous to the study of music in preparation for composition, and the study of language and literature in preparation for writing.

Within this region the Psychological and Physiological functions of the normally healthy individual have to be trained. The process is not a very complicated one, but full of detail.

It is designed to develop:

1. Breath control.
2. Ear, for pitch and quality of sound.
3. Well-formed resonator and power to expand it.
4. Free and well-practised organs of articulation.

To these are to be added knowledge of music and its expression, and knowledge of language, its pronunciation and declamation. The artistic sense—*i.e.*, the sense by which the imagination can express itself in the voice—brings then this equipment into the higher region where the singer goes onward confidently, with musician and poet on either hand, to justify his own existence.

Dr. Aikin concluded by delivering a kind of Psalm entitled 'Carmen Vocis,' which he offered as an 'act of devotion' to all who aspired to become singers:

Dedicated to the Society of English Singers.

CARMEN VOCIS.

My Soul is in my Breath; and with my Breath will I lift up my Voice in Speech and Song.
For my breath shall be turned into Sound; and I will pour forth my Voice, even from the depths of my lungs.
And the Sound shall be made true and steadfast; by the security of my Breath and the watchfulness of my sense that heareth from within.
My neck shall be as a temple around the sound; and its spaces shall expand to adorn every cadence with fullness of tone.
The inner portal shall be open wide; for in my throat there shall be no manner of contraction.
About the outer gate my lips and jaw and tongue shall play with all the supple freedom of a graceful dance; and bring to life the beauties of my native speech.
Thus will I sing with my Breath as with my Soul; and speak with my mind the simple language of my life.
For I am in my Breath and in my Voice; and all my countrymen will hear me and understand.

At the thirty-seventh meeting of the Society, held at the Hotel Great Central on June 5, musical critics of the Metropolitan Press were invited to hear the ideas of the Society explained. Sir Charles Stanford presided.

Mr. PLUNKET GREENE first related some of the early experiences which led to his entering the singing profession; how he was advised to take an Italian name and look forward to a great operatic career as 'Signor Verdi'; and how he was sent to Germany to study, and remained there as a student for two years, after which he went to Italy and came back after six months without having learnt anything. An English teacher in London to whom he was sent proved also

useless. He then went to Alfred Blume, and learned everything from him; except of course the English language, which he had to work out for himself while still labouring under the idea that great tone necessitated the demoralisation of words. He recalled Mr. Dooley's comment on the music of Richard Strauss: 'You can't sing it, but you can cough it.' A singer with a feeling for words had somewhat similar sensations when he heard the prostitution of the English language which prevailed at that time, and was even considered the right thing.

He then related how Dr. William Aikin, who had often discussed with him the parlous state of affairs with regard to the singing of English, came to him a few years ago and suggested the starting of the Society with three great objects in view:

1. To bring singing teachers and others interested in singing together for the exchange of ideas and experiences.
2. Thereby to arrive at the truth of common principles.
3. To raise an English School of Singing founded on the English language, capable of appealing through words as well as music.

The Society had worked steadily for four years. It comprised not only singers and singing teachers, but others who with their knowledge were able to throw light upon the subject. He mentioned especially Dr. Mott and his high position in the medical world, who was constantly at the meetings, explaining to them the psychological and physiological matters that were so important in the development of singers. He referred also to others who, though not engaged in the singing profession, gave assistance to the Society by their special knowledge from other points of view. There were also composers and singers of great variety.

The Society met once a month (except in vacation time), discussing thoroughly subjects in connection with the advancement of English singing. The discussions had been almost entirely on purely technical questions, and he thought that the improvement which had taken place in English pronunciation in the English opera, and the trouble singers were taking to raise the standard, were in great measure due to the influence of the Society's members. But one great result of the discussions was that they were now in a position to state more or less definitely how they proposed to found a School of English Singing upon the basis of the English language.

He enumerated a long list of the objects which the Society had in view:

1. To gather all that was known and understood, physiological and psychological, for the promotion of the art.
2. To prove that an English basis was right for English singing and not a foreign one.
3. To insist that the English language forming the basis should be in its finest form.
4. To establish uniformity in teaching.
5. To insist upon composers studying the need of a fine English text.
6. To revise translations.
7. To further English opera.
8. To establish an authority above commercialism.
9. To use their influence in favour of English singing.

Among these he especially pointed to the following:

1. As regards foreign teachers, they had no idea of engaging in an anti-foreign movement. None owed more to foreign teachers than he did,—and he specially mentioned Alfred Blume and Francis Korbay,—nor had better friends among them. Their object was only to show that they had in their own hands a system of national teaching of which the English language was to be the very foundation.
2. Uniformity of teaching would be attempted as far as possible, and with that in view it was intended to issue an elementary primer which would go through the process of careful examination and revision by the Society.
3. The English opera they had very much at heart. Equipment for that was always one of their leading objects, and they had very ambitious views on the subject.
4. They hoped also to be able to bring influence to bear upon the subject of the better education of English singers.

With all these in view they had decided that the present time was opportune to suggest a complete revision of the system of existing institutions. They were undoubtedly on the edge of a new era in many respects, and especially in the art of music. Their action had taken the form of a printed circular of 'Recommendations.' This circular had been sent to all the leading musical institutions in England and the Colonies, and they had already had encouraging indications from some of these in the shape of inquiries. They could give an assurance of most loyal support to institutions who saw their way to make any of the reforms advocated. So far as they could judge, the necessity of founding a school of their own upon the principles laid down would probably not arise.

They had asked the Press to come and hear the result of their four years' hard work, and were inviting its help. He felt a great hope that if the Press approved and joined in the movement, that evening might be a turning-point for the whole art of singing in England.

Mr. Walter Ford explained the printed 'Recommendations,' re-stating many of the arguments of his paper (which is given above), upon which the document had been framed. He concluded by saying that the suggestions were idealistic, as all suggestions should be, but they were not Utopian or impracticable. They would be found practical, even if they required alteration in the whole system of teaching. Moreover, they would pay. There had never been a truly English school of singing in this country, and its benefits would soon arouse public appreciation.

Mr. Ben Davies spoke for the good feeling that had invariably ruled in the Society, and he felt that it had certainly strengthened good-fellowship among English singers. It had opened their minds to the betterment of their art. A feeling that something was wrong with the present system had prevailed for a long time. What was to account for the number of promising pupils who failed altogether? How was it possible that humbugs and charlatans advertising 'the perfect singer in six months' could impose upon so many people? He felt strongly that nobody should be allowed to teach without proper qualifications.

In their Society they were always meeting with new ideas and new things to learn and practise. His own early difficulties had given him experience of the futility of the foreign teaching of English oratorio.

Mr. GILBERT WEBB, as a member of the Press present, responded cordially to the invitation of the Society to further the cause of an English school of singing. He had taken the greatest interest in singing for many years, and as a reviewer had collated most of the works on the subject, and was struck both by the earnestness of the writers and the contradictions of their various methods. Out of his long experience, he could say that good English singing was certainly exceptional. He regarded English as the most suitable language of any for opera. He felt sure the 'Recommendations' were on the right basis. Revision had become necessary in most of our systems of education, and the vocal art was in itself distinct and peculiar, and one of the most difficult to teach.

THE PRESIDENT (Sir Charles Stanford) said he strongly desired to do all in his power to support the 'Recommendations' of the Society. There were two or three points upon which he laid particular stress:

1. Elasticity in artistic training was essential. He felt that teachers should be free to discriminate in such a matter as the length and duration of lessons.
2. Interchange of masters, in composition as well as in singing. It was most desirable that in every institution pupils should be enlightened by different points of view. They knew that in some foreign schools technique, ensemble, and phrasing were in separate hands.
3. Another important point was the provision of a second study for students, for if an intended opera singer should fail in voice, his training ought to give him a good chance as an actor.

Public prejudice in England was hard to beat, and there was always a leaning towards the voice without regard to the brains behind it. For his own part he derived most pleasure from singing that was marked by intelligence rather than by vocal perfection. He also laid stress on ensemble singing.

Mr. H. COLLES said that although he preferred to express himself with the pen, he would like to thank the Society for an instructive evening in which he had learnt much. He saw in the programme of the Society two main problems: The reform of institutions, and the bringing into line individual methods. Interchange of pupils would come about more easily when common principles had taken root, and he was assured that these common principles had now been reached by the Society. But there were many things before them difficult to break down: not only stone walls, but sandbag barricades. He was sure that all his colleagues would be in sympathy with the ideals of the Society.

Dr. MCNAUGHT said he would do all he could to promulgate the views of the Society. The changes suggested were great, but they might in time be carried out.

Dr. MOTT drew a parallel between musical and medical education. The old system of teaching had long since given way to division into departments, and he thought that in singing as in everything else the proper distribution of the subjects was essential. He said that he had learnt much from the meetings of the Society.

Dr. PERCY BUCK said that it was a strange thing that almost every organist was expected to be able to train singers. He and other organ students, during their training, had attempted to take up singing as a second study, but it was a failure because what they wanted to know, the technics of singing, was unobtainable. The singing-masters either could not, or would not, teach them that. So they gave it up. He thought that delegation of the primary technique to teachers who understood it, was one of the needs of vocal education. There was a rooted inefficiency with regard to technics among English teachers. The physiological and psychological authorities in the Society had always been ready to explain and suggest what might be helpful in practice, and what impressed him most was the impersonal and unselfish earnestness of the discussions.

Is it a practicable scheme, and is the present moment an opportune one for its public discussion? These and numerous other questions and doubts arise in the mind of anyone making the acquaintance of the manifesto and its explanatory amplification for the first time. It is fair to presume that during the four years of the evolution of the Society many such questions have been probed and objections satisfactorily met. Does the particular method of the promotion of the scheme give due or any credit to the Schools for what they have accomplished under existing and not very favourable conditions for the pursuit of artistic ideals? The best work of the Schools has not been achieved merely by two half-hour lessons a week. Verdi's 'Falstaff,' which not long ago was so admirably given by the R.C.M. students, was not prepared on this starvation allowance. This performance, and other similar undertakings of the R.A.M., called for and obtained much close and sympathetic collaboration of the kind pleaded for by the Society. We mention all this in the hope that no prejudice may arise against the Schools on account of supposed slackness in developing their singers.

It will be observed that the reforms advocated do not demand a change of staff, but a change of system and a considerable expansion of the usual period of preparation. Here we are faced with the vital economic factor: What will it all cost, and where is the money to come from? The best students are often the most impecunious, and their concern is to earn rather than to spend. It would be well for the Society to investigate closely this aspect of its proposals, and to issue a statement.

The period of Scholarships, which is generally for only three years, is no obstacle to an expansion to five or more years if it is found desirable—because obviously it is always possible to renew them for students who emerge promisingly from the shorter period, instead of awarding them to new students. The difficulty of co-ordinating and unifying the work of a group of teachers should not be an insuperable one so long as the system which they have to develop is thoroughly mapped out and, of course, sincerely accepted by all concerned. There is much more to be said some other time on this and many other points.

It will be remarked that the membership (limited to sixty) of the Society is at present confined to the male sex. This does not imply any lack of appreciation of the value of the opinion of lady vocalists and teachers: in fact, ladies were invited to one of the first dinners, and their opinion sought. The suggestion is that they should form a separate society, and that occasional conferences of the two bodies should take place.

THE ORGAN AS A SOLO INSTRUMENT.

By Bernard Johnson.

That the organ as a solo instrument for purely concert purposes has come to stay is an incontrovertible fact, however regrettable this may appear to those organists who hold the view that the organ should be regarded simply and solely as an aid to divine worship. One has only to look round at the number of large instruments which have been erected in concert halls during the last few years in order to realize how strong a hold the movement has succeeded in establishing in this country. To quote only the few organs upon which the writer has himself given opening recitals: Albert Hall, Nottingham; City Hall, Hull; Rochdale Town Hall; Victoria Hall, Sheffield; De Montfort Hall, Leicester; Usher Hall, Edinburgh, &c.; all of which have been opened during the last five years or so.

The list does not pretend to be in any way exhaustive.

It is probably safe to assert that every single concert-player in the country at present has been at some time or another a church organist. Many combine the two offices, so that the probabilities are that there is on the part of the concert-playing fraternity a profound sympathy with and understanding of the church-player's many trials and difficulties. But what of the reverse side of the picture? It is to be feared that many, if not most, church organists regard the concert-player as a trickster of the deepest dye—as a man who deliberately 'lowers the dignity of the instrument,' whatever that high-sounding phrase may mean; in short, as one for whom the chances of ultimate salvation are of the smallest. It is to correct that impression (formed, it is to be feared, by a course of regular non-attendance of concert recitals) that this article is written.

As a proof of this lack of sympathy with, and even understanding of, the position, let us first consider what happens when a concert appointment is to be made. The authorities of the town or city concerned call in the services of three or four of the heads of the profession—men whose names command universal respect as having attained fame in some one or more branches of the art, not necessarily in organ-playing. These eminent gentlemen proceed to draw up a scheme under which the competition shall be held and the award made. Here is a scheme which was actually adopted to decide the question of an important appointment which fell vacant a short time ago:

(1) To arrange and play a classical overture;
(2) To play two or three pieces of the candidate's own choice;
(3) To improvise upon a given theme;
(4) To read a passage of music at sight; and
(5) To read from vocal score.

It is difficult to speak with respect of a scheme which, while admirable as a test of fitness to hold a church appointment, is quite unsuitable in the case of the concert-player. Its defects are twofold—those of omission and those of commission. Let us place them side by side and see how they look. The scheme applies no sort of test of a man's répertoire, its variety and extent (a most important point), but insists on skill in improvising (which is quite unessential). It makes no inquiry as to a candidate's power of drawing up an interesting programme having due regard to variety of tone- and key-colour, but it demands proficiency in reading at sight (which a concert-player ought never to have to do). It concerns itself not at all with the question of a man's ability to write intelligent, grammatical, and illuminating notes on his pieces; but—he must be able to read from vocal score! Moreover, it should be borne in mind that in the case of filling such an appointment as I have in my mind, the probabilities are that when the preliminary process of weeding out has been performed, the candidates left in for the final test are men with some sort of a record of service or with some academic distinction to show, so that something more than a test of mere musicianship would seem to be required. If I am engaging a cook I should go for the person who could cook and serve a good dinner, not for the candidate who could juggle cleverly with the fire-irons. The presumption is, indeed, that the time spent in attaining and perfecting herself in this difficult art would prove to be so much time robbed from the adequate performance of those duties which she had undertaken to discharge.

Destructive criticism is of course the easiest thing in the world to accomplish, and therefore I venture to indicate the lines upon which a man with concert experience and sympathy would probably have worked had he been called in to advise: (1) To arrange and play a classical overture; (2) to submit beforehand, say, thirty programmes with analytical notes on the pieces; (3) to play three or four of those pieces, the choice to lie with the adjudicators, and their selection to have been notified to each candidate, say, twenty-four hours before the test took place. Thus the candidate would be tested in precisely those points on which his work would subsequently be judged in public—viz., the wideness and variety of his répertoire, his skill in performance, his power of drawing up an interesting, well-contrasted programme, and his skill in writing analytically.

If, then, the point may be regarded as established that there is need for a fuller appreciation of the concert-player's position on the part of the church organist, let us proceed to examine what are precisely his aims and objects.

THE IDEAL ORGAN.

Without entering too closely into details, it may be stated broadly that an instrument of some sixty speaking stops, provided that tonal balance and colour be well thought out, should be sufficiently large for all practical requirements. Essential points are that there should be plenty of diapason tone (the characteristic organ tone), because: (1) The instrument will in all likelihood be required for use in combination with an orchestra on occasions; and (2) the ideal concert programme (of which more later) *must* always include specimens of the best polyphonic music, which is by no means the property only of the church player, and which demands diapason tone.

Great care should be taken in distributing the orchestral tone-colour as between the various manuals, so that wood-wind effects should be grouped on one, string effects on another, &c., instead of having the stops arranged haphazard. Extraordinary prejudices still exist in some quarters against the inclusion of sub- and super-octave couplers, against the balanced swell pedal, and against the employment of such orchestral devices as timpani, &c. Space does not permit of a full discussion of these interesting questions, but taking the three points in the order mentioned, I would merely say that sub- and super-octaves are *not* employed primarily to add to the ensemble in *forte* passages, but are of enormous help in orchestral transcriptions; that I have never yet heard an argument in favour of the barbarous old pump-handle swell as opposed to the balanced swell which could be regarded as at all convincing; and that on logical grounds, if you include the orchestral oboe, orchestral flute, &c., why bar the timpani? The argument that

instruments of percussion are capable of being put to vulgar use really does not apply, for there are players who use the piccolo vulgarly, and yet one finds the piccolo stop included even in the staidest specification.

ON PROGRAMMES.

It has been already stated that no concert programme can be considered completely good unless what is known as pure organ music be fully represented. This point should be insisted on because, if the polyphonic style be totally missing, a player loses an opportunity of securing what is the great desideratum in programme-building, viz., variety; and this quite apart from artistic considerations. But here is precisely where a concert programme has the advantage over a church recital programme—that a far wider field is open to the player from the very nature of the circumstances under which the music is heard. There is much excellent light music for the organ which can and should be played in concert halls, and it seems to me to be every bit as inartistic to confine oneself to any one style in a concert hall as it is for a church player to introduce light, secular music into a church programme. My quarrel would be just as sharp with a man who gave a programme consisting entirely of orchestral arrangements and 'pretties' as with one who fed his audience on a diet of Bach and Rheinberger undiluted. Not long ago I was present at a church organ opening, and listened to four Bach fugues in succession: a fifth was set down to follow, but I joined the stream of disappointed parishioners flowing westward. Turning to questions of key contrast, here is another example of how *not* to do things. A recent programme given by a recitalist of some considerable experience began as follows: Sonata in E♭ minor, Rheinberger; Allegretto in E♭, Wolstenholme; 'St. Anne' Fugue, Bach. Here the items killed each other by reason of want of contrast as regards key. By the time the Bach Fugue was begun the ear was sick of the very sound of E♭, with the result that the Fugue, though ably played, not only missed its effect, but became a veritable torture of monotony. The aim all along must be for variety: variety of tonal colour (how seldom does a player let us hear the diapasons on the Great Organ uncoupled!), variety in the treatment of the Pedal (there are players who never spare us the boom of the 16-ft. all through a programme), variety of style, key, speed, strength of tone, &c. It is only by taking most careful thought of all these considerations that a programme 'comes out' well. Although it does not exactly come within the scope of this article, it may perhaps be permissible to protest here against the growing practice on the part of our church organist brethren of trespassing upon our preserves by introducing much light music into their churches. Much of this music should surely never be heard within the four walls of a place of worship: it is avowedly secular.

ON 'ARRANGEMENTS.'

Here one is treading on highly controversial ground, but before coming to grips with the subject let me make good one broad argument if I can. An old and valued friend, a church organist and a purist in every sense, condemned arrangements root and branch in the course of a recent conversation. I asked him what music he used on the frequent occasions of marriages and deaths among his congregation: he was bound to admit that 'O rest in the Lord,' the two funeral and wedding marches, and the usual music trotted out on these occasions were every one of them arrangements. So that the principle has long been admitted, and has indeed been carried into practice even among church organists. Upon what logical grounds, therefore, can the objection to arrangements rest—as such? The art of the modern builder has made possible a fairly adequate presentment of many great masterpieces which could not even have been attempted on the organ twenty years ago. Upon what grounds should the player refuse to follow where the builder leads? Let it not be thought that the contention is that an arrangement can be anything but, in fact, an arrangement: the very word implies compromise. But I do most emphatically contend that in the many towns and cities where the opportunity of hearing an orchestra occurs very seldom the city organ can become a great educational medium if used intelligently in this direction. At Nottingham we have gone even a step further: we are fortunate in having several very excellent concert pianoforte players here, and performances of no fewer than twelve of the great pianoforte concertos have been heard, the organ filling in the orchestral accompaniment. These works would never have been heard at all in their original form. It should be remembered too that, after all, the literature for the organ is extremely limited, and when a man has to play frequently in the same town, if all arrangements were to be eschewed he would be hard pressed for a répertoire. On the other hand, if an organist finds himself placed where frequent and regular orchestral performances are available, there is less reason to include arrangements in his programmes.

ON TRICKS.

No instrument lends itself more readily than does the organ, unfortunately, to cheap and vulgar effects. The perpetual use of the tremolo stop, startling dynamic changes, vulgar registering designed to catch momentary attention and applause—this is all stock-in-trade only too easy to acquire. With such things this article has nothing to do, inasmuch as one is pre-supposing all along that the 'man-at-the-wheel' is an artist and a serious musician. But certain little aids to good results are still looked at askance by many players. Such an one is the device known as 'thumbing.' In cases where this is designed to suggest, say, a passage on the horns, and if it can be done smoothly, what possible objection can there be to the use of the device? Like many other good things, it can easily be overdone, and a man's sense of the fitness of things and his good taste must be the final arbiter. My point is that if a legitimate effect is secured it is no trick: it only becomes so when it is employed for the sake of 'showing off'—an altogether contemptible thing. Broadly it may be stated that no device which secures the composer's intention can rightly be regarded as a trick. An instance of what I mean was rather strikingly illustrated the other day by the remark of a brother organist who plays upon a two-manual instrument, and who told me that he could not play the well-known Andantino of Lemare because the dulciana on his Great organ was too loud for an accompaniment to the oboe on the Swell. We were at the organ, and I was able to show him that the 4-ft. flute on the Great, which happened to be a very quiet one, played an octave lower, gave the composer's exact intentions even more truthfully than the 8-ft. dulciana would have done, inasmuch as the little counter-melody could then be thumbed exactly as written for a three-manual organ. His remark was, 'Oh, but that is a bit of a trick, isn't it?' I contend that the means were fully justified by the effect obtained.

A WORD TO OURSELVES.

One of the greatest dangers which beset a concert-player who has to keep a large audience interested for an entire evening, is to sacrifice the composer's intentions in favour of mere brilliance of technique. He is apt to forget that he is out to interpret greater intellects than his own, and he is tempted to think that the audience wishes to hear what Mr. Blank can do, rather than what John Sebastian Bach has to say. I have heard some players rattle off a Bach fugue at breakneck speed, and the irreverence of the proceeding has more than sufficed to discount any pleasure derived from the technique displayed. It is to be feared, too, that this is the reason why even the great players give us only some six or seven of the larger fugues—viz., those which can be treated in a manner which serves to display the player's finger and pedal dexterity. How seldom one hears, for example, the noble B minor Fugue with its magnificent Prelude! Is it because there is here no chance of display? If only we could endow ourselves with an imagination sufficiently vivid to visualise the figure of the great Cantor seated among the audience, and could persuade ourselves, further, that we must face him after the performance, surely our playing would often gain in point of dignity and reverence!

It is like ploughing the sands to attempt to lay down a line of demarcation beyond which one should not go in the direction of the lighter literature now at our disposal for concert purposes. A man's own good taste (I had almost written good breeding) must decide that question. But I trust that enough has been said to indicate the lines upon which those of us who are in charge of large concert organs are working, and I suggest that the time has come when the art of the concert-player should definitely be accorded a 'place in the sun,' and should be regarded as separate and distinct from that of his church brother. Then, and then only, we shall be spared the spectacle of the church musician playing light and trivial voluntaries, and the equally distressing sight of the concert-player conscientiously grinding out unrelieved Bach and Rheinberger to empty benches.

COMMENTS FROM AN ORGAN LOFT.

By Harvey Grace.

Mr. Bernard Johnson's article contains much that badly needed saying, and I feel pretty sure that organists generally, both of the concert and church breeds, will heartily agree with him, save in one or two matters of detail. For example, he expresses a fear that 'many, if not most, church organists regard the concert-player as a trickster of the deepest dye—as a man who deliberately "lowers the dignity of the instrument."' He may rest assured that we church organists have nothing but admiration and sympathy for the work of the best concert organists. Most of us feel that the average pianoforte recitalist, who gets through a season by ringing the changes on a Chopin selection, a couple of Beethoven sonatas, a Bach dis-arrangement, and a few other standing dishes, with a small group of Debussy, Ravel, or Scriabin, just to show his up-to-dateness, has an easy task, both mentally and physically, beside the municipal organist, who plays at least weekly, during the greater part of the year, rarely repeats items, and shows an amount of musicianship, taste, and resource in his adaptations of pianoforte and orchestral works that is demanded of no other executant. But all concert organists are not so conscientious as Mr. Johnson. There are some, by no means a negligible minority, who still 'tickle the ears of the groundlings' with representations of church services or concerts on lakes interrupted by various kinds of bad weather—always, however, including thunder. Before me lies the programme of a recital given by a well-known concert-player, containing an item descriptive of episodes on board ship, including of course a storm (again not without thunder) and a hymn of thanksgiving sung by the relieved mariners (can't you hear them at it?) played on the *voix céleste*, that stop being evidently regarded as the best imitation of the tones produced by Jack in his devouter moments. If Mr. Johnson were at my elbow, I could show him other programmes of concert recitals (played, I regret to say, in that musical North of England behind which London is fondly supposed to lag) that would make him as indignant as they make us church organists.

Consider the position of the latter in this respect. He is generally, by education and environment, a musician of serious tastes. Often he has a small or indifferent organ. Compelled to earn the bulk of his income by teaching or business, he has little time to acquire or maintain a brilliant technique. He has, however, at his fingers' ends a fair repertory of genuine organ music of a good and serious kind, suitable for playing in connection with services. If he gives occasional recitals, he probably bears in mind (as Mr. Johnson rightly thinks he should) that he is playing in a church and not in a concert hall, and will moderate his transports accordingly. When a concert recitalist of the baser type visits his town, plays on an organ with ten times the tonal and mechanical resources of his own modest instrument, and brings down the house with some kind of storm, Batiste's 'Andante in G,' the 'William Tell' Overture, or Variations on 'The old folks at home' (I have seen these four in one programme!), can we wonder at the poor church organist feeling somewhat discouraged and bitter? For the man in the pew on Sunday was perhaps the man in the Town Hall on Saturday. I can hear him saying, as he leaves the church during a piece of real organ music, 'Organ-playing! You should have heard that chap at the Town Hall last night! Made the organ speak, he did, abso*lute*ly. Played a storm, too——you could fairly imagine yourself out in it: almost made me turn me coat collar up, 'twas so real. I don't reckon anything of this chap at the church,—dry, *I* call him.'

I do not think this is an exaggeration of the popular state of mind on the subject. In the matter of music the public knows what it likes, but it knows little else. It is not given to discrimination. An organ recital *is* an organ recital: if the recital of A pleases and excites, and that of B seems tame in comparison, the public is quite sure that B is in every way far inferior to A. If church organists ever feel inclined to say hard things of concert organists, it is because of the *ad captandum* programmes of a section of the latter. At the same time, let it be admitted handsomely that the conscientious church organist suffers in the same way from some of his own craft. What is the good of the organist of St. Praxed's trying hard to get his congregation to appreciate the best of organ music, when his rival at St. Abinadab's round the corner has no other aim than 'to give the public what it likes,' and being under the impression that the public likes slush, ladles it out accordingly? If he of St. Praxed's dare whisper a word of protest he is accused of showing jealousy of a popular rival.

Mr. Johnson's criticisms and suggestions as to the methods of testing applicants for the post of concert organist are very much to the point. The usual methods of filling a church appointment

also leave much to be desired. If the post is one at which recital work or voluntary playing are prominent features, the applicant's repertory should be tested in some such way as that suggested by Mr. Johnson. The candidate should submit a list of voluntaries (or recital programmes), and should be prepared to play a selection from the list at reasonable notice. His ability in choir-training and accompanying should when practicable be tested by a visit to his church by a competent critic, who should of course be acquainted with such data as the quality of the choir material, specification of the organ, and other local peculiarities.

It is good to find Mr. Johnson contending for the inclusion of pure organ music in concert programmes. We might add to his reasons the fact that no single instrument is so well able to render complex polyphonic music as the organ, on account of the help afforded by the pedals, and also because it is the only instrument that can sustain any number of parts for an unlimited time.

As to transcriptions, the conscientious objectors known to Mr. Johnson must surely be among the last survivors of what will soon be a species of musical dodo. The R.C.O. has long since changed its ban into a blessing, and the artistic transcription of good music no longer needs any apology.

THE SUPPLY OF REAL ORGAN MUSIC.

But I fancy many of my church colleagues will be inclined to join issue with Mr. Johnson when he defends the use of transcriptions by bringing forward the well-worn allegation that 'the literature of the organ is extremely limited.' I have heard this said many times, but can never get anything in the way of evidence beyond the fact that Beethoven, Mozart, Wagner, and a few other classical composers wrote no organ music. This is true, but quite immaterial. The fact remains that there is a very large organ literature of the highest class. If we examine the published lists of recital programmes we see little evidence of this, I admit. But, for the matter of that, if we study a hundred pianoforte or vocal recital programmes, we shall come to the conclusion that there is not, and never has been, much good pianoforte music, or more than a few score of good songs. Organists, like too many of their brothers and sisters of the concert platform (and even of the conductor's desk), prefer the safe and easy game of follow-my-leader to the troublesome and ungrateful rôle of pioneer.

Evidence? Take one organ composer only—Widor. He composed ten Symphonies. The general level of achievement is very high, and many of the movements are amongst the finest things in organ music. How many of our concert organists draw on him for anything but the Pontifical March of No. 1, the Finale of No. 2, the Scherzo, Andante Cantabile, and Finale of No. 4, and the first movement, Allegretto, and Toccata of No. 5? Portions of the magnificent No. 6 are sometimes heard (more, I think, in churches than in concert halls, though it is concert music of the finest); but it is safe to say that Nos. 7, 8, 9, and 10 are practically unknown in England. Nos. 9 and 10 have some dry pages, perhaps, but I am convinced that in 7 and 8 (especially the former) we have movements that are worthy of being placed among the finest things in music (in music, not merely organ music). Most of these Widor works demand for their proper presentation the two things that all concert organists have,—fine instruments and brilliant technique. The average church organist, as I said above, has rarely both, for obvious reasons. Clearly, it is 'up to' the concert recitalist.

After all, a concert organ is an *organ*, and it seems to me that one of the most useful things a concert player can do in the educational line is to train the public in the appreciation of real organ music. I know the objection that will be raised at once: 'The bulk of such music is fitted rather for the church than the concert-hall.' I maintain that there is a great mass of fine organ music fit for both church *and* concert purposes, with a still further supply for concert use only, and (speaking as a diligent student for years of recital programmes as published in the musical press) I am sure that most church and concert organists have so far done little more than touch the fringe of it. More evidence? Rheinberger wrote twenty Sonatas and about a hundred short pieces, besides two Concertos and a Suite, and a set of pieces for strings and organ. All his music is fit for church use, and quite one-half of the sonata movements and detached pieces would serve admirably for that serious part of concert programmes which Mr. Johnson advocates. How many of our concert organists use even a tenth part of it? Many of the beautiful Choral-Improvisations of Karg-Elert are as fit for the concert-hall as for the church (the title-page expressly states that the pieces are for this dual use); and the same remark applies to his fine and original Ten Pieces (Op. 86), the extraordinarily beautiful Fugue, Canzona, and Epilogue (Op. 85, No. 3), based largely on the ancient intonation to the Nicene Creed (the Epilogue is for organ, violin solo, and four-part female chorus), the Symphonic Chorals, and to such interesting works as the 'Vom Himmel hoch' for organ, solo violin, soprano solo, and chorus, the 'Benedictus' for organ, four solo voices, chorus, and harp (or pianoforte), the Fantasia on 'Nun ruhen alle Wald' for organ, violin, and soprano solo. The last-named was given at the Royal College of Music some years ago, but I have heard of no other performance in this country, and very few of any other of the pieces just named.

Turning to France, we find the splendid work of Louis Vierne, one of the outstanding figures in modern French music. Have our concert organists brought his three Symphonies to a hearing—especially the wonderful No. 3? For the polyphonic part of a concert programme, what could be better than one of the six Preludes and Fugues of Saint-Saëns, or his two Fantasias (that in E flat is well-known, but the beautiful and far more subtle work in D flat is rarely heard), or the Marche Religieuse? How many of our prominent recitalists who play the Gothic Suite of Boellmann ever give his second Suite a chance, or his Fantasia in A? This last is one of the most attractive and polished pieces of modern French organ music, full of delicate colouring and beautifully developed. I do not remember seeing it in more than one English programme. It would be easy for me to exceed the space at my disposal with a list of fine works, that, judging from the only evidence available (the published programmes) are neglected by the very players who have the best opportunity of popularising them.

I must, however, say one word on behalf of modern English organ music. Space is limited, so, at the risk of appearing invidious, I will mention two composers only, Lemare and Wolstenholme. These two gifted men have produced between them about 150 pieces, practically all suitable for concert use. I ask my readers to examine the programmes published in the musical press for the past three months, and see, not how many times the composers' *names* appear, but by how many *works* they are represented. I think the result will surprise them, and cause wonder that the composers should

so decidedly touch the spot in writing a handful of pieces, and apparently nod when composing the rest. If they will go into the matter they will find that some of the best music of both men is known to a comparatively small circle.

Twenty years ago the public needed education in orchestral music. The organist stepped into the breach and did as much as anybody to supply the want. Much has happened in those twenty years. In all but the smaller towns, there are ample opportunities of hearing orchestras; the pianola and gramophone have arrived, and even the music-lover in a remote village can enjoy his after-dinner pipe to the strains of 'The ride of the Valkyries' by turning a handle, so to speak. Something else has happened too. The literature of the organ has been enormously enriched by composers of the highest standing in France, Germany, England, and Russia. Charity begins at home. Organists have done much for all sorts and conditions of music. Is it not time that they began to do more for that of their own instrument?

MISSIONARY WORK.

All honour to the municipal organists who, like Mr. Johnson, realise their responsibilities in the matter of educating the public in all-round music. The performance of Pianoforte Concertos at the Nottingham City organ recitals is an example of the best kind of missionary work,—better, surely, than the playing of arrangements of well-known orchestral items. After all, a city that is able to provide a big concert organ and a man to play it, is not likely to be quite starved in the matter of orchestral concerts. The concert organist's educational opportunities surely lie rather in the direction of bringing to his audience's ears less familiar works, such as concertos, than in Wagner and other extracts which are not only well-known through frequent orchestral performance, but are fully represented in the pianola library. Mr. Johnson admits that where orchestral concerts are fairly frequent, 'there is less reason to include arrangements.' But if the 'literature of the organ is extremely limited,' and there is no need for many orchestral arrangements, what is there left to play? I would suggest that, in addition to the concerto field, there is a great deal of unfamiliar modern pianoforte music that can be made very effective on a concert organ. Neglected old clavier pieces can also be rendered with delightful results. The public need familiarising with both these kinds of keyboard works.

LIGHT MUSIC IN CHURCH.

Mr. Johnson protests against church organists trespassing on the concert organists' preserves by playing light music, much of which 'should never be heard within the four walls of a place of worship, because it is avowedly secular.'

I am not going to revive that never-to-be-settled question of what constitutes sacred or secular music. I would only point out that an organist giving a recital in a church quite apart from any religious ceremony may surely be allowed considerable latitude. What is needed is more differentiation between (*a*) music played as voluntaries; (*b*) recitals given before or after a service, and which are therefore merely an extension of the voluntary; and (*c*) recitals given independently. In the first we should certainly be on the subdued and severe side, in the second we may relax, and in the third we may play practically any light music that is good, provided it is free from too aggressively secular associations. (An arrangement of a popular item that is going the round of the piano-organs, or the restaurant or theatre orchestras, is an example of the kind of thing that should be avoided, however good musically.)

Would Mr. Johnson object to a church recitalist playing the Scherzo from Widor's fourth Symphony, or Wolstenholme's Sketch in G or Andantino in E flat, or Hollins's Overtures in C major and C minor, or any of the scores of similar works by various composers? They are light, though good music; but I fear they cannot be considered to be other than 'avowedly secular.' If the playing of them is poaching on the concert organists' preserves, I fear many of us will go on being unrepentant marauders, though I hope we shall confine our offences to such occasions as (*c*) in the paragraph above.

Finally, Mr. Johnson need be under no apprehension as to the 'place in the sun' of concert organists. They have it already, and are likely to find it even more roomy and balmy as time goes on. It is the church organist who is at present too often in the shade. But he is not jealous of his brilliant brother at the Town Hall. Both have many interests in common, the repertories of both overlap, and both have great opportunities and responsibilities in regard to the musical education of the public, from choir-boys up (or down) to town councillors. Is it too much to hope that they will fulfil their responsibilities in such a way as to increase public esteem not only for their instrument, but for its music?

Occasional Notes.

The Antient Concert Rooms, Dublin, at which were produced many notable works for more than half-a-century, have recently been acquired by Messrs. Eason for their stationery offices. Originally built in 1835 as the Oil Gas Company offices, the buildings were remodelled by the late Joseph Robinson as the habitat of the Antient Concert Society—founded in 1834—and were inaugurated as the Antient Concert Rooms in 1843. It is well known that Mendelssohn specially scored 'Hear my Prayer' for orchestra, at the request of Robinson, for the Antient Concerts; and it was duly performed in Dublin on December 21, 1848. Here also the Hibernian Catch Club—the oldest in Europe—held its meetings from 1843 to 1915.

It is surely a sign of the decadence of music in Dublin that at present the Irish metropolis is without a concert hall. The Rotunda is a cinema show; the old Royal University Buildings are no longer available; and the Antient Concert Rooms are gone. Moreover, Signor Simonetti (described on the bills as 'the greatest master of the violin in the British Isles') and Mr. Clyde Twelvetrees are now playing nightly at the Bohemian Picture House, Phibsboro Road, with a 'star musical combination.'

A correspondent sends us the following 'specimen of the unutterable musical newspaper rubbish we endure in Aberdeen':

> He has a virile, firm touch, and where 'the poetic motion' may be satisfactorily introduced the player does so with genuinely artistic feeling. As an unbiased exposition of the pianoforte music of the modern writer, Mr. Henderson's recital could not have been improved upon.

Probably not; but why should he have to suffer this balderdash. Why does not the writer stick to 'fires,' and 'inquests'?

Church and Organ Music.

EDINBURGH SOCIETY OF ORGANISTS.

On May 29, at St. Mary's Cathedral, a very fine organ recital was given by Mr. T. H. Collinson, organist of the Cathedral and president of the Society. Mr. Collinson prefaced his recital with a short account of the Cathedral organ, a notable example of Father Willis's work built in 1879, with the enhancement of electro-pneumatic action and detached console, including 'double-touch' couplers, by the Hope-Jones Organ Company in 1897. The programme—the items of which had been selected by plebiscite—was one of exceptional interest, and the performance throughout was masterly in the highest degree. The following were the items selected by the Society: Prelude and Fugue (St. Anne's), Bach; first Organ Concerto, Handel; Marche Funèbre et Chant Séraphique, Guilmant; Intermezzo, Hollins; Sonata No. 6, Mendelssohn; Dithyramb, Harwood; Finale from Symphony Pathétique, Tchaikovsky; 'Parsifal' Vorspiel, Wagner.

National hymn-music is a feature of the open-air Processions and Intercession services arranged by the Church League for Women's Suffrage, the last of which takes place on July 8. The choir is under the direction of Mr. Martin Shaw, and Miss Rosabel Watson's orchestra is responsible for the accompaniments, besides playing an arrangement of Tallis's fine 'Third Mode Melody.' It is good that the man on the pavement should make acquaintance with such splendid national tunes as 'St. Patrick's Breastplate,' 'Martyrs,' 'Rhuddlan,' 'King's Lynn,' and others in the programme.

A correspondence about a recent performance of Stainer's 'Crucifixion' at East Retford has been sent to us. It is not important, but it illustrates aptly the folly of would-be critics who evidently do not know the elements of the subject about which they venture to write. The offender scornfully confesses that he does not understand what is meant by 'balance and blend' in quartet singing!

Mr. T. H. W. Armstrong has been elected to the Holroyd Music Scholarship (value £100 a year) at Keble College, Oxford. He was educated at H.M. Chapel Royal and the King's School, Peterborough. He was recently appointed assistant organist of Peterborough Cathedral, and is a pupil of Dr. Haydn Keeton.

Mr. A. G. Johnston, who was for twelve years organist and choirmaster of St. Mary's Church, Dublin, has recently been ordained for the curacy of St. Ann's Cathedral, Belfast. On June 14 he was the recipient of a valuable presentation from St. Mary's.

A new unaccompanied Mass for eight voices, composed by Sir George Henschel, was sung for the first time on June 1 at All Saints', Margaret Street. The style is modern and chromatic, and the music is difficult. But it is impressive and devotional.

The late Mr. E. C. Austen, an Eton master, who died on April 3, left £2,000 to King's College, Cambridge, for the maintenance of the chapel service.

ORGAN RECITALS.

Mr. Albert Orton, at Walton Parish Church—Prelude in D flat, *Chopin;* March (Op. 71) and Finale, 'Pathetic Symphony,' *Tchaikovsky.*

Mr. Fred Gostelow, at Selfridge's (two recitals)—March, 'Pomp and Circumstance' (No. 1), *Elgar;* Choral Song and Fugue, *Wesley;* Toccata and Fugue in D minor, *Bach;* Overture 'Egmont,' Scherzo Symphonique, *Guilmant.*

Mr. A. E. H. Nickson, at St. Peter's, Melbourne—Good Friday music from 'Parsifal,' and 'Seven Words from the Cross,' *Otto Malling.*

Mr. Frederick Richens, at First United Evangelical Church, Lock Haven, Pa., U.S.A. (opening of new organ)—Allegro Appassionata (Sonata No. 5), *Guilmant;* Canzona, *Wheeldon;* Romance in D flat, *Lemare;* Concert Overture in E flat, *Faulkes.*

Mr. F. G. M. Ogbourne, at St. John's, Red Lion Square—Theme and Variations in A, *Hesse;* Air and Variations, *W. T. Best;* Toccata and Fugue in D minor, *Bach.*

Mr. Herbert Hodge, at St. Nicholas Cole Abbey (three recitals)—Marche aux Flambeaux, *Guilmant;* Scherzo (Sonata No. 8), *Rheinberger;* March, *Spohr;* Overture, 'Occasional Oratorio'; Prelude and Fugue in A minor, *Bach.*

Mr. James Gray, at Dysart Parish Church—Benediction Nuptiale, *Saint-Saëns;* Overture, 'Samson'; Prelude and Fugue in D, *Bach.*

Mr. E. H. Sidebotham, at St. George's, Worthing (two recitals)—Prelude on 'Rockingham,' *Parry;* Sonata, No. 1, *Mendelssohn;* Toccata and Fugue in D minor and Fugue in E flat, *Bach;* Concerto in F, *Handel;* Ave Maria, *Arcadelt-Liszt.*

Mr. E. Roberts West, at St. Nicholas, Warwick (two recitals)—Overture in G, *Lyon;* Fantasia, *R. P. Stewart;* Overture in C minor, *Hollins;* Sursum Corda, *Elgar.*

Mr. R. Woodthorpe Browne, at St. Catherine's, Hatcham—Allegro from Sonata, *Elgar;* Barcarolle, *Sterndale Bennett;* Triumphal March, *Hollins;* 'Ite Missa Est,' *Lemmens.*

Miss Elaine Rainbow, at Queen's Hall—Minuet, *Tours;* 'Le Carillon,' *Wolstenholme;* Prelude in C sharp minor, *Rachmaninov.*

Mr. Frederick J. Tarris, at All Hallows, Bromley-by-Bow—Marche Solennelle, *Mailly;* Postlude and Minuet, *Stuart Archer.*

Mr. H. F. Ellingford, at Old Meeting Church, Birmingham—Sonata No. 1, *Mendelssohn;* Finale from Sonata, *Reubke;* Air varied, *Thomas Adams;* 'Autumn,' *Lyons.*

Mr. John E. Moore, at Shipley Parish Church—Fantasy Prelude, *Macpherson;* Elegy, *Bairstow;* Sonata, *Elgar;* 'Dithyramb,' *Harwood;* Capriccio, *Ireland.*

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (three recitals)—Caprice Orientale, *Lemare,* March on a theme of Handel, *Guilmant;* Canzona, *Wheeldon;* Overture in G, *Lyon.*

Mr. W. Lynwood Farnam, at Emmanuel Church, Boston (two recitals)—Cantabile, *Franck;* third Symphony, *Vierne;* Minuet, *Gigout;* (Bach recital)—three Choral Preludes, Toccata in C, Largo from fifth Violin Sonata, and Prelude to 'God's time is the best' (arranged for violin, harp, and organ), Trio-Sonata No. 1, Prelude and Fugue in G minor.

Miss E. D. Tuck, at Highcliffe Church, Hants—Grand Chœur in D, *Guilmant;* Cantilène from Sonata in D minor, *Rheinberger;* Toccata and Fugue in D minor, *Bach;* Intermezzo from Symphony No. 1, *Widor.*

APPOINTMENTS.

Mr. George Adams, late organist of All Saints' Church, Langport, to St. John's Church, Bovey Tracey, S. Devon.

Mr. A. E. H. Nickson, of St. Peter's, Melbourne, organist and choirmaster to St. John's, Toorak.

Mr. F. J. Nott, organist and choirmaster to St. Peter's, Melbourne.

Reviews.

The Organ Works of John Sebastian Bach. Book XV. The Little Organ Book. Edited by Ivor Atkins, with an introduction by Ernest Newman.

[Novello & Co., Ltd.]

M. Widor, in his preface to Schweitzer's 'J. S. Bach,' speaking of the Chorale Preludes, mentions the difficulty he had in understanding certain passages. He felt that on one page Bach was writing absolute music, and on the next appeared to be expressing something in the nature of a programme. Asking Schweitzer how one was to know what idea lay behind such passages, he was told that a knowledge of the words of the hymns would make all clear.

Many an English organist must have found himself in the same difficulty. He was probably well aware of the beauty of the Preludes, but yet felt that somehow he had not got at the true inwardness of the music. How could he, without a key? In many cases the chorale melody was so hidden by arabesques as to be all but indistinguishable, and generally there was no more than a German title to help the player to get at the idea that seemed to be at the back of the music.

There can be no greater testimony to the intrinsic beauty of these works of Bach than the fact that in spite of this ignorance of the melodies and the texts from which the Preludes usually derive their poetic bases, many of our organists have long since placed them among music which, by reason of a rare combination of technical finish, expressiveness, and intimate nature, is for the most part outside the sphere of criticism. The growth of this appreciation of the Chorale Preludes will receive a decided impetus from the new Edition which Messrs. Novello are bringing out, the first volume of which lies before us.

It may be said at once that it is exactly what English organists have required, but have so far been unable to obtain, either at home or from abroad,—a carefully edited version of the Preludes, with each number preceded by the chorale melody which it treats, and a verse of the hymn to which it was most frequently sung, the text being given in German and English. The harmonization of the melodies in all but a few cases is by Bach, and is chiefly from the Cantatas. The translations are from standard sources, the majority being from the pen of Caroline Winckworth. There are also some quaint specimens from 'Gude and Godly Ballates' (1568) and Bishop Coverdale's 'Goostly Psalmes and Spiritualle Songes' of about the same date, while the Rev. G. R. Woodward's valuable collection, 'Songs of Syon,' has of course been drawn on. The editor, save in one instance, has adopted the Bach Society version of the music, and retains also Bach's grouping of the notes, even though this is at times contrary to modern custom. There is much in his contention that the original grouping often serves as a valuable clue to the phrasing. In the absence of authoritative slurring, it certainly seems advisable to hold fast to anything which may take its place. Most organists, too, will agree with Mr. Atkins that 'these little Preludes should be printed without the customary network of phrase-marks.' What have some of us not suffered from certain German editions, wherein the editor, with Teutonic thoroughness, has divided and sub-divided the phrases, with slurs within slurs, and dots cast round as if from a pepper-pot! After all, the Preludes are mostly constructed on short figures, the phrasing of which is obvious. Mr. Atkins has therefore contented himself with a dot to signify the release of the finger at the end of a phrase, or a short upright line in cases where the break should be more pronounced, and a comma at the end of each line of the choral in certain cases where the player might be likely unintentionally to tie the final note. He has also retained the old use of the pause in this connection. The registration suggested is invariably excellent, and the editor has done well to point out in his prefatory remarks on the subject, that many of the Preludes sound equally well loud or soft, and lend themselves to great variety of treatment. In this, as in other respects, Mr. Atkins is particularly to be commended for not having unduly dotted the 'i's' and crossed the 't's.' Bach has suffered a good deal from over-editing.

Mr. Ernest Newman contributes a long Introduction which is an important addition to the literature of the subject. It is in three parts, the first being historical, the second dealing with the various forms used by Bach, and the third with the poetical, pictorial, and symbolical side of the works. We note, by the by, a slight difference between him and the editor on a small point. Mr. Newman says that 'for a full understanding of the Preludes, it is necessary to be acquainted not only with the chorale melody and Bach's form, but with *the whole* of the words of the hymns.' (The italics are his.) Mr. Atkins admits that 'the ideal course would have been to have given the hymns in their entirety,' but says that this course was impossible owing to the great length of some of them. 'Fortunately, however,' he goes on, 'as with English hymns, the first verse gives a very fair idea of the drift of the hymn.' As Mr. Newman quotes some striking instances of the first verse being misleading, it seems a pity that a compromise was not effected in such cases by printing the verses that mattered most.

Mr. Newman does not dwell unduly on the pictorial side of the Preludes. He draws attention to a few of the more striking examples, and refers the reader to the pages of Schweitzer and Pirro for fuller particulars.

It may be questioned whether this feature of the Chorale Preludes was so much lost sight of by Spitta or Mosewius as is generally supposed. Mr. Newman says that Spitta 'was unable or unwilling to see many illustrations of it that are patent enough to us,' and that Mosewius, 'though insisting strongly on it, . . . failed to see that what was true of the vocal music was true of the instrumental works also.' It may be suggested that Spitta did not dwell on the point because it was too obvious (even for him), and that Mosewius drew attention to the tone-painting in the vocal works because its presence there was somewhat of an innovation, whereas in the organ works it was a convention. Mr. Newman quotes Ziegler, one of Bach's pupils, as saying that 'his master always urged on him the importance of playing the Chorales not merely as music but "according to the tenor of the words."'

Many of Bach's predecessors and contemporaries wrote Chorale Preludes in which the tone-painting is as obvious as that of John Sebastian himself. In his Prelude on 'Vom Himmel kam der Engel Schaar,' and in certain settings of 'Vom Himmel hoch,' Bach employs scale-passages to depict the angelic flights. Buttstedt (1666-1727) uses the same material in dealing with the subject,—indeed, the opening and closing passages of his Prelude on 'Vom Himmel kam' is perhaps more successful pictorially than Bach's. Hanff (1630-1706), Lubeck (1654-1740), Tunder (1614-67), Walther (1684-1748), and others, wrote Preludes in which attempts to illustrate the words are obvious, and sometimes surprisingly successful. Occasionally they wrote sets of Variations dealing with the sentiments of the verses in order. Even Pachelbel at times forsook the somewhat mechanical form that bears his name, and became descriptive. (See, as perhaps the best example, his delicious little piece on 'Vom Himmel hoch,' wherein he treats the pastoral side of Christmas.)

John Caspar Vogler (1697-1765) wrote a long Prelude on the Passion Chorale, 'Jesu Leiden, Pein und Tod,' which in idiom, richness of arabesque, and intensity of expression, recalls so strongly Bach's 'O Mensch, bewein,' that it is actually included in some editions of Bach, and ascribed to him. We mention these examples, because it seems to us that there is a tendency to regard Bach as having done something new in writing tone-pictures, whereas he merely did better what others had done before him. But after all, the tone-painting is a detail that may be—and often is—too much insisted on, with the result that occasionally the music is regarded as describing physical rather than psychical states. It is as examples of intimate expressions of moods that these pieces make their final and lasting appeal. On this aspect of them we cannot do better than quote the words with which Mr. Newman ends his Introduction:

> 'It is along the converging lines of the poetry and the music of these Preludes that the reverent student of them will work. The closer his familiarity with them, the more he will be amazed both at the emotional heights and depths of this great nature and at the incomparable skill and resource of the musician. "With this key," said Wordsworth of the sonnet, "Shakespeare unlocked his heart." The Chorale Preludes are the key to the very heart of Bach. If everything else of his were lost, from them we could reconstruct him in all his pathos and almost all his grandeur.'

We believe that this edition, from a musical and literary point of view, as well as on account of its convenient arrangement and comprehensive nature, will be regarded as one of the most valuable contributions to the organists' library that have appeared for some years.

BOOKS RECEIVED.

Handel, Canons, and the Duke of Chandos. By R. A. Streatfeild. Pamphlet, Pp. 33. Price 6*d.* (Charles Whittingham & Co., Chiswick.)

The Story of the Symphony. By E. Markham Lee. The Music Story Series. Pp. 239. Price 3*s.* 6*d.* net. (The Walter Scott Co.)

The Russian Arts. By Rosa Newmarch. Pp. 293. Price 5*s.* net. (Herbert Jenkins, Ltd.) Deals ably with the development of Art (except Music, which Mrs. Newmarch has elsewhere dealt with) in Russia.

Correspondence.

'A LITTLE BACH PROBLEM.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I am interested in the discussion between Mr. Newman and Mr. Ivor Atkins with regard to Bach's use of the hymn 'Heut triumphiret Gottes Sohn,' and an examination of various Lutheran hymn- and tune-books old and new which are accessible to me, seems to confirm Mr. Newman's view of its having been regarded by Bach as an Easter rather than as an Ascension hymn. It is as an Easter hymn that both words and tune first appear in B. Gese's 'Geistliche Deutsche Lieder,' 1601. Gese's five-voice setting is given in Schöberlein's 'Schatz des liturgischen Chorgesangs,' 1872. The Ascension hymn of Gregor Ritzsch beginning with the same words appeared in 1620, and while manifestly based on the older Easter hymn, and meant to be sung to the same tune, did not meet with the same general acceptance for Church use. Of the older books of Bach's time, I have by me Crüger's 'Praxis Pietatis Melica' in the edition of 1702, C. F. Witt's 'Psalmodia Sacra,' 1715, the 'Sachsen-Weissenfelsisches Kirchenbuch' of 1712, König's 'Harmonischer Liederschatz,' 1738, and the 'Freylinghausen Gesangbuch' of 1741, also Gottfried Arnold's 'Gebetbuch,' 1704, and in every one of these 'Heut triumphiret' appears only as an Easter and not as an Ascension hymn. It is also interesting to note that in Witt's 'Psalmodia,' published at Gotha, the main Easter hymns are given in very much the same order as in Bach's Weimar autograph quoted by Mr. Newman. 'Heut triumphiret' comes between 'Erstanden ist der heilig Christ' and 'Erschienen ist der herrlich Tag.' Mr. Atkins mentions an Ascension hymn of Joh. Olearius also beginning 'Heut triumphiret.' I am unable to find this, but since Olearius was for a considerable time General-Superintendent at Weissenfels, and died there in 1684, it is all the more remarkable that the Saxe-Weissenfels book only contains the Easter 'Heut triumphiret' and not the Ascension, though it has several other hymns and a 'Passions-Erklärung' by Olearius. All the eight modern books to which I can refer, including Eickhoff's 'Haus-Choralbuch,' 1896, Liliencron, 'Chorordnung,' 1900, and a 'Geistlicher Melodien-Schatz,' 1907, have only the Easter 'Heut triumphiret.' The Ascension hymn of Ritzsch I only find in a purely literary work of Albert Fischer, 'Das Kirchenlied des 17ten Jahrhunderts,' 1904.

Mr. Newman mentions among the titles of preludes left uncomposed in Bach's manuscript, 'Komm, heiliger Geist, erfüll' die Herzen,' and adds that he does not know what hymn this is. It is not, properly speaking, a hymn at all, but a prose translation of an old Latin Antiphon for Whit-Sunday, of which there is also the metrical version, 'Komm, heiliger Geist, Herre Gott,' with two additional stanzas by Luther. Both the prose and the metrical version were in use in Lutheran churches: the prose version as adapted to the old Plainsong of the original Latin; the metrical version with another tune which first appears in 'Walther's Gesangbuch,' 1524. It would appear from what Mr. Newman quotes that Bach intended to compose Preludes on both the Plainsong and the newer tune. Even in so pietistic a book as 'Freylinghausen's Gesangbuch' one finds both the prose version with its adapted Plainsong and the metrical version with the new tune. Both are also contained in the Saxe-Weissenfels book of 1712. The Latin text with its Plainsong is given as the Lutheran Antiphon for Whitsun Eve in L. Lossius's 'Psalmodia,' 1595. Along with the use of Latin in the service, Lutheran churches retained for some time more of the tradition of Plainsong than we did. Although this Antiphon no longer appears in the usual Roman books, Bäumker ('Das Katholische Kirchenlied') mentions that it is still sung in several dioceses of Roman Catholic Germany before the High Mass on Whit-Sunday.

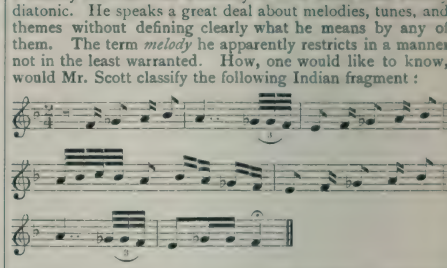
The interest one has felt in the old Lutheran hymns and music makes one regret all the more keenly that modern Germany should have so completely turned its back upon its musical-religious past. The spirit of modern Germany is certainly not that of Paul Gerhardt and Sebastian Bach, any more than it is that of Beethoven or Goethe and Schiller.

Smallburgh. J. R. MILNE.

'THE MELODIC POVERTY OF MODERN MUSIC.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Mr. Scott is evidently one of those people to whom a melody is—well—*not* a melody if it is other than strictly diatonic. He speaks a great deal about melodies, tunes, and themes without defining clearly what he means by any of them. The term *melody* he apparently restricts in a manner not in the least warranted. How, one would like to know, would Mr. Scott classify the following Indian fragment:



This typical specimen of our vocal melody certainly does not fit in with Mr. Scott's 'tunes which everybody can get hold of,' nor has it the smallest feature in common with anything to be found in Bach, Mozart, Beethoven, Schumann, Schubert, Chopin, &c. It is therefore not a melody according to Mr. Scott!

What you and your readers will observe in the quotation above is its very striking affinity with many a theme from ultra-modern Occidental music—a fact of the very highest significance.

Mr. Scott, I think, ventures too far in saying that melody—*his* idea of melody presumably—and thematic interest '*should* be one of their [modern composers', that is] most invaluable resources.' To speak of the 'all-powerful' effect of 'definite melody' is presumptuous, to say the least. May I ask Mr. Scott to consider for a moment that stupendous masterpiece of modern music, Ravel's song 'Le Martin-Pêcheur'—a thing impossible outside modern music or Ravel. Will he dare to suggest that the composer would have made a greater work of art of this gem had he made use of 'definite melody'?

What conceivable 'definitely melodic' phrase could approach that perfectly magical chord-motive preceding the words 'Je ne respirais plus . . .'?

There is no possible place for Mr. Scott's 'definite melody' in modern music—a thing which, with his apparent knowledge, he ought to know and recognise. Melody as understood in a wide and not unwarrantedly restricted sense there is in abundance of rarest and richest beauty, as moving and eloquent, I dare to think, as anything to be found in the 'old masters,' together with—especially in the case of the modern French masters—an absence of exaggerated emphasis and redundance of which the former are anything but guiltless.—Yours truly,

175, Clarence Gate Gardens, N.W. D. K. SORABJI.

Mr. H. A. Scott, to whom the foregoing has been submitted, writes: 'It would require another article to reply in detail to Mr. Sorabji's interesting letter, and for the present I must content myself with pointing out that in criticising my article he appears to have overlooked the following paragraph:

> I am not suggesting that they [modern composers] should not write music of what may be called the non-thematic type when they are moved to do so. On the contrary, music of this type has always existed, as I have pointed out already. . . . But in no previous age has it been favoured exclusively. Even granting that the current examples in this style are all that their warmest champions can say, why need such an overwhelming proportion of modern music be cast in this particular mould?

From this Mr. Sorabji will perceive that I expressly guarded myself in advance against the particular line of criticism which he adopts. Whether he is right in his assertion that 'there is no possible place for "definite melody" in modern music,' I will not stay now to discuss; but if he is, I am disposed to reply in the terms of the historic advocate, 'That is my case, m'Lud.'

(*Continued on page 337.*)

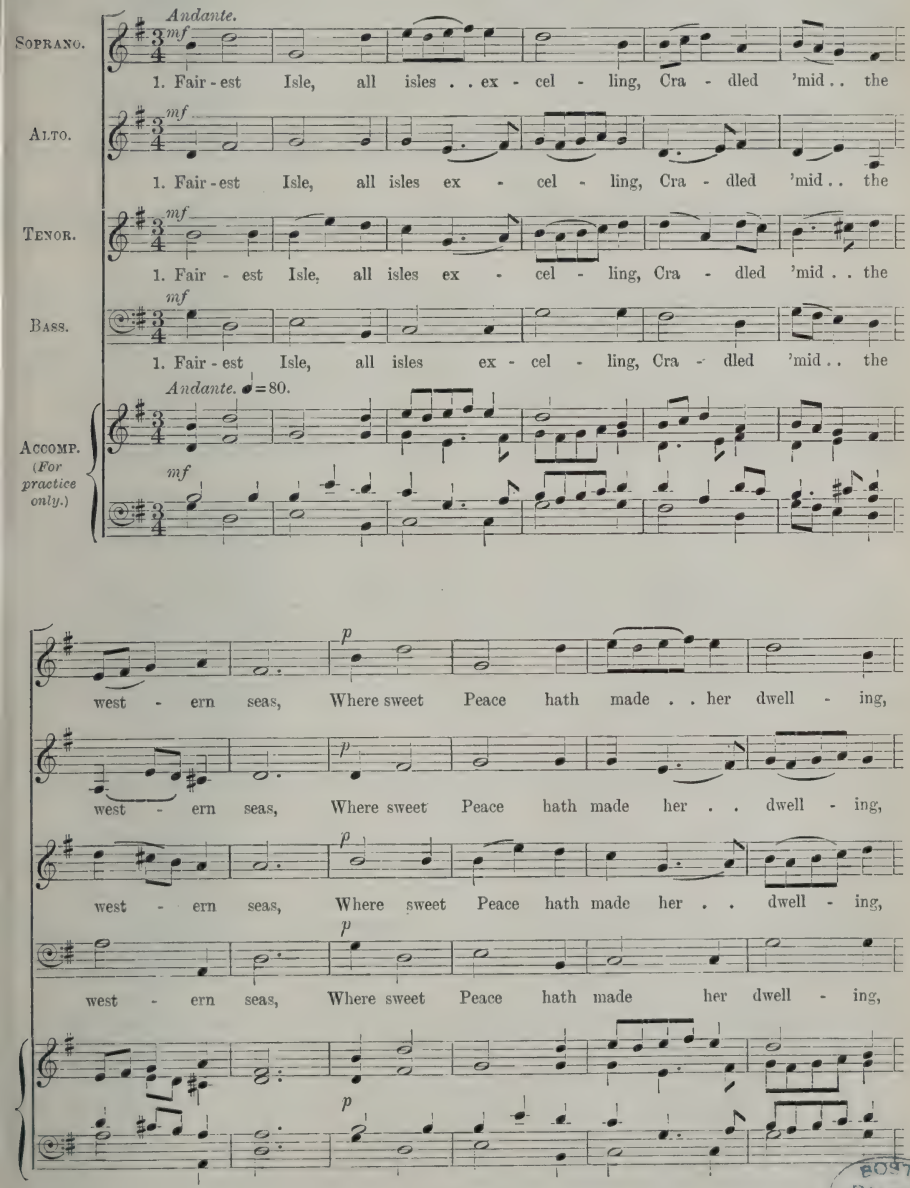
Fairest Isle.

SONG FROM "KING ARTHUR"

ARRANGED FOR FOUR VOICES BY JOHN E. WEST.

Words Adapted. Composed by HENRY PURCELL.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Andante.
SOPRANO.
mf
1. Fair - est Isle, all isles . . ex - cel - ling, Cra - dled 'mid . . the
ALTO.
mf
1. Fair - est Isle, all isles ex - cel - ling, Cra - dled 'mid . . the
TENOR.
mf
1. Fair - est Isle, all isles ex - cel - ling, Cra - dled 'mid . . the
BASS.
mf
1. Fair - est Isle, all isles ex - cel - ling, Cra - dled 'mid . . the
Andante. ♩=80.
ACCOMP. (For practice only.)
mf
p
west - ern seas, Where sweet Peace hath made . . her dwell - ing,
west - ern seas, Where sweet Peace hath made her . . dwell - ing,
west - ern seas, Where sweet Peace hath made her . . dwell - ing,
west - ern seas, Where sweet Peace hath made her dwell - ing,

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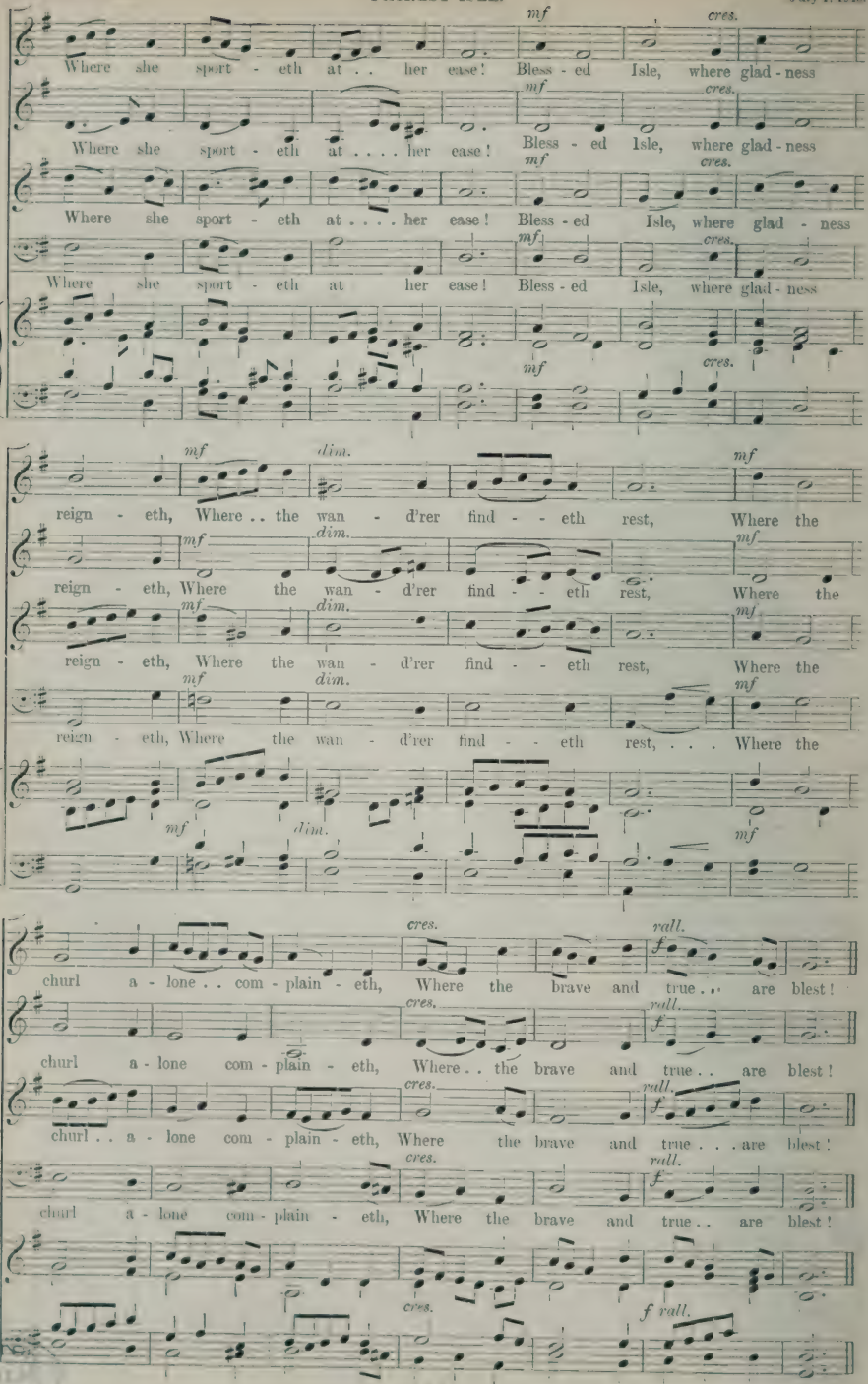
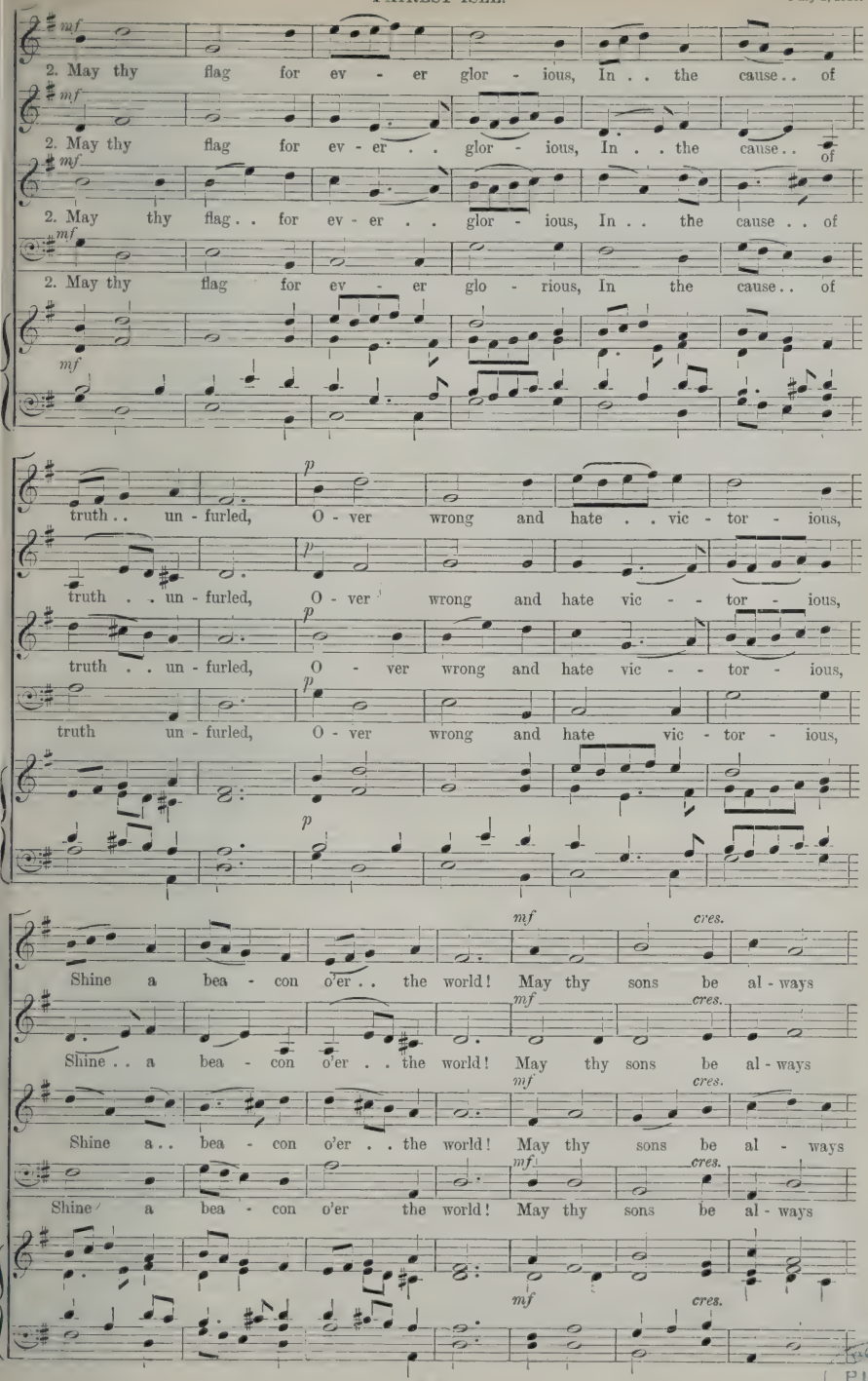

mf cres.
Where she sport - eth at . . her ease! Bless - ed Isle, where glad - ness
Where she sport - eth at . . . . her ease! Bless - ed Isle, where glad - ness
Where she sport - eth at . . . . her ease! Bless - ed Isle, where glad - ness
Where she sport - eth at her ease! Bless - ed Isle, where glad - ness
mf dim. mf
reign - eth, Where . . the wan - d'rer find - - eth rest, Where the
reign - eth, Where the wan - d'rer find - - eth rest, Where the
reign - eth, Where the wan - d'rer find - - eth rest, Where the
reign - eth, Where the wan - d'rer find - - eth rest, . . . Where the
cres. rall. f
churl a - lone . . com - plain - eth, Where the brave and true . . . are blest!
churl a - lone com - plain - eth, Where . . the brave and true . . are blest!
churl . . a - lone com - plain - eth, Where the brave and true . . . are blest!
churl a - lone com - plain - eth, Where the brave and true . . are blest!
cres. f rall.


mf
2. May thy flag for ev - er glor - ious, In . . the cause . . of
2. May thy flag for ev - er . . glor - ious, In . . the cause . . of
2. May thy flag . . for ev - er . . glor - ious, In . . the cause . . of
2. May thy flag for ev - er glo - rious, In the cause . . of
p
truth . . un - furled, O - ver wrong and hate . . vic - tor - ious,
truth . . un - furled, O - ver wrong and hate vic - - tor - ious,
truth . . un - furled, O - ver wrong and hate vic - - tor - ious,
truth un - furled, O - ver wrong and hate vic - tor - ious,
mf cres.
Shine a bea - con o'er . . the world! May thy sons be al - ways
Shine . . a bea - con o'er . . the world! May thy sons be al - ways
Shine a . . bea - con o'er . . the world! May thy sons be al - ways
Shine a bea - con o'er the world! May thy sons be al - ways

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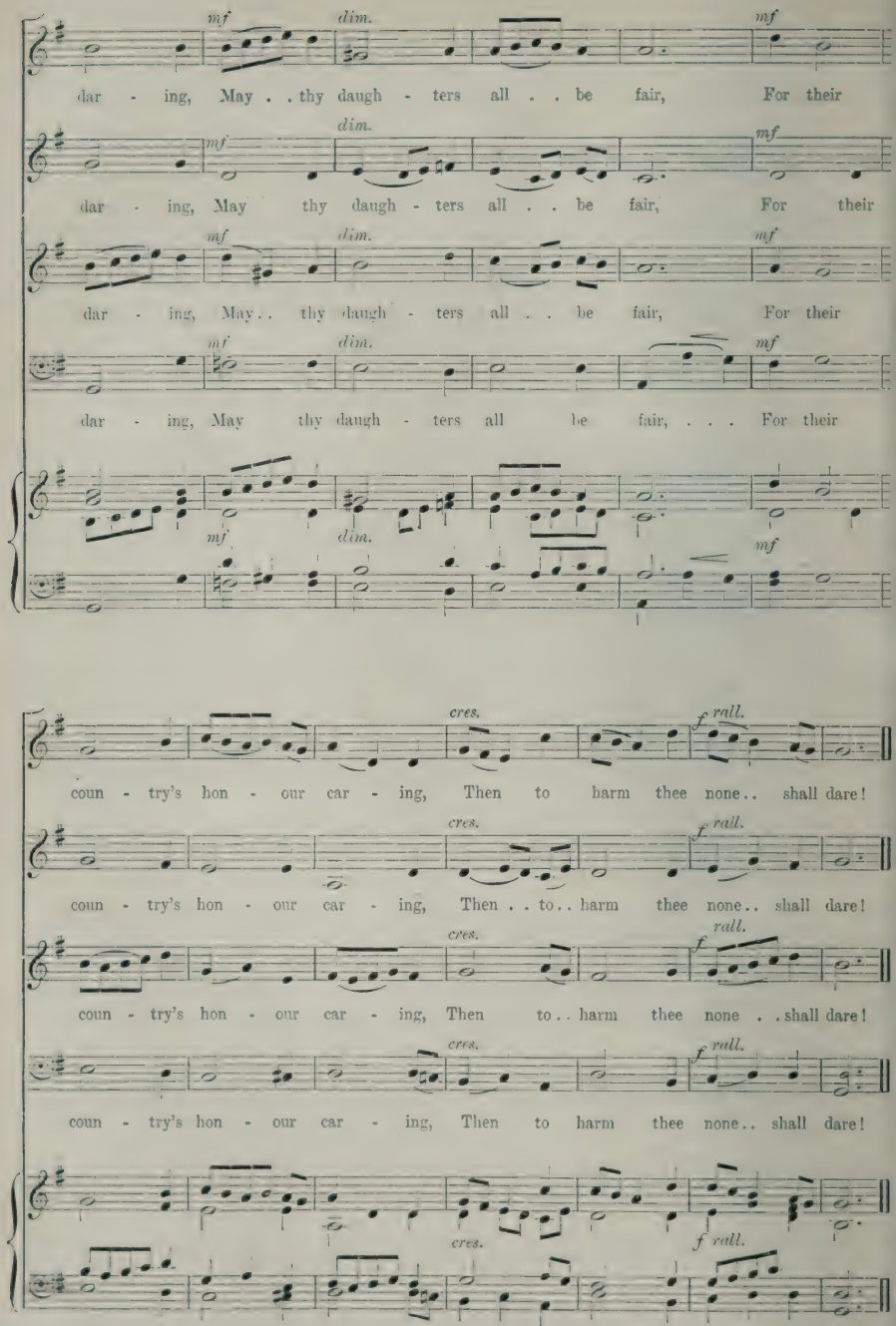
mf dim. mf
dar - ing, May . . thy daugh - ters all . . be fair, For their
mf dim. mf
dar - ing, May thy daugh - ters all . . be fair, For their
mf dim. mf
dar - ing, May . . thy daugh - ters all . . be fair, For their
mf dim. mf
dar - ing, May thy daugh - ters all be fair, . . . For their
mf dim. mf
cres. f rall.
coun - try's hon - our car - ing, Then to harm thee none . . shall dare!
cres. f rall.
coun - try's hon - our car - ing, Then . . to . . harm thee none . . shall dare!
cres. f rall.
coun - try's hon - our car - ing, Then to . . harm thee none . . shall dare!
cres. f rall.
coun - try's hon - our car - ing, Then to harm thee none . . shall dare!
cres. f rall.

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(*Continued from page 332.*

HANDEL AT CANONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Dr. Sibley must not talk to me about 'quibbling' so long as he refrains from producing his authority for the statement that 'Esther' was produced in Whitchurch Church on August 20, 1720. I challenged him to do so in the letter that you printed in the *Musical Times* for June, and he ignored the challenge altogether. The statement, I am convinced, is a mere fabrication, but I should like none the less to trace it to its source.—Yours faithfully,

R. A. STREATFEILD.

As we go to press we hear with great regret of the death of Dr. Charles Donald Maclean, honorary secretary of the International Musical Society, which took place at his residence, 61, Drayton Gardens, South Kensington, London, W., on June 23. We shall refer fully to his career in our next issue. He was born in 1843.

Obituary.

We regret to record the following deaths :

GRAHAM P. MOORE, in Australia, on May 5, the well-known pianoforte teacher who was for twenty-five years a professor at the Royal College of Music. Graham Ponsonby Moore was the elder son of the late Edward Charles Moore (a great-grandson of the 5th Earl of Drogheda), and was born in Ballarat, Australia, in 1859. He studied music in Paris, Vienna, and Berlin, and amongst his teachers were Theodor Kullak and Scharwenka. He was very successful as a composer of educational music for the pianoforte. Most of his compositions were published in Germany, and are better known there than in England, but his brilliant 'Poetic Studies' and many of his slighter pieces have enjoyed considerable success. His 'First Principles of Pianoforte Technique,' published by Bosworth, is a standard work on the subject. He leaves a widow and two daughters. His death will be keenly felt by his brother professionals, amongst whom he was extremely popular, and also by a wide circle of pupils. The most distinguished of these was Mr. Harold Bauer, who had a very warm regard and admiration for his master's gifts. Mr. Moore was an examiner for the Associated Board of the R.A.M. and R.C.M., and in this capacity he undertook four lengthy Colonial tours.

JOHN B. M. CAMM, at Bournemouth, on May 22, aged seventy-six. A great musical enthusiast, whose enthusiasm was always directed towards the maintenance of Bournemouth's high reputation as a musical centre. He was an unflinchingly staunch supporter of Mr. Dan Godfrey's policy with regard to high-class orchestral music, and would fight for his ideals through thick and thin. He frequently presented valuable music to the Municipal Orchestra, but a few years ago crowned all his previous munificent gifts by presenting to the town his splendid library of music, which exceeds £4,000 in value. His reverence for the music of Brahms was profound—a fact which was plainly apparent to all who read his very individual contributions to one of the Bournemouth weekly journals. He was a man with great charm of manner, and a fund of good anecdote was always at his command.

WILLIAM JOHN BIRKBECK, at his residence in Norfolk, on June 9. Born in February, 1859, he was educated at Eton and Oxford. He became a great authority on Plainsong, and edited that section for the *English Hymnal*; and he was interested in Russian and Greek ecclesiastical music, translating and adapting the words and music of the Contakion of the Faithful Departed, from the Liturgy of St. Chrysostom. This was first sung in the English Church at the funeral of Prince Henry of Battenberg, and since then has been much used at funeral services.

STANLEY HAWLEY, on June 13, at Ilkeston, Derbyshire, where he was born on May 17, 1867. He was educated at the Royal Academy of Music, where he distinguished himself as a pianist. At a concert given at St. James's Hall in 1887 he played Grieg's Pianoforte Concerto. He was a sound musician and an excellent accompanist, and in the latter capacity toured with Madame Patti in 1906. He had gifts as a composer. Some of his best efforts were associated

Photo by Histed.

with spoken recitation. His edition of 'Popular Musical Classics' has specialities that are designed to facilitate performance. For the last few years he was honorary secretary to the Royal Philharmonic Society, and his energy in that post was a great factor in the success of recent seasons. He was a Fellow of the Royal Academy of Music and a Liveryman of the Musicians' Company, of which he was the first medallist. A very unselfish man, he endeared himself to a wide circle of musical friends, who deeply mourn his untimely death.

CLARA LOUISE KELLOGG, a celebrated soprano, in America, in June (?). She was born at Sumterville, South Carolina, in 1842. Her first appearance of importance was as Gilda in 'Rigoletto' in New York in 1861, and her first season in London was at Her Majesty's Theatre in 1867. In the 'seventies she successfully organized an opera touring company to sing in English. In 1887 she married her manager, Carl Strakosch. In 1913 she issued the 'Memoirs of an American Prima Donna' (G. Putnam's Sons), a chatty and interesting account of her life. She had an exceptional voice, and her instincts were artistic.

FRANCIS J. THORNS, Second Lieutenant Royal Berkshire Regiment, aged twenty-seven, who died of wounds received in action in France, May 31, 1916. He was a former 'Ada Lewis' (Violin) Scholar of the Royal Academy of Music and a Licentiate and Associate of that institution. For some years he was a member of Queen's Hall Orchestra. Prior to the outbreak of war he was music-master at Tettenhall College, Wolverhampton. He joined the Inns of Court O.T.C., and obtained his commission in July, 1915. He had been in France only fifteen days when he was mortally wounded.

JOHN BARDSLEY, tenor singer, from pneumonia, on April 6, in America. He was born at Lancaster in 1884. In 1901 he gained an Ada Lewis Scholarship at the Royal Academy of Music. He sang with the Beecham Opera Company, and later with the Century Opera Company in New York. He had a robust voice and a dramatic style.

MICHEL HAMBOURG, at Toronto, in June. He was the founder of the Conservatoire of Music there. In 1888 he was appointed a professor of pianoforte at the Conservatoire at Moscow, and later he came to London and thence proceeded to Toronto.

F. A. KEENE, on May 27. He was organist of Sandringham Church from 1907 until the time of his death. Before that he was for twenty-two years organist of St. Saviour's, Clapham. An able player, he also composed many works to Latin words for ecclesiastical use. He was born in 1871.

BESSIE WAUGH, at Dublin, early this year. She was a pianist of considerable ability, and was associated with the tours of the best concert parties. She was born in 1840.

Mr. James Bates has lost his elder son, LIEUT. BATES (Cheshire Regiment), who was killed at the French front recently whilst, says his Lieut.-Col., 'gallantly leading his men in a successful charge to capture a crater.' He was buried near Rheims. We know many of our readers will share our sincere sympathy with Mr. Bates and his family.

PARIS AND THE LAST COLONNE-LAMOUREUX CONCERT.

(EIGHT FRENCH COMPOSERS CONDUCTING THEIR WORKS.)

BY PÉTRO J. PÉTRIDIS.

Paris could never assume a more festive air to honour the master-musicians who actually represent with such dignity the French artistic genius. The storm of the last few days calmed down to mild spring weather. The pale sunshine in the open air kept the concert-hall temperature at a tolerable degree, and the stifling air so common to the last indoor concerts of the dying season was absent from yesterday's imposing solemnity. Besides, it was 'Rameaux' Sunday,* and a profusion of green boughs gave a livelier look to persons and things. The public had an attitude full of respect to the events of the day, and the absolute faith in the successful issue of the War joined artists and auditors in a thrilling outburst of enthusiasm. Under such conditions the musical manifestation of yesterday marks an epoch in the artistic life of Paris. Eight of the greatest composers of France joined their talents in a splendid *élan* of fraternal solidarity. MM. Camille Saint-Saëns, Gabriel Fauré, Alfred Bruneau, Camille Erlanger, Vincent d'Indy, and Gabriel Pierné met for the first time on an equal footing to contribute to the glorification of French genius. Each conducted a work of his own, and the ensemble of the performances gave a strong impression of what the regenerated modern French School has accomplished these last thirty years. But, in spite of the fulness of the programme, a gap was felt. Why was M. Claude Debussy absent from such a national festival? He represents what is best in pure French art—grace and elegance, lyric and dramatic sobriety. And could he not offer us priceless glimpses of the richness of the French soul by the contrast of his paganism with the catholicism of M. Vincent d'Indy? We deplore sincerely that M. Debussy was not present to conduct his 'Prélude à l'après-midi d'un faune' or fragments of 'Pelléas and Mélisande.' And M. Ravel, and some other younger and promising ones: the strife of schools accounts partly for these omissions.

First came M. Gabriel Pierné with four fragments from his 'Suite Basque,' inspired by M. Pierre Loti's drama 'Ramuntcho.' We listened to an Overture on the popular Basque themes: 'Hanche, ikhazketako, Aurresku (a national dance in the Spanish Basque provinces), Asteraco Zortzicoa.' The motives were very lively and of an interesting picturesqueness. But what is almost fatal in all works based on popular motives is their striking affinity. More than once during the performance certain pages of Bizet's 'Carmen' or of 'L'Arlesienne' came before my vision. The geographical correlation of the original themes treated in these two works made the affinity still closer. The orchestration is very conservative, with its classic colloquial entries of the strings, and of the wind and brass groups. At critical moments of the dramatic development we had some conventional mingled sonorities that never transgressed sobriety. The prelude of Act 2, called the 'Jardin de Gracieuse,' hit its aim. A flute duet, treated with an imitative and free counterpoint, is sustained by a gracious accompaniment of the strings both *arco* and *pizzicato*. It is simple and charming. Next came the 'Couvent d'Amesqueta: Goure Jaona' (ancient Basque canticle). Here we had a naïve but broad plainsong executed chiefly by one flute accompanied by a single string quatuor (one of each category). The piece has an impressive, poetic charm that reacted on the audience. I fancied old, heavy-vaulted churches, with a thickly shaded yard in front and lonely hero-tombs around. The last movement is called 'Fandaguillo' (de Fontarabie), a theme drawn from the handwritten *cahier* of a drummer. The character of this piece is determined by a colloquy between the orchestra on one side and on the other a flute playing behind the stage, seconded by a drum beating a burlesque rhythmical accompaniment. In all these fragments were seen bright-coloured tableaux of the sunny South. The work would surely gain more if played with the scene for which it was written.

Then M. Gabriel Fauré, in a manner almost diffident, proceeded to the stand. He conducted in tranquil fashion, letting the players go on almost unmolested. His contribution to the programme consisted of the incidental music to 'Shylock,' a comedy of M. Ed. Haraucourt drawn from Shakespeare—an *entr'acte* written in a very simple, archaic style, uttered in a Shakespearean mood. The short themes, set forth neatly and in a clearly cut development, are reminiscent of the classic writers. The strings do most of the work in the orchestra, except a brass instrument that, throughout this section and in a part of the following one, sustains a rhythmic pedal on the dominant which constitutes also the most salient motive. In the third part of the work, a Nocturne, we found the old master in one of his favourite moods. The orchestra was soothed to a sweet *piano*, and melodious waves filled the air and lulled the audience to a nocturnal dreaming. The Finale is written in *pizzicato* style, slightly suggesting a fugue. A very live performance provoked thunders of applause, and the old master, with faltering step, came up twice or thrice to thank the public.

But before the emotion caused by the sight of the venerable artist was quite dispelled, M. Alfred Bruneau appeared to drag us back to life and its tragedies. Tall, bony, in a tightly-buttoned frock coat, stepping firmly and holding high a face strangely reminiscent of that of Zola, he at once subdued both public and players with the force of his personality. All had the presentiment that something wild and tragic was going to take place. Penthesilée, queen of the Amazons, comes down from the cold steppes of Scythia, and with her virgin sisters rushes forth into the plains to kill Achilles, the most beautiful of the Hellenes. She threatens the hero with her implacable hatred, and swears to revenge the kings slain by him, the maids whose hearts he has conquered, the trophies he has won. In her mad ride the virgin queen little knows that before the day is over she will lie blood-stained in the dust, casting on the beautiful warrior a look full of love. What a subject for the dramatic powers of M. Bruneau! We listened first to a symphonic prelude, and then the charming voice of Mlle. Marthe Chenal began telling us, in a calm, recitative-like manner, of the first wild ardour of the warrior queen. Little by little the recitative disappears under a martial frenzy pervading the music, and ascends to a dramatic climax of marvellous effect. Shudders took hold of us as we drew near to the fight. Suddenly, through storm and thunder of the orchestra, the voice of Mlle. Chenal pierced like a flash. The fatal blow is given, and there lies the virgin, a spear through her breast and a crimson stream gushing forth. The orchestra groans, moans, and shrieks in desperate dissonances. Achilles comes forth to see the fallen foe. Their eyes meet. The dying queen expires, turning upon Achilles a fleeting glance of passionate love, born and dead in a moment. Dissonances melt away into beautiful chords, coloured by flutes and harps. With throbbing hearts the audience relinquished the strong personality and virile music of M. Alfred Bruneau.

*April 23.

M. Paul Dukas selected for hearing his Dramatic Symphony 'La Péri' rather than any other of his symphonic-poems. His choice was perhaps well justified, for the performance of 'La Péri,' under the composer's direction, was in a way an effort to divert to this work some of the popularity that seems to have been monopolised by the famous orchestral scherzo 'L'Apprenti Sorcier'—which personally I would have preferred to see on the programme rather than 'La Péri,' however attractive a creature a Peri may be.

Methinks 'L'Apprenti Sorcier' offers an originality of thought that is inherent in the composer's temperament, while in 'La Péri' we are always conscious that great reticence is exercised by the composer to create a *genre*, to find an Orientalistic way of representing in music a dramatic plot. To be clearer, I may say that 'La Péri' begins in a perfectly Oriental mood. The strings, or part of them, in *sourdines*, the flutes, the horns, in very originally mingled sonorities paint the landscape. We really fancy Oriental gardens, with tropical plants shading limpid brooks and all that sort of thing. But suddenly we are torn away from this magic land and plunged deep into a Wagnerian or Franckist harmonic deluge. We even perceive harmonic marches and other artifices strongly suggestive of musical *études*. Persia, her gardens and enchanted Peris, disappears! From time to time we get rapid glimpses of these vanished beauties, but they do not last long. Furthermore, certain associations, purely subjective perhaps, kept me constantly in a mood that defied Orientalism. I could not banish from my mind a motive from the Allegretto of César Franck's D minor Symphony. It kept buzzing in my ears while certain parts of 'La Péri' were being performed. This association may be strictly personal, as I have said, but it illustrates some tendencies common to the disciples of César Franck. Anyhow, I traced briefly the first salient difference between 'L'Apprenti Sorcier' and 'La Péri.' Another noteworthy point is that the first of these works has an intense inner life, perceptible in every little bit of thematic development. The same is not the case with 'La Péri.' In spite of the composer-conductor's personal force, and the orchestra's tolerable compliance with his indications, the Poem did not warm up during its performance. We felt it painfully, and longed all the more for 'L'Apprenti Sorcier.' The plot of 'La Péri' is drawn from a Persian fable, and tells the eternal story of Dr. Faust. Iskender, feeling his youth slipping away, goes around the world to find the flower of immortality. In the extreme confines of the earth, on the steps that lead up to Ormuzd, a Peri lies asleep, holding in her hand the long-desired flower. Iskender steal the lotus flower, but soon the Peri awakes, and, realising her loss, enchants poor Iskender with the dance of the Peris. Iskender, madly in love with the Peri, cannot resist the touch of her cheek, and hands back the flower, whereupon the Peri melts into light. Iskender, mourning, feels that his end draws nigh, and finally he is swallowed up in the darkness. The subject, as we see, is rich in situations. There is, above all other things, the melancholy note of Oriental fatalism. But to strike this touching Oriental note in music, a composer must have been born in the lands of eternal fairy life, must be of the races which for centuries have dreamed poetic impossibilities. Such music must be simple, reflecting the bright sunshine and the deep blue sky. How can leaden clouds portray Oriental visions? M. Dukas's science of composition, and still more his rich knowledge of the resources of the orchestra, are all the more remarkable in his great effort. Many other points might be stated for or against the work, but I must not go beyond the limits of this short description. The prominent impression left by the music was its lack of simplicity. Simplicity, on the other hand, marked the chief quality of the work of M. Gabriel Fauré. In connection with this remark it may be noted that a systematic war is continually waged between the science of music and music as an art. Very often the first takes the upper hand, and we have extraordinary mathematical developments offered to us instead of moving, expressive music. Could not M. Debussy set the equilibrium right by his sobriety—a quality so rare with most composers?

Dr. Camille Saint-Saëns conducted his 'Orient and Occident.' It is a march originally written for a military band, and later re-orchestrated for the Lamoureux Concerts. We have rarely had the chance of hearing this composition, and its performance on this occasion was therefore the more interesting. The character of this piece, as its title clearly indicates, is determined by the contrast and, later, by the fusion, of the different kinds of music of the Occidental and the Oriental races. A purely Occidental introduction is followed by an Oriental *intermède*. The flutes, to which the gong answers in a simple countertime rhythm, give the fleeting impression of Chinese music. The originality of this *intermède* had a diverting effect on the hearers. The first theme recurs, treated in fugal style. The first exposition of the subject is given to the 'cellos, and successively the altos, the second and the first violins, in an ascending progression, usher in the subject theme. While this orchestral fugue proceeds to its normal development, the rhythm and the melody of the Orient slip in little by little, and finally are absorbed in the masterful stretto of the orchestra. The works and the name of this great master are familiar to every music-lover. I need therefore say nothing more, but only observe that Dr. Saint-Saëns wears always the same lively, youthful air. He was deeply moved by the ovations of the public, and himself in turn applauded heartily the other composers, and especially M. Gabriel Fauré, his old student,—though the latter artist has grown more careworn in his profession than the doyen of our musical world.

Mlle. Marthe Chenal sang three Russian poems translated by Catulle Mendès, and set by M. Camille Erlanger. The first, entitled 'Tsar of the heavens,' by the poet Tioutchev, voices the mournful resignation of the peasant. The music secures its expressive effect by a descending tetrachord, which though not totally chromatic persistently recalls the ethereal motive given by the flutes alone at the opening of 'L'après-midi d'un faune.' During the whole length of the 'Tsar of the heavens' the chief motive comes in again and again in a redundant *modus perpetuum* which promised to go on for ever if the verbal text had shown any similar disposition. The second poem, 'The only tears,' by Krassov, left no other impression except the sentimentality of its music. The last of the settings, 'The Sunrise,' owns Sermontov as its author. It is a Cossack war-song, and M. Erlanger expresses very well the martial gait of the words. The enthusiasm of the public burst out in frenetic manifestations. The composer, however, gave no acknowledgment, and seemed to maintain a detached aloofness. Perhaps he did well, feeling that the cheers were more for France's great Ally than for the artist who had set these Russian poems. The temper of the audience was shown in a vociferous demand for the 'Marseillaise,' and the uproar did not die down until Mlle. Marthe Chenal had promised to sing the national hymn at the end of the programme.

M. Chevillard conducted without the score his Symphonic-poem 'Le chêne et le roseau,' subdivided into 'A Landscape—Dialogue—Drama.' This symphonic work constitutes a sort of musical commentary on the famous fable of Lafontaine. 'A Landscape' serves as a *milieu* for the dramatis personæ. In the middle of this movement two short motives come in, one given to the bass-tuba and representing the 'chêne,' and the second played by the English horn and characterising the 'roseau.' These two motives are developed in the section entitled 'Dialogue' according to the text of the myth. The ensemble of the work is imposing. The orchestral mass is dealt with by the composer in an amazingly masterful manner. The purity of the melodic ramifications of the poem made it easier to follow the whole development, and thus to feel and understand the author's musical ideas. It must, however, be admitted that this number would surely have been more appreciated had the listeners not been already tired by the great length of the programme, that so far had been presented without any interval.

The same may be said of the following work, but the appearance of M. Vincent d'Indy and Mlle. Blanche Selva decided the audience to make an effort in order fully to enjoy M. d'Indy's 'Symphony on a French mountain song' for orchestra and pianoforte. According to an announcement in the programme, this composition is not a concerto for the pianoforte, but a real symphonic work in which no instrument occupies a principal place. The pianoforte is one more voice by which the orchestra is enriched. No virtuoso effect for its own sake is looked for in this Symphony. Every idea is destined to contribute expression. As to the structure of the

Symphony, I follow the programme annotations, which probably have been suggested by M. d'Indy himself. The work is divided into three parts, according to the classic type. In the opening part, after a short Introduction in which the 'Mountain-song' is given out by the English horn and then by the flute, there begins a moderately animated movement built upon two themes. The first, akin to the 'Mountain song,' appears in the bass. It is abrupt, gloomily passionate, in spite of the light G major tonality. It recalls the physical impressions of a wearisome march. To this theme a second one is opposed, tender, feminine, and soothing by its descending formula. These two themes and a few reminiscences of the original 'Mountain song,' have provided the composer with material for diverse, rich, and moving development. The second part, 'moderate, but not slow,' is an ardent reverie where the composer seems to abandon himself to the charm of recollection. The third and last part, a kind of mountain dance, extremely picturesque in its ingenious combinations of themes, rhythms, and sonorities, would exercise an irresistible effect on the most varied audiences. Especially noteworthy and unforgettable is the passage where all the strings sustain the motive in a double-timed rhythm worked up to a violent crescendo. One more interesting feature of this Symphony is undoubtedly its cyclic character, impressed by the reappearance, at the end, of the 'Mountain song' in equal and rapid notes, serving as accompaniment to another phrase articulated in detached notes and itself a fragment of the same original song. Thus the cyclic order, introduced by César Franck into the different sonata forms, is cultivated by the disciples of the great master. The unity of these forms is therefore all the more solid. The Symphony of M. d'Indy has indicated it once more in splendid fashion.

The proceedings were brought to a close by the admirable voice of Mlle. Marthe Chenal in her singing of 'La Marseillaise,' a contribution that kindled in all bosoms the spark of patriotic enthusiasm and effectively crowned a memorable and successful occasion.

ROYAL INSTITUTION LECTURES.

On May 25, June 1 and 8, a series of lectures was delivered by Sir Alexander Mackenzie, his subject on the first date being 'The Beginnings of the Orchestra and its Early Combinations.' He said that the modern orchestra was the long and slowly attained result of much experiment, ingenuity, and artistry. In order to arrive at an estimate of the now completed labours of centuries, it was necessary to consider the gradual improvements in the construction of the instruments, the invention of new ones, and the efforts of musicians to make them speak in concert. It was more than doubtful whether Bach ever heard any of his instrumental pieces played by others as conceived in his brain. Beethoven made unrelenting demands upon the instrumentalists of his day, and it was improbable that the high degree of executive skill for which his music called could have been quite realised.

Up to a comparatively recent period the music of the great masters compelled the rapid advance of technique, but within living memory we had witnessed a reversal of the process; the brilliant accomplishments of the executive artist have reacted on the work of the composer, and that to an extent that it was not easy to say which was the master and which the servant. The desire to keep on adding to the colours on an over-filled palette was only a lust for show and mere noise. Alps had been rising upon Alps. Certain purple patches in the instrumentation of "Elektra," for instance, had caused a wicked satirical verse-maker of his acquaintance to remark that the orchestra

'Squealed, banged, and thumped with emphasis percussive:
The hideous din could hardly have been worse, if
Lucifer's own private band had made it,
And he himself had written, scored, and played it!'

The lecturer then alluded to some of the scoring in the 16th century, and described many of the curiously weird combinations used by Orlando di Lasso, from which two conclusions could be drawn—first, that there was no difference between vocal and instrumental music; and, second, that the massing together of the instruments was more or less whimsical. No scheme of tone balance, reference to tints, or relative strength or weakness existed. He also described the instruments of the period, a number of interesting slides being thrown on the screen, taken from Virdung and Praetorius. The ideal standards and aspirations of the old enthusiasts were no doubt quite as high as ours, and their efforts to reach them equally sincere; but we reproduced our music under much more satisfactory conditions, and to see these instruments was to be convinced that the sounds emitted must have been, as often as not, fitful and wild. The music itself we know to have been good on paper, but it could never have been anything else than very dreadful to listen to.

The subsequent two lectures were on 'The Revival of Chamber Music.' These will be reported in our next number.

BRITAIN'S MUSIC TRADE.

Mr. Henry Billinghurst, of Messrs. John Brinsmead & Sons, in opening the meeting of the British Music Convention, of which he is president, at Harrogate, on May 23, said that £37,000,000 of capital was invested in the British musical industry, employing 62,500 persons. This industry was faced last October with a duty, nominally 33⅓ per cent., but really about 50 per cent., and in March the final blow was aimed by the Government in the total prohibition of the importation of all component parts. While the Government was taking such action as must certainly ruin a great industry, they continued to allow German music and instrument agencies and businesses owned by Germans to trade, and thus preserve their goodwill until peace followed. The Convention Committee, with the active assistance of Mr. E. Ricketts, of the Gramophone Company, had, however, now secured permission from the Government to import the requisite supplies from France, and, if favourable, the consideration for importation of other necessary supplies from Switzerland and Italy. They must now consolidate to keep out the £759,450 of musical instruments imported annually from Germany and Austria, to say nothing of gramophones and sheet music. Now was the time to secure Germany's whole four millions of oversea trade and Austria's £271,500.

Mr. Dow, of Messrs. Murdoch & Murdoch, said that Russia was sure to become an increasingly important customer, as that country was growing richer. Russia was strongly musical and emotional. So far our exports to Russia had not been large enough to be recorded. British manufacturers in the future must concentrate on making one line in pianofortes. A resolution was passed approving of the sending out of a Commission of Inquiry regarding overseas trade.—(From the *Morning Post*.)

THE BACH CHOIR.

The invitation concert given by the Bach Choir at the Royal College of Music on May 22 introduced six new Motets entitled 'Songs of Farewell,' composed by Sir Hubert Parry. The seven-part setting of Donne's words 'At the round corners of the earth' created a profound impression. Another one of the group, a setting of Lockhart's 'There is an old belief,' was also highly moving. The Choir also sang Bach's 'Be not afraid.' Pianoforte solos, played by Mr. William Murdoch, and organ solos, played by Mr. Harold Darke, made up the remainder of the programme. Dr. H. P. Allen conducted.

ROYAL COLLEGE OF MUSIC.

At the Chamber Concert on May 25, some beautiful playing was heard in Schubert's A minor Quartet (leader, Miss Pearl Michaelson).

At the concert given under Sir Charles Stanford on June 6 the students' orchestra played Saint-Saëns's 'Danse Macabre' and a Suite made from Mackenzie's music to 'Ravenswood,' which was written many years ago. Miss Hilda Klein played Tchaikovsky's B flat minor Pianoforte Concerto remarkably well.

There were 391 candidates for the A.R.C.M. examination in April, of whom 152 passed.

The Dramatic Class of the Royal Academy of Music, under Mr. Acton Bond, paid its due respect to the Shakespeare Tercentenary by giving in June excellent performances of 'Much Ado about Nothing.'

LONDON SYMPHONY ORCHESTRA.

QUEEN'S HALL.

An unwieldy programme was presented on May 22. Every item had its interest—but attention cannot be sustained for over two hours. The Overture and Venusberg music ('Tannhäuser'), with the female-voice chorus parts, was the first item, and it was very well performed. The two-part songs for chorus and orchestra, 'Sleepless Dreams' and 'Hey, Nonny No,' by Dr. Ethel Smyth, did not make much effect, although they had been well prepared under Mr. Fagge. The orchestral Suite 'La Mer,' by Debussy, has its moments of unquestionable beauty, but on the whole it did not attract. The chief feature of the concert was the performance of the Dramatic Symphony 'Romeo and Juliet' (Berlioz). This of itself would suffice for one programme. It found the audience weary and left them still more weary. It was a pity that for lack of time the Funeral March, which is said to be one of the best numbers of the Symphony, had to be omitted. We are duly grateful to Sir Thomas Beecham and all concerned in the revival for giving us this opportunity of hearing a remarkable work which is more often read about than performed. It is not likely to be revived very often. The principals were Miss Doris Woodall, Mr. Powell Edwards, and Mr. Frank Webster. The choir had been trained by Mr. Fagge (who conducted the part-songs), and Sir Thomas Beecham was the conductor.

At the last concert of the season, given on May 29, the most notable numbers were selections from Act 2 of 'Le Coq d'Or,' Rimsky-Korsakov, and Elgar's Symphony in A flat, which has not been heard in London recently. Sir Thomas Beecham's reading of the Russian music was striking and exciting. He allowed his temperament full swing. The Symphony also had an exceptionally fine reading, again infused by the conductor's originality. It made a great impression on the audience.

BEECHAM OPERA SEASON.

ALDWYCH THEATRE.

Fresh from its successes 'somewhere farther North,' this Company began a new season at Aldwych Theatre on June 13 with a notable performance of Verdi's 'Otello.' It was a jar to find that the Company, which is out to forward opera in English, had perforce to sing on this occasion in Italian owing to there being no satisfactory version available in the vernacular. But the music is the thing, so long as you know what the play is all about.

The cast included Mr. Frank Mullings (Otello), Miss Mignon Nevada (Desdemona), Mr. Auguste Bouilliez (Iago), and Mr. Webster Millar (Cassio). A large audience testified its high appreciation of the music and the performance. 'The Magic Flute' and 'Tristan,' both in English, are other works that have so far been performed. In the latter opera Miss Rosina Buckman, who is one of the ablest and most versatile members of the Company, was Isolda, and Mr. Frank Mullings was Tristan. Mr. Robert Radford was an adequate King Mark—the part might have been written for his voice and style. The orchestral parts were well played under Sir Thomas Beecham, although sometimes overwhelming for the singers,—but it may be said that climaxes must be climaxes.

London Concerts.

LONDON STRING QUARTET.

The London String Quartet has been very active during the last month or two. On May 20 it performed, with Mr. Gervase Elwes as vocal soloist and Mr. Kiddle as pianist, Dr. Vaughan Williams's cycle of songs 'A Shropshire Lad,' Ravel's Quartet in F, and Brahms's Pianoforte Quartet in A, with Mrs. Hobday at the pianoforte. ——On June 3, Joseph Holbrooke's early Quartet, Op. 17, was given. It exhibits the composer in a spontaneous mood. ——On June 10, Debussy's G minor Quintet and Brahms's F minor Pianoforte Quintet were the leading features. The lighter items were Waldo Warner's Phantasy Quartet in D, Frank Bridge's 'Londonderry Air,' and Percy Grainger's 'Molly on the Shore.'——On June 17, Frank Bridge's fanciful String Quartet arrangements of 'Cherry Ripe' and 'Sally in our Alley,' and Ernest Chausson's 'Chanson Perpetuelle' for strings, pianoforte, and voice (Mlle. Fernande Pironnay), were given; also Albert Sammons's Phantasy Quartet.

Miss Doris Manuelle brought forward a good programme (all foreign) at her recital on May 24, and showed that she is making great progress as an artistic singer.

A concert was given by the South Hampstead Orchestra, under the direction of Mrs. Julian Marshall, at the Hampstead Conservatoire, on May 25. The programme included some quaint and interesting old Flemish Folk-songs transcribed for orchestra by Arthur de Greef, Dvorák's Legend No. 10 and the Scherzo from his first Symphony, Beethoven's Symphony in C minor, and Elgar's 'Carillon.' The last-named work, in which the poem was dramatically recited by Mr. Charles Fry, had a very enthusiastic reception.

At a remarkable performance of 'The Hymn of Praise,' given on May 25 at the Great Central Hall, Bermondsey, under Dr. J. E. Borland, five hundred children from the local elementary schools co-operated in singing the melody of the Chorale and elsewhere in the work. A truly educational idea!

Miss Chilton-Griffin, a young pianist, made an excellent impression at her first recital on May 25.

Madame d'Alvarez is a great singer. She has an almost vehement temperament, but she makes the music she sings live. She gave a recital on May 30.

The Misses Irene and Una Truman are two of the most industrious pianists before the public. They used their attainments to good purpose at Steinway Hall on June 2, on behalf of Recreation Huts.

Mr. Mark Hambourg drew a large audience at Queen's Hall on June 3, when he gave, with much success, a Chopin recital.

Mr. Arnold Dolmetsch and his family gave an enjoyable concert mainly of old English music at Leighton House on June 8. Viols and virginals were in evidence, to the delight of the audience.

At her song recital given at Æolian Hall on June 9, Miss Dorice Gay, a new candidate for public favour, showed considerable capacity as an interpreter of high-class songs. Her voice is a light contralto of agreeable quality, and her style is cultivated, confident, and free from exaggeration. One of her best efforts was Rimsky-Korsakov's 'Night,' which she sang movingly. A tendency to vibrato where that agony was not called for and a curved attack will no doubt soon be corrected. Her able teacher, Mr. Charles Phillips, contributed some songs, and a young 'cellist, Mr. Giovanni Barbirolli, showed decided talent. Miss Ethel Bartlett and Mr. German Reed accompanied.

Miss Stella McLean, a New Zealand soprano, made a promising début on June 14. Her voice is not fully developed, but it is agreeable.

We attend Miss Adela Verne's pianoforte recitals with a strong bias in her favour and leave them her willing slave. No pianist we hear gives us such unalloyed pleasure. At her eighth recital, on June 15, she played Bach's Italian Concerto grandly and Mozart's 'Pastorale Variée' exquisitely, and her interpretation of the 'Appassionata' Sonata was superb.

Madame Beatrice Langley (violin) and Mlle. Juliette Folville (pianoforte), with the assistance of Mr. Warwick Evans ('cello), brought forward Ravel's Trio at their concert on June 19. It is an important work that deserves frequent hearing for its due appreciation. Some parts puzzle the mind, but elsewhere there is decided charm.

Recitals by Mr. Albert Sammons (violin) and Mr. William Murdoch (pianoforte) have been one of the attractions of the recent season. They have played together in Sonatas by Brahms, in D minor (Op. 108) and Lekeu in G.

Mr. Moiseiwitsch has given a series of recitals recently. He brings forward the finest music, and plays it with great style. His costume is original if not eccentric.

We draw attention to the Handel Commemoration Musical Festival announced in our advertisement columns, to be held at St. Lawrence, Whitchurch (Canons), Middlesex, in the afternoon of Thursday, July 13. This is a church associated with the Duke of Chandos, and Handel.

Mr. H. A. Jeboult, the organist of the Parish Church, lectured at Taunton on 'Shakespeare and Music' on June 6, in connection with the Tercentenary celebrations.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

We have now entered upon our *saison morte*, and under present depressing conditions it is difficult to foretell what the autumn season may bring forth. For the present, only short reference can be made to musical events that have taken place since our Birmingham notes last appeared.

Miss Paviour, a well-known Handsworth teacher, gave a very successful concert with her pupils on May 23. The proceeds were devoted to relief funds.

In aid of the Fund for wounded soldiers, Mr. Sidney Stoddard gave a concert at the Grosvenor Room on May 31. Our well-known local baritone was assisted by a large number of his pupils, and Miss Katrina Lund, elocutionist and dramatic reciter, participated. Mr. Stoddard himself contributed several songs, and one of the most interesting items was the excellent performance of Orlando Morgan's song-cycle 'In Fairyland' by a number of well-trained vocalists.

The most interesting concert of last month was that organized by Mr. T. Appleby Matthews, at the Town Hall, on June 7, when Elgar's latest choral works—'To Women,' and 'For the Fallen'—were introduced to a local audience. The music had been admirably prepared by the concert-giver, who conducted the performance. Miss Agnes Nicholls sang the soprano solos in both works with intense fervour. Delius's 'Sea-Drift,' along with other items, and some violin solos contributed by Mr. Albert Sammons, made up an admirable although too lengthy programme.

Miss Lena Ashwell's War concert, given at the Prince of Wales's Theatre on June 9, was poorly supported in spite of the appearance of such well-known artists as Miss Maud Percival Allen and Miss Doris Woodall—to name only two in a popular list.

The only vocal and instrumental concert at the Edgbaston Botanical Gardens, given in connection with the summer season's fixtures, took place on June 10, and was specially arranged by Mr. Oscar Pollack. A new violinist, Madame Carl Zimmer, an excellent and well-schooled performer, made her first appearance here with complete artistic success. The vocalists were Miss Emmelyn Walter, Madame Medora Edwards, Mr. George Rollitt, and Mr. Sidney Stoddard. The solo pianist was Miss Winifred Taylor, and the accompanist Mr. Richard Wassell.

The D'Oyly Carte Opera Company appeared at the Prince of Wales's Theatre from June 5 to June 17 in a répertoire of Gilbert and Sullivan's famous operas which attracted enormous audiences.

Several of the principal regimental bands—such as the Coldstreams, the Irish Guards, the Grenadiers—and some of the famous brass bands of Lancashire and Yorkshire, have appeared in our public parks with great popular success.

BOURNEMOUTH.

There has been a considerable curtailment of musical activity during the past month; but this is always so as the summer approaches, during which season of the year music of the less serious type predominates. A series of Symphony Concerts, however, is provided for those whose tastes demand more satisfying artistic fare than the favourite jingles of the day, and a few visits paid by prominent artists help to keep the flag of high-class music flying. At the Symphony series many interesting compositions have been played, from which we single out the following for special mention: 'Irish' Symphony (Stanford); 'Scotch' Symphony, and Nocturne and Scherzo from the music to 'A Midsummer Night's Dream' (Mendelssohn); Tone-poem, 'The Bamboula' (Coleridge-Taylor); 'Unfinished' Symphony, and 'Rosamunde' Overture (Schubert); 'The Roll of Honour' March (Edith Swepstone); Overture, 'Alceste' (Gluck); and 'The Merry Wives of Windsor' Overture (Nicolai). At the third concert of the series Miss Monica Singleton played the Grieg Pianoforte Concerto in promising style, and on June 14 Mr. Hend Wolters, an accomplished member of the Orchestra, revealed much beauty of tone in Max Bruch's 'Kol Nidrei' (for 'cello and orchestra). Also, vocal contributions have been forthcoming from Messrs. Arthur Royd, Robert Pitt, and Bridge Peters. A wood-wind item that won ready appreciation was Saint-Saëns's Tarantella for flute and clarinet, which was skilfully handled by Messrs. Jean Gennin and Ferrari (of the Municipal Orchestra).

On May 20 a concert was given by Miss Louise Dale (vocalist) and MM. Louis Godowsky (violin) and Shapiro (pianoforte), and on June 10 Mr. Mark Hambourg again delighted and astonished his numerous Bournemouth admirers. Another strong local favourite, namely, M. Sapellnikov, appeared in conjunction with the Orchestra on June 15 in a 'Franco-Russian' programme, the Russian pianist's principal contribution being the G minor Concerto by Saint-Saëns.

Mr. Dan Godfrey is again announcing a series of competitions for local amateur singers. The material at the first of these, on June 8—for soprano vocalists—more than fulfilled expectations.

A reference to the lamented death of Mr. J. B. M. Camm will be found on page 337.

CAMBRIDGE.

The University Musical Society has given two concerts this term. On May 10 the London String Quartet played Quartets by Brahms in A minor, Ravel and Haydn in D, and on June 9 the usual choral and orchestral concert was held. The programme was composed of Dvorák's Violoncello Concerto in B minor (Mr. Howard Bliss), Five Folk-songs for unaccompanied chorus by Vaughan Williams, Ballet Scene from 'Prince Igor' (Borodin), and 'L'Arlesienne' Suite by Bizet. The musical result of the year's work has been highly satisfactory, though on account of smallness of numbers, parts of the original programme had to be omitted. At some of the concerts—notably this last one—the attendance has been quite good, and in consequence the financial position is such as to allow the committee to make plans for next year. The Society owes very much to the untiring energy and enthusiasm of its popular conductor, Dr. Cyril Rootham, and to him more than any other man are due the thanks of the members for the manner in which the work has been carried on during these critical times.

The University Musical Club has suffered through lack of numbers. The concerts have, however, been regularly held every Saturday, and provisional plans have been made for next term. The committee feels that it is highly important that the Club should continue its activities, while reducing expenses to a minimum. It has been such a valuable agent in drawing musicians together, and with the suspension of most of the other clubs its need and usefulness have been increased.

The organ recitals that are held every Easter term in Trinity Chapel have taken place as usual. On June 4, Dr. Rootham gave a recital in St. John's Chapel to the French professors who were visiting Cambridge.

On May 25, Miss Margaret Bennett gave a pianoforte recital of works by Beethoven, Mendelssohn, Liszt, Bax, Dohnányi, and Debussy.

DEVON AND CORNWALL.

DEVON.

Torquay Municipal Concerts, held in the Pavilion, continue to be of much interest, although the management of the undertaking remains unsettled. Mr. Basil Cameron, conductor of the orchestra, having joined the Army, farewell concerts on May 25 were particularly well supported. M. Sapellnikov was the pianist in Tchaikovsky's Concerto, Mr. Arthur Beckwith, leader of the band, played violin solos, and the vocalists were Miss Carrie Tubb, Miss Lillian Burgiss, and Mr. Walter Hyde. The band played excellently. On June 10 MM. Melsa and Shapiro played respectively violin and pianoforte music, the latter introducing a 'Nocturne' by Allenev, and together they played César Franck's Sonata in A minor and that of Grieg in C minor.

Sir Frederic H. Cowen conducted at Plymouth Theatre Royal from May 15 a week's performance of the Garden scene from 'Faust' by late members of the Royal Carl Rosa Opera Company. The Plymouth Orpheus Male Choir sent a party to sing at Devonport on May 24, under the direction of Mr. David Parkes, in aid of a war fund, and on May 26 Sir Frederick Bridge spoke on 'The War and Music' to a

gathering at Plymouth in connection with Trinity College local examination awards. A recital was given on May 31 in St. Catherine's Church, Plymouth, by the organist (Mr. R. Waddy) and members of the choir and friends. Very special interest was associated with a matinée on behalf of Blind Sailors and Soldiers at Plymouth on May 31, when Lady Maud Warrender, wife of Admiral Sir George Warrender, recently appointed to the post, sang for the first time since her arrival, and charmed all hearers by her performance. Since that date she has more than once given the same pleasure to audiences assembled in the cause of charity. A chamber concert, on June 2, was given by MM. Melsa and Shapiro, with the Misses Louise Dale and Ella Mayne as vocalists and Miss Daisy Bucktrout as pianist.

Simplicity was the keynote of the music employed everywhere in the district at memorial services to the late Lord Kitchener. At Plymouth the chief item on June 12, at St. Andrew's Church, was Sir Walter Parratt's anthem, 'O death! how sweet is the thought'; and at the service in Exeter Cathedral Dr. Wood played funeral music by Tallis, Tchaikovsky, and Handel, and the choir sang the service impressively.

To celebrate the Shakespeare Tercentenary at Exeter, on May 23, a choir of ninety voices sang music of the period and Shakespeare songs, and Messrs. Allan Allen and Reginald Moore conducted an orchestra in well-selected pieces. During the week beginning May 15, Exeter Amateur Operatic Society played 'Patience' for charity purposes, Mr. Allan Allen conducting. The chorus was trained by Dr. Ferris Tozer.

Mr. R. Bareham arranged an all-British concert at Tiverton on May 24, when in chronological order works from Purcell to Elgar were given by a choir and orchestra, with violin solos by Miss Ruby Davy and pianoforte solos contributed by the concert-giver. Two chamber concerts were given at Paignton (May 26) and Dawlish (May 27) by a concert-party comprising Mesdames Rizzini and Van Hee, MM. François Siron and Jules Colbert (vocalists), Mr. Joseph Camby (violin), M. Paul Kocks (pianoforte), and M. Lucien Caveye ('cello). The programme was repeated at Ilfracombe on June 1.

CORNWALL.

The chief event in Cornwall has been the Diocesan Choral Festival in Truro Cathedral on June 6, when 471 voices from twenty-one parishes sang the evening service by Sir Frederick Bridge and a suitable anthem. The service was modified on receipt of the news of Lord Kitchener's death. Dr. Monk, who conducted, was assisted by three sub-conductors, and Mr. J. L. Carlyon was the organist. The Rev. Precentor Corfe conducted a choral celebration in the morning, when choirs from Redruth, Hayle, St. Day, and St. George's (Truro) joined the Cathedral choristers.

At St. Mark's Church, Sticker, where Mrs. Leggo, the devoted choirmistress, accomplishes much under special difficulties, festival services on May 26 comprised an organ recital by Mr. Wilfrid Hancock and excellent anthem singing by the choir. Saltash Male Choir sang creditably at Torpoint on May 24, under the baton of Mr. A. Penne; Carbis Bay Wesleyan Choir sang anthems and choruses on May 25, under the direction of Mr. H. V. Pearse; Wadebridge Choral Society raised during May funds for War purposes by performances at Port Isaac and elsewhere, and two performances of 'The Holy City' at Wadebridge; Penzance U.M.C. choir, on May 28, led by Mr. Percy Webber, with Mrs. Webber at the organ, sang the cantata, 'Penitence, Pardon, and Peace,' several anthems, and the quartet, 'Shepherd of souls.'

By three entertainments in the middle of May, Newquay Dramatic and Operatic Society, under the direction of Mr. and Mrs. Crosby Smith, raised money for charities, and at St. Buryan, on June 1, the operetta, 'A visit to Fairyland,' was performed by twenty juveniles, with Mr. L. Thompson as stage-manager and Miss Nunn leading a small orchestra.

Mr. F. H. Shera, M.A., F.R.C.O., of Bradfield College, will take up the post of Musical Director at Malvern College in September next.

LIVERPOOL.

At the annual meeting of the Philharmonic Society, a credit balance of £106 was reported in respect of last season. For the first time since 1909 the Society is entirely free from debt, after providing out of revenue a very considerable sum spent in repairs. Also included in the items of expenditure is a significant reminder of the present troubled times in the extra insurance paid against air-raids. But notwithstanding adverse influences, the financial stability of the Society gives cause for satisfaction.

The receipts on the Subscription Concerts account amounted to £4,952, out of which £3,270 was paid to band, organist, conductors, and principal artists. It is worthy of note that the members of the orchestra received their usual scale of fees, whilst half-salaries had been paid to those who had joined H.M. Forces. The committee expressed the opinion that, thanks to the conscientious training of the choir by Mr. R. H. Wilson, and the efficiency of the orchestra under various conductors of eminence, the artistic reputation of the Society had been fully maintained. The usual twelve concerts were authorised to be given during next season.

The meeting was quite harmonious, although one or two members sounded a plaintive note about the music being too gloomy in character and also too modern. In replying, the chairman, Mr. H. E. Rensburg, confessed that his preference personally lay among the classics. A great many of the ultra-modern works had no message to convey. If people who had nothing to say would only say nothing, what a delightful world it would be. This is a dictum with which most people will agree. The general impression remains that the Philharmonic committee managed exceedingly well last season.

In view of the desirability of cultivating objects of interest other than the all-engrossing topic of 'organs,' the members of the local Organists and Choirmasters' Association did well in paying a corporate visit to the ancient church of St. Helen, at Sefton, near Liverpool, where a beautiful Iona cross in the churchyard marks the grave of Dr. Peace. The old church possesses features of antiquarian interest quite exceptional hereabouts, and is the best example of a pre-Reformation church in this neighbourhood which preserves a fine old rood-screen, at least one notable brass, a double piscina, and some richly-carved bench-ends. During the visit an organ recital was given by Mr. Frank Dibb.

Dr. Walford Davies's short Worcester Cantata 'The Five Sayings of Jesus' received an interesting performance by the choir of St. Mary's Church for the Blind on Whit-Sunday evening. With Dr. A. W. Pollitt at the organ and Mr. Lindop as tenor soloist, the music made a deep impression by its devotional dignity of style and individual note of expression.

MANCHESTER AND DISTRICT.

On June 10 the most brilliant season of opera this city has ever enjoyed was brought to a fitting close by the work which has most profoundly affected the cause of musical culture here, viz., 'Boris Godounov.' Remembering the large doses of opera administered to our public (before and during the earlier part of the Beecham season) by the Carl Rosa and O'Mara concerns, the war-time support accorded to the Beecham Company, especially by the less moneyed classes, is beyond all praise. Compared with the Denhof and Quinlan visits in previous years the support of the merchant-prince citizens showed a respectable advance, although Sir Thomas Beecham gently suggested on the closing night that opera on his scale could not flourish without generous recognition from the well-to-do members of society. Still, he was abundantly satisfied with his experiment, and comes again in March, 1917, and if his ideas are allowed to mature Manchester may look forward to opera for eight or ten weeks per annum in the not distant future. In my last message I touched briefly upon one feature which differentiated the Beecham season from all others,—that is to say, scenic art. We have had as good bands and equally good singers from other bodies, but never the combination of all that is best in the plastic and musical arts.

With the possible exception of a couple of scenes in 'Tristan,' the settings were always stimulating to the imagination, appropriately in key with the musical phase

which they accompanied—*e.g.*, the snowy woodland scene in 'Boris' reflected perfectly the character of the sombre persistence of the march-music which pervades that scene, and no praise can be too high for the young Russian artists Vladimir and Violet Polunin, who were responsible for the stage-grouping and lighting as well as for the scenery and costumes. I never expect to see anything more profoundly satisfying on the æsthetic side than their work in 'The Magic Flute' and 'Otello'—subtle contrasts of background and prominent groups, gorgeous masses of rich, glowing colour, as affecting in their way as the riot of variegated bloom in an old-fashioned Cotswold garden. The colour-schemes always avoided the drab and strident notes, and the architectural features of the stage-settings were as pleasing as the colour-schemes. Two master-minds were at work in these departments. The later performances also showed the Company's rich endowment in the matter of assistant-conductors. Was Sir Thomas unable to appear, up stepped Goossens to direct 'Boris Godounov,' or Percy Pitt to lead 'La Bohême' or 'The Magic Flute,' and Harrison conducted 'Pagliacci' from memory, and in 'Romeo and Juliet' appeared to have most of the score in his head. Altogether the impression was established that the policy of 'thorough' obtained from least to highest, in the artistic sphere no less than in the business aspects. The foundation-stone of opera at Manchester has been well and truly laid.

When last I wrote, Verdi's 'Otello' had not been produced; otherwise must it have been linked with 'Boris' and 'Tristan' for its arresting qualities. Sir Thomas Beecham conducted, and is the authority for the statement that on its production at Milan the orchestra had ninety-three rehearsals. He and the Hallé band had only a couple! Yet at the first performance here there were only some half-a-dozen quite unimportant slips, and none of them in the orchestra. This was a handsome tribute to the versatility of the Hallé band, and not less so to the whole company concerned, for we are assured that the preparation of 'Otello' is the most formidable job that Sir Thomas has tackled up to now—the 'Ring' dramas not excepted,—so the measure of his achievement can be fairly gauged. Verdi's ideal Otello would be equipped after the Italian vocal method, and this cannot be said of Mullings, but to my mind he possesses a greater attribute in the eminently brainy qualities he lavishes on all his work. Ideal vocal method is poor compensation for dull or inept acting in a part like this, and it argues a poor sense of proportion to rave about a tenor singer who is mediocre or worse as an actor, and then airily dismiss a fine actor who cannot quite attain to the vocal stature of the giants of the past. Bouilliez and Nevada both exemplified a greater assimilation of Verdian vocal style, and the lady's art was a perfect foil to the more rugged qualities of the men. I am informed that the later performances, which I was unable to see, revealed in all respects a greater sense of masterly freedom. Bouilliez's study of Iago and of Tsar Boris clearly give him rank amongst the elect of contemporary baritones.

Stanford's 'The Critic' was staged three times, and on the third occasion the composer was present. The reception of the work was not over-enthusiastic. The repertory-going section of the Manchester public knows its Sheridan well; if to this it was able to add some amount of musical culture, it never ceased chortling at Stanford's work. But musical satire such as this can only make a limited appeal at present, and I do not think any but a small portion of the public would speedily get the maximum enjoyment from it. I venture to think that in such a big opera house the necessary intimacy between players and public is lost. In a bijou theatre like the Residenz at Munich, where the Mozart festival operas are played, the atmosphere is quite different; and in our Gaiety Theatre at Manchester I am certain 'The Critic' would run all Christmas and New Year holidays, and be the talk of the town.

The 'Bo'sun's Mate' caught on at once. Few things have indicated so clearly the essential shrewdness and fine balance of Sir Thomas Beecham's judgment than his inclusion of two such works, which were not only samples of contemporary art but exemplified the pioneer attitude of their respective composers in exploiting material hitherto regarded as too unpromising. These works cannot be dismissed without passing allusion to the versatility of some members of the Beecham Company. What greater diversity is thinkable than Miss Buckman's Butterfly, Isolda, and Mrs. Waters; or Mr. Frederic Austin's Sharpless, Sneer, and Tonio, or the Speaker ('Magic Flute'); or Mr. Mullings in Otello, Tristan, Midas ('Phœbus and Pan'), and Whiskerandos. Messrs. Ranalow and Heather displayed gifts in comic parts that were artistically done in a superlative degree—one mentions these as typical examples, without in any sense singling them out.

Probably amongst those who have been regular visitors to these operas there would be a consensus of opinion that the highest resources of the Company were most convincingly displayed in 'The Magic Flute.' Here we had a Manchester translation prepared by Mr. Samuel Langford, of the *Manchester Guardian* staff, and even the most subordinate part was taken by a distinguished singer. The local supplementary chorus did its most effective work here; on some other occasions it left much to be desired. One can only speak in terms of unmeasured praise of the Beecham chorus; the 'Phœbus and Pan' choral sections were perfectly beautiful, and the opening of Act 1 in 'Otello' will ever linger in the memory as a splendid example of vivid dramatic work.

The Tuesday Mid-day Concerts are being continued and are well attended. The Rawdon Briggs Quartet, with Miss Pierce, played Schumann's E flat Quintet on May 30; the Misses Truman journeyed from Nottingham on May 16, and played for two pianofortes the Schumann Andante and Variations in B flat, the Bach Concerto in C major, and some Arensky 'Silhouettes'; Misses Bessie Tyas and Ellinger and Messrs. Gerald O'Brien and Foster Richardson, accompanied by Mr. Julius Harrison, gave a most enjoyable series of operatic songs on May 23.

In the Municipal Parks a total of fifty-nine concerts is being given by the following choirs: Albert Hall Choir, Cambria Male-Voice Choir, Failsworth Co-operative Society's Choir, Gorton Male-Voice Choir, Higher Crumpsall Choral Society, Levenshulme Congregational Choir, Longsight Wesleyan Children's Choir, Manley Park Wesleyan Choir, Manchester Clarion Choral Society, Manchester Lyric Glee Club, Manchester Union Glee Club, New Moston Philharmonic Society, North-East Manchester Choral Society, Rusholme Road Congregational Choir, and Stretford Glee Club. Later there will be two concerts by the massed choirs.

NEWCASTLE AND DISTRICT.

The Newcastle-on-Tyne Bach Choir under Mr. W. G. Whittaker is still continuing its activities, and on Saturday, May 27, gave an extra concert of British music in the Central High School for Girls. Beginning with Byrd's 'Mass for five voices,' unaccompanied, it continued with Purcell's G minor Violin Sonata and a fine Sonata in B flat for the same instrument by William Babell. Present-day music included some of the best choral works by representative composers of the modern school. Bainton's Choral Ode 'Sunset at sea,' Vaughan Williams's 'Five mystical songs' for solo and chorus, Delius's part-song 'On Craig Dhu,' Choral Folk-song arrangements by Bantock, von Holst, Boughton, and Whittaker, were all splendid examples of choral development on British lines and incidentally gave the choir a fine opportunity of showing its mettle. Pianoforte solos by Dale, Grainger, and Gardiner were also included in this thoroughly representative programme. The soloists were Mr. John Vine (vocalist), Mr. James Mark (violin), Miss Annie Eckford (pianoforte), and Miss Edna Steele (accompanist).

At the April meeting of the Northern Section of the I.S.M. Mr. Whittaker read a paper on Bach's Motets, illustrated by the Bach Choir, and at the May meeting Mr. J. E. Jeffries read a paper on 'French organ music,' with illustrations on the Cathedral organ.

OXFORD.

With all our rooms of adequate size for musical purposes transformed into auxiliary hospitals, and the parks used for trench work and all kinds of military training, the impossibility of walking through even a college quadrangle without hearing the rather too sturdy voice of the 'officer commanding' with his 'left, right,' 'right, left,' generally

taken at the interval of an augmented fourth, it is hard to think that music breathes freely in such surroundings. But we are loyal folk, and ready to forego anything in order to smash up the Goths and Huns.

On June 6 the Professor of Music, Sir Walter Parratt, gave his terminal lecture in the Sheldonian to an appreciative audience, the subject being 'Choral Preludes since 1750.' The Professor began by saying it was wonderful to record the fact that such great musicians as he was going to mention shortly should have taken an infinity of pains and trouble to surround with the most lovely and artistic combinations the short tunes that Chorals usually are, but that all this good work was very greatly to the advancement of musical art. After Bach's death (1750) there came a great lull in the handling of Chorals for preludial purposes, perhaps from a supposition that Bach had exhausted all that could be done on those lines—'the gap between genius and mere talent is great,' said the Professor:

'Genius *will* do what it *must*, but
talent may only do what it *can*.'

However, when Mendelssohn, and later Brahms, came on the scene things improved, for both were great admirers of the old Chorals. The former has used them not only in 'St. Paul' and his Organ Sonatas, but even in some of his best chamber music, while the latter has left many beautiful examples, from which we may perhaps quote the No. 8 of his Choral Preludes, 'A rose breaks into bloom' (in F), as one of the most delightful.

Then, said the Professor, we must think of our own English composers, and the name of Henry Smart comes into the foreground, for not only did he thoroughly appreciate Chorals, but in his organ works he left splendid examples of the most effective treatment of them. Nowadays we have many excellent examples by Sir Hubert Parry, Sir Charles Stanford, Dr. Harwood, and others.

Illustrations from the works of most of the above-mentioned composers were given by Mr. Ley on the organ, and Dr. Allen on the pianoforte, which added greatly to the interest and enjoyment of the lecture. The genial Professor announced that he hoped next term to treat this same subject from the vocal side. This aspect promises to prove quite as full of interest as the instrumental side already dealt with.

On June 15 an excellent concert was given in the Old Music Room (Holywell Street) by M. A. de Greef, the famous Belgian pianist, who has been driven from his home and his property destroyed by the Huns. Starting with Mendelssohn's 'Variations Serieuses,' excellently played, he next gave as a great contrast Schumann's 'Etudes Symphoniques en forme de Variations' (Op. 13), in which the numerous orchestral effects and rhythmic changes were exceedingly well brought out; in fact, it was a splendid effort, and at its conclusion M. de Greef was twice recalled. Chopin's Sonata in B minor (Op. 58) demanded a very different range of technique, but the exponent was everywhere eminently successful, and the quiet and beautiful Largo was charmingly played; while the Finale—though perhaps taken a little too fast—was a marvel of almost everything good in pianoforte playing. M. de Greef received a deservedly warm and enthusiastic reception, and it is to be hoped he may be heard here again in a more adequate concert-room.

The Sunday Evening Concerts at Balliol College have been continued this term, under the able direction of Dr. Walker.

SHEFFIELD AND DISTRICT.

The revivals of old music given from time to time by the Sheffield University Musical Society afford a hearing of various forgotten or neglected works which the operations of the larger choral Societies do not find practicable. Not the least interesting of the series was Purcell's 'Dido and Æneas,' performed at the Spring concert of the Society under the direction of Dr. Coward. The pleasure of the performers and audience was of a dual character. They were enabled to study the methods of a great English composer and the idiom and form of a work of the deepest historical interest; and, further, the audience enjoyed a thoroughly excellent performance. As might have been expected, the choir was short of tenors and basses. But a sufficient balance was available to carry through Purcell's not very exacting technical demands. All concerned may be complimented on seizing the archaic spirit of the work, upon which, however, Dr. Coward with admirable judgment imposed a few of his characteristic touches, though these in no way sounded incongruous. Contrast of mood in the several Acts was effectively secured. The Echo chorus, the Triumphing Dance, the sinister scenes with the Sorceress, and the beautiful Lament stood out by reason of their intrinsic force as music rather than to any disproportionate specialization in their performance. An amateur orchestra, led by Mr. Linfoot, played the grateful score with point and taste. The soloists were Misses Eva Rich, Pansy Moore, Pedge, and Petersen, Mr. W. Burrows, and Mr. Holden. The choir also performed some madrigals by Benet and Morley, and the ladies of the choir sang with especial charm in Weelkes's 'The nightingale.'

Chicago.—At the eighth annual Festival of the Chicago North Shore Festival Association, held at Evanston, Illinois, May 29 to June 3, the choir of 600 singers gave an unusually fine reading of Berlioz's 'Damnation of Faust.' The soloists, Messrs. Henri Scott and Morgan Kingston, sang with great expression and dramatic ability. Misses Mabel Sharp, Herdien, and Burton Thatcher, were satisfactory in the other parts. On Tuesday, May 30, Artists' Night, Miss Helen Stanley (vocalist) and Mischa Elman (violin) were the soloists. The Chicago Symphony Orchestra produced a Symphony by Arne Oldberg, a member of the faculty of Northwestern University. 'La Vita Nuova,' by Wolf-Ferrari, was the attraction on Thursday evening, the work being given in a manner that called forth the highest praise. The solos were sung by Miss Alice Nielsen and Mr. Clarence Whitehill, and in this as well as in the 'Damnation of Faust,' the fine work of the *a cappella* choir showed to great advantage. On Saturday afternoon the children's choir of 1,500 voices sang 'The Pied Piper of Hamelin,' by Cyril Graham, and songs by Schubert, Purcell, and Grainger. Saturday night was Operatic Night, the soloists being Miss Sophie Braslau and Mr. Gogorza. A Cantata, 'The Sea-Fairies,' by Mrs. H. H. A. Beach, for women's voices, was enthusiastically received by the audience. The whole Festival was an unequivocal success, and demonstrated the fact that a choir of this size can be made to sing with wonderful expression and feeling. Dean Peter Christian Lutkin is responsible for the magnificent results attained. The attendance was gratifying and large.

Hong-Kong.—Maunder's 'Olivet to Calvary' was sung at the Union Church during Passiontide by the combined choirs of the Union and Wesleyan Churches. Mr. E. J. Chapman was at the organ, and a good performance was appreciated by a crowded congregation.

Huddersfield.—Dr. Eaglefield Hull gave a concert on May 24, when the following artists appeared: Mr. John Dunn (violin), Mrs. W. H. Vanner (pianoforte), Madame Rina Robinson, Madame Bessie Taylor, Miss Doris Hall, and Mrs. E. R. Benson. The orchestra played Beethoven's 'Egmont' Overture, Elgar's 'Carillon,' and Fletcher's Folk-tune and Fiddle-dance. Two Shakespearean dances were also given to an accompaniment of viols. As a result of the concert £185 was handed over to War Funds.

Johannesburg.—The new organ erected by Messrs. Norman & Beard in the Town Hall was opened on March 4 by Mr. Alfred Hollins. We learn from the *Johannesburg Star* that the brilliant recitalist was at his best, and that a packed audience gave him an enthusiastic reception. Mr. Hollins's chief items were Mendelssohn's first Sonata, the F major Toccata of Bach, and the 'William Tell' Overture. He also played two pieces of his own, written for the occasion, effectively using the glockenspiel and carillon, and he improvised in masterly manner. From an interesting booklet descriptive of the organ we learn that the instrument is a great success, that it contains ninety-seven stops, with a bewildering array of accessories, among which are percussion instruments,—bass drum, side-drum (both with 'tap' and 'roll' actions), and triangle, and that it cost over £13,000.

In our notice of the six performances of 'The Dream of Gerontius,' given at Queen's Hall in May (p. 296, June number), the facts as to the constitution and training of the semi-chorus and the Angelicals were not correctly stated. The semi-chorus consisted of sixteen choralists (four of each part), all members of the Leeds Choral Union, and trained by Dr. Coward, and the Angelicals were a separate body of twelve professional singers (six sopranos and six contraltos) selected by Madame Butt in London, and rehearsed by Madame Butt and Sir Edward Elgar. This body also took part in the performances that were given at Leeds and Bradford.

Answers to Correspondents.

E. M. P. B.—'A Study of Glinka,' by M.-D. Calvocoressi (pp. 128), published in French by Henri Laurens, Paris, is the only memoir we know of apart from Mrs. Newmarch's article in Grove's 'Dictionary.'

(Other answers are held over or are dealt with privately.)

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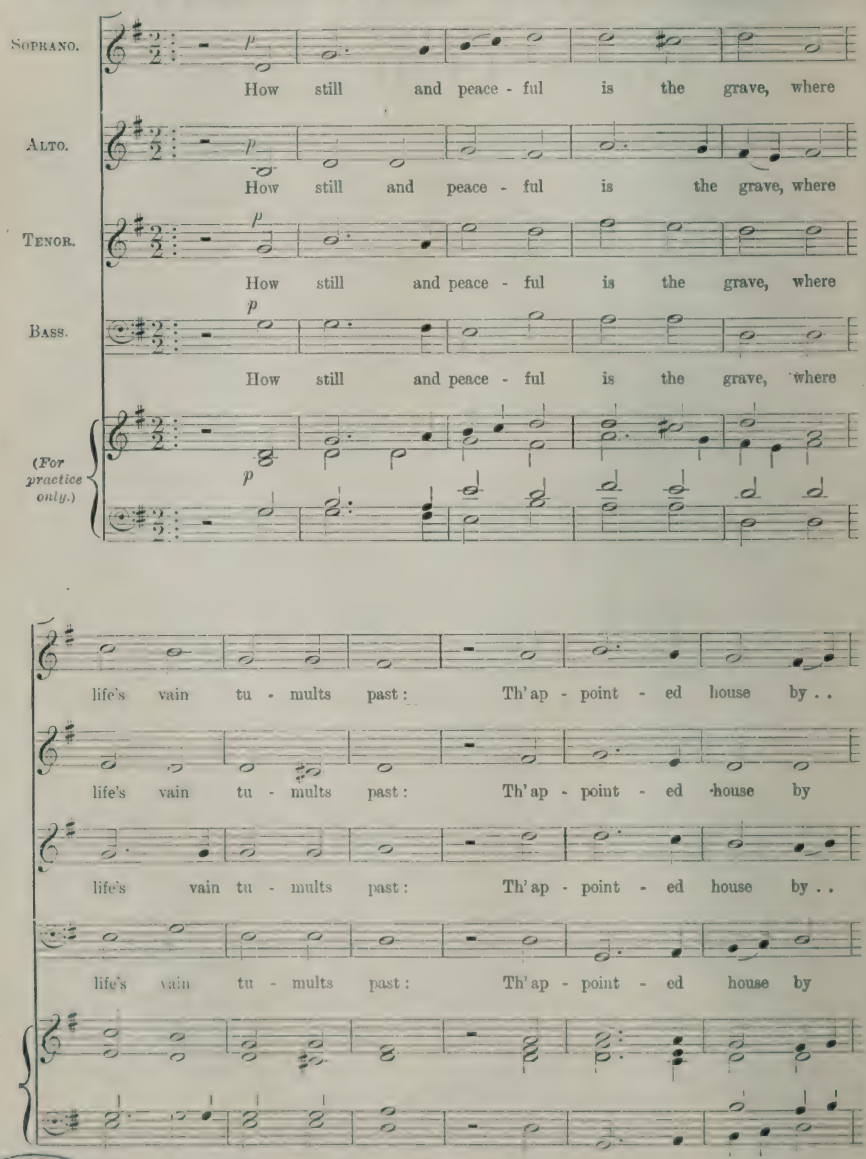
Soprano.
How still and peace - ful is the grave, where
Alto.
How still and peace - ful is the grave, where
Tenor.
How still and peace - ful is the grave, where
Bass.
How still and peace - ful is the grave, where
(For practice only.)
life's vain tu - mults past: Th'ap - point - ed house by . .
life's vain tu - mults past: Th'ap - point - ed house by
life's vain tu - mults past: Th'ap - point - ed house by . .
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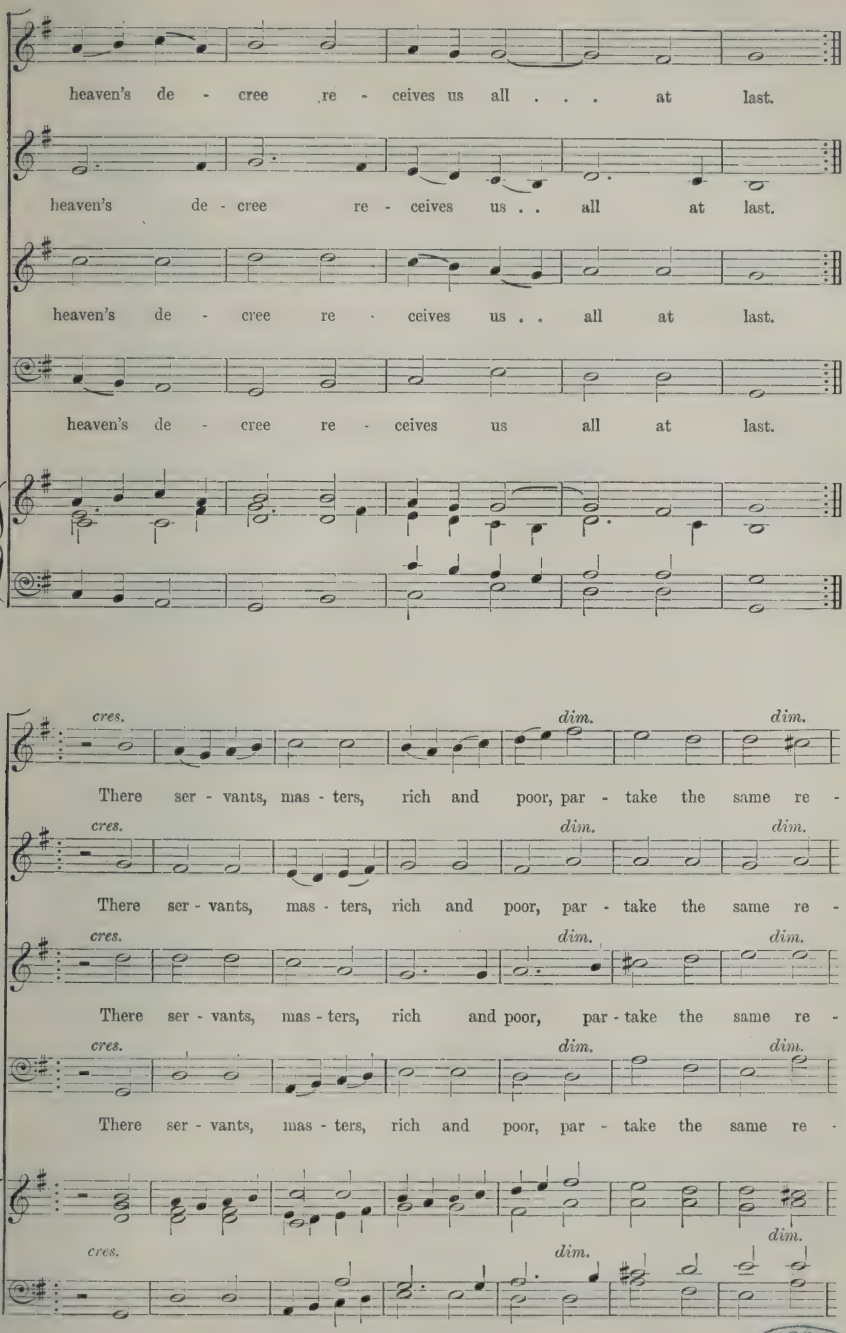
heaven's de - cree re - ceives us all . . . at last.
heaven's de - cree re - ceives us . . all at last.
heaven's de - cree re - ceives us . . all at last.
heaven's de - cree re - ceives us all at last.
cres.
dim.
dim.
There ser - vants, mas - ters, rich and poor, par - take the same re -
There ser - vants, mas - ters, rich and poor, par - take the same re -
There ser - vants, mas - ters, rich and poor, par - take the same re -
There ser - vants, mas - ters, rich and poor, par - take the same re -

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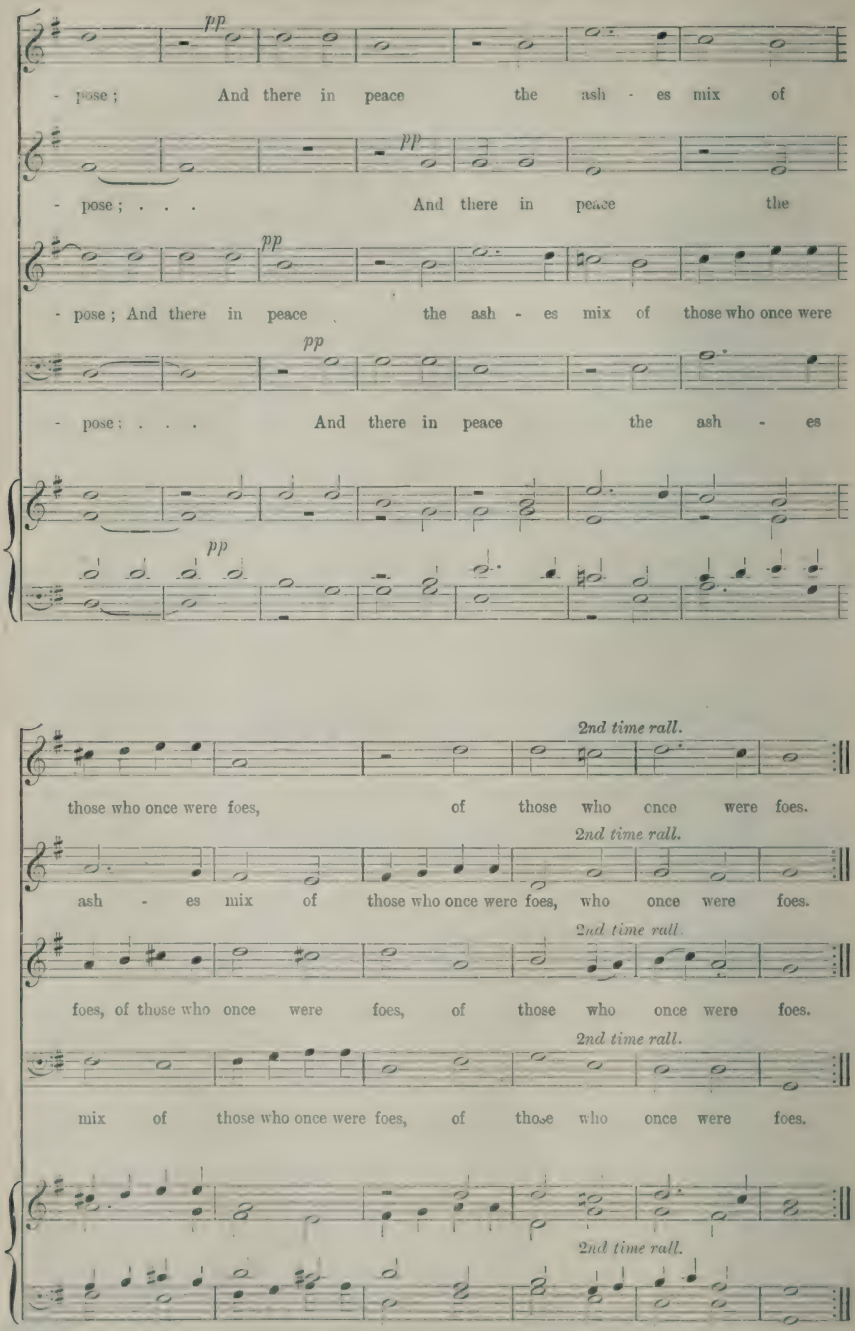
pp
- pose ; And there in peace the ash - es mix of
pp
- pose ; . . . And there in peace the
pp
- pose ; And there in peace the ash - es mix of those who once were
pp
- pose ; . . . And there in peace the ash - es
pp
2nd time rall.
those who once were foes, of those who once were foes.
2nd time rall.
ash - es mix of those who once were foes, who once were foes.
2nd time rall.
foes, of those who once were foes, of those who once were foes.
2nd time rall.
mix of those who once were foes, of those who once were foes.
2nd time rall.

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AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1916.

BRAHMS AND THE WALTZ.

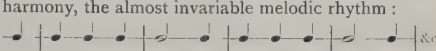
By ERNEST NEWMAN.

The old divine who said that doubtless God could have made a better fruit than the strawberry, but doubtless He never did, would have had to find an even richer superlative had he lived to know the waltz. Doubtless man could have invented a more enjoyable little musical form, but doubtless man never did; and unless I am horribly mistaken, it will see a few of the more solemn forms out. Macaulay's New Zealander will have long outgrown such transitory things as the symphony and the opera; but if there is any humanity left in him he will still glow at the first bars of a good waltz. A musical history in those distant days may even have a chapter in which the symphony, the symphonic-poem, and the opera are written about in much the same detached yet wondering tone in which scientists now write of the flora of the pliocene age: we know such things once existed, but we cannot quite imagine what they looked like. The musical historian in the New Zealander's epoch will no doubt point out how in the mental world, no less than in the physical, the larger and more unwieldy organisms have all come to an inexorable end. First went the mastodon and the pterodactyl; then leviathan and behemoth; then the epic; then the three-volume novel; then the English oratorio; then the Dreadnought; then the Triennial Festival; then,—long after, of course—the opera and the symphony. The New Zealander may hold that a composer can say anything that is worth saying in five minutes at the most; and music may have reverted to the two fountain-heads from which it sprang—the song and the dance, both in a highly concentrated form. This stage of evolution in music will probably coincide with the abolition of six-course dinners and the concentration of a day's nourishment into a tabloid.

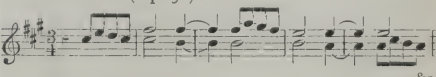
When that time comes I think the waltz will still have for humanity a charm that no other dance possesses. Other dances we tolerate; the waltz is a necessity of life. It is difficult to realize that there was a time when the waltz was not, just as there was a time when tobacco, so far as Europe was concerned, was not. But that is simply a testimony to the worth of the waltz; Nature tried her 'prentice hand on many charming things,—women, wine, tobacco, birds and flowers,—and then she made the waltz. The composers as well as the public have all been enamoured of it: I think I am correct in saying that there is no other dance form they have so persistently delighted in. They may turn up a contemptuous nose at other dances; but most great composers would be as ashamed to admit they had never composed a waltz as to have it said of them that they had never kissed a girl; indeed, a psychologist might not unreasonably infer that the composers who have been guilty of the one neglect have been guilty also of the other,—their music generally shows it. In the days when the waltz was just beginning to rear its timid head, Mozart and Beethoven condescended to be aware of its existence. Since then Schubert, Weber, Schumann, Brahms, Chopin, Wagner, Strauss, Tchaikovsky, Berlioz, Debussy, Ravel, Glazounov—to name only a few of the men who have made musical history—have all dallied with the waltz at some time or other.

Perhaps they have done wisely, for it may be that the waltzes of some of these men will be remembered when their more ambitious works are forgotten. And we may note a rather curious thing—that it is precisely the giants who have handled this toy with the most delight for themselves and the most charm for us. Nothing, indeed, is more delightful than the giant in the relaxation of his smaller or lighter works—Tchaikovsky in the 'Casse-Noisette' Suite, Wagner in the 'Siegfried Idyll,' Bach in the 'Inventions,' Handel in 'Acis,' Strauss in one or two of his songs, and—best example, perhaps, of all—Brahms in his waltzes. For Brahms was the most serious of them all; he carried seriousness, indeed, to the verge of dullness now and then; and his waltzes derive a special charm from their mere contrast with his work as a whole,—the charm of the occasional smile on a face that as a rule is kept too grim. Sir Robert Peel occasionally smiled, and Daniel O'Connell's description of his smile was 'the silver plate on a coffin.' The Brahms waltzes are the silver plate on the coffin of the 'German Requiem' and the 'Vier Ernste Gesänge.'

What is the secret of the charm of the Brahms waltzes—the sixteen for pianoforte (Op. 39), and the first and second sets of the 'Liebeslieder'?* Partly it is the old story of a big man taking up an old tradition and completing it with the aid of all the emotional and technical resources of a later day. It is to the Viennese waltz that they are most closely affiliated,—not the public-garden Viennese waltz of the Strausses, Lanner and the rest, but the older and more intimate Ländler type that so fascinated Schubert as to make him devote Opp. 9, 18, 33, 50, 67, 77, 91, 127, and 171 of his pianoforte works to it. In the earliest of these, the type may be seen in all its primitive simplicity—the vamping waltz bass, the tonic and dominant harmony, the almost invariable melodic rhythm:



In the later waltzes Schubert enlarged his rhythmic and harmonic ideas a little, but never to the extent we might have expected. He seems to have been obsessed by the popular origin of the dance, and to have been unwilling or unable to get out of the atmosphere,—slightly idealised,—of the village barn. All the best of the waltzes seem to cry aloud for further development,—for which some of them had to wait for the coming of Liszt. The manifold rhythmical possibilities of the form never dawned upon Schubert: as well as I remember at the moment, there is only one waltz in which he takes advantage of syncopation to obtain what is now one of the most characteristic and delightful variants of the triple rhythm; this is in the thirteenth of the 'Valses Sentimentales' (Op. 50):



that Liszt has put to such good uses in the sixth of his 'Soirées de Vienne.' But every now and then Schubert hits upon an idea that seems to contain the mood of a thousand modern waltzes in embryo: the opening strain of No. 20 of the 'Letzte Walzer' (Op. 127), for instance, is like a sketch for one of the Brahms waltzes.

What Brahms did in the waltz was to give its perfect and final expression to German sentimentality,—which term I here use, without any intention of disparagement, to denote a way of feeling that was peculiarly characteristic of the Germany that grew

* A new edition of the first set of eighteen Waltzes (Op. 52), with English words, has recently been published by Messrs. Novello (*see* advert., p. 386).

out of the Romantic movement. These people were nothing if not soulful; they could scarcely look at their sweethearts—or indeed at themselves—without tears coming to their eyes. When this mood runs to seed it becomes mawkishness, sloppiness. Brahms does not quite escape these in some of his songs, and others of them are just on the border-line of what is tolerable in the sentimental line and what is not. In the first set of the 'Liebeslieder' the balance is beautifully preserved throughout. Here Brahms has expressed an epoch and a phase of culture for us with as much truth as painting or architecture could. The German waltz—especially the slow waltz—has always run largely to thirds and sixths, those great instruments of the sentimental, that seem to symbolise the soulful German sweethearts clasping hands and gazing into each other's eyes. But though Brahms's thirds and sixths are often a little sickly in his songs, they are never so in his waltzes; no doubt one reason for this is that the irrepressible blitheness of the rhythm of even a slow waltz acts as some check on sentimentality. The amazing thing is the variety of expression Brahms gives to seemingly so rigid a form as that of the waltz. When the giants unbend, they do so with a peculiar graciousness and no loss of strength. It is often the brain that is used to roaming at large over great spaces of thought that works most happily in the tiny garden of some dainty corner of art; and each one of the strokes that a Brahms puts into trifles like the 'Liebeslieder' has a ring about it that would never be given it by one who had not passed through the same great experiences. Had Wagner never risen to the height of 'Tristan' he would never have developed the tenderness that enabled him to write the 'Siegfried Idyll'; and no smaller man could ever have written that little work. Similarly we may say that had Brahms never been stretched to the tension of such works as the C minor Symphony and the 'Requiem' he could never have relaxed to the charm of the waltzes. It is the superb technique he has won in larger fields that gives him such resource in the 'Liebeslieder'; for technique of the highest kind is not merely a means of expressing ideas,—it is a liberator and generator of ideas; precisely because the brain functions easily it functions copiously. So we get not merely such quasi-academic things as the double counterpoint of the last of the waltzes of Op. 39, but the more living, more exquisite technique of the 'Liebeslieder,' where we can hardly analyse the devices, and certainly cannot account for them, but are simply astounded and delighted at them. Any visitor to this planet who did not know what a waltz is would probably be unaware, at the end of a performance of the 'Liebeslieder,' that they are all written in one very restricted form, so multiform are the rhythmical effects Brahms draws from this form. And nowhere,—certainly not in any of the songs,—has his decorative faculty played about and upon the stem of his themes with such delight as here. How perfectly, for instance, he manages, in the fifth waltz, the falling figure that symbolises the drooping of the hop-vine, and in the sixth, how exquisite are the suggestions of the bird. For the study of technique,—the perfect adaptation of means to the end,—these waltzes are of endless interest. Technically the second set is as fine as the first, and there are flashes of inspiration here that are not surpassed by anything in the earlier waltzes; but imaginatively the second 'Liebeslieder' are not, on the whole, on the level of their predecessors. They share the general fate of 'sequels'; either they merely say as well what has already been said before—in which case they are superfluous—or they say it less well—in which case they are tiresome. In the first set Brahms had distilled for us the purest essence of German love-sentimentality; it was hardly worth grinding the flowers again to get this small remainder of juice out of them. He himself was probably conscious of this. The choice of the Goethe lyric for the final song has always seemed to me a quasi-personal confession that he had come to the bottom of the cup: to the 'Nun, ihr Musen, genug' I can imagine him giving more than one application. At all events, if he did not do so, we do it for him. For my part I wish he had not set this poem of Goethe's. He lengthens the metre into $\frac{9}{8}$, but the effect is still, in substance, that of the waltz, as, of course, was his intention; and Goethe's hexameters will not bear this maltreatment of their essential rhythm. We are face to face once more with that failure of the rhythmical sense to which I have referred in some previous articles on Brahms; great as his lyrical technique was, it was too closely bound up with the folk-song to be capable of the flexibility that a setting of the more elastic verse-rhythms demands. We have only to compare this conclusion of the 'Liebeslieder' with Medtner's perfect setting of Goethe's 'Einsamkeit' to realise what secrets of poetic rhythm Brahms left unexplored. And the final movement of the 'Liebeslieder' is not only rhythmically lame; it marks the lowest level that Brahms's inspiration has touched throughout the two cycles.

MELODY AND MODERN MUSIC.

By H. C. Colles.

The very interesting discussion on melody in modern music begun by Mr. H. A. Scott in the June number of the *Musical Times* raises so many points on which musicians may have more than a word to say that the first thing to do seems to be to congratulate the proprietors on having secured a good reserve of paper. If they had not, the editor could never have been so rash as to print Mr. Scott's article, for it was obviously one from which more must follow.

Mr. D. K. Sorabji was the first to respond, perhaps a little irrelevantly, with a fragment of Indian music* and a request to know whether Mr. Scott would allow it to be a tune. Personally I feel inclined to ask with equal truculence why Mr. Scott says that 'certainly Wagner was a greater melodist than Brahms,' but I let that go for the moment. Perhaps I may meet Mr. Scott one day in the concert room, where under cover of some tuneless work we may enjoy a secret session!

There is one point, however, which lies behind the contentions of both Mr. Scott and Mr. Sorabji which, clearly realised, might shed some light on their views. It may be described as the bearing of harmony upon melody.

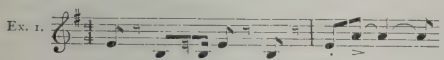
Let us begin with Mr. Sorabji's 'Indian fragment.' It is so near to being a 'full-blown tune, of the completely rounded and symmetrical order' that one almost wonders why he considered it to be a 'poser' for Mr. Scott. It is worth analysing. It consists of three two-bar phrases, plus a coda or cadence (I assume of course that the quotation ends a complete period). Each of the two-bar phrases says the same thing. The first says it simply; the second says it in a more ornamental way; the third reiterates the simple statement. In form, therefore, it illustrates the obvious principle of statement, contrast, and restatement; a feature shared not only by the tunes of the six great composers named by Mr. Sorabji as being unlike to it, but by practically all Western melodies from the earliest plainsong to the present day. Only the shortness of the additional cadence prevents it from being 'square-cut'; its rhythmic features are as clearly defined as a tune by Mozart, and there is only one feature of it which prevents it being to Western ears a tune which 'everybody can get hold of.'

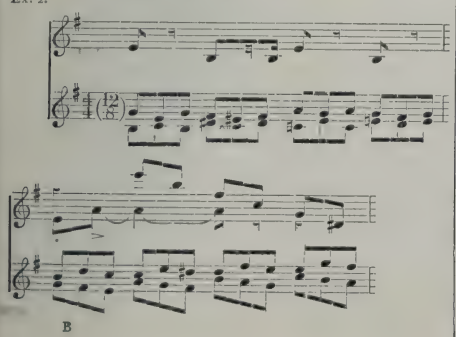
* July number, p. 332.

That feature is not the little syncopation in the first bar of each phrase (little syncopations are seductively easy, as our ragtime music-hall artists know), but the appearance of three semitones within the octave, E—F, F—G♭, A—B♭, with between the second and the third an augmented second. That throws the man in the street off his balance, because, however unlearned he may be in music, his ear is entirely sophisticated to scales which contain only two semitones within the octave, and generally no augmented second. The schoolgirl who for her sins, or those of her teacher, has spent unhappy hours practising minor scales in 'the harmonic form,' will not find any difficulty in 'getting hold' of the opening bar, for her harmonic scales have accustomed her to a tetrachord containing a semitone, an augmented second, and another semitone, but even she will be rather 'rattled' by the E natural in conjunction with it.

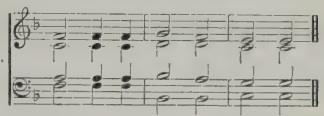
A tune, then, is only intelligible to its audience when it corresponds to a system of tonality already firmly established in the hearer's mind; and so strong is this sense that when it is defied not even the simplest form of rhythmic construction will avail to satisfy the hearer that the succession of sounds is really a tune. Even Mr. Sorabji, who presumably is familiar with Indian schemes of tonality, is led to the statement that because the tonality of his instance differs from that of Bach, Mozart, and the others, it has not 'the smallest feature in common with anything to be found' in them; whereas, in fact, only one small feature separates it from them.

Along with our common sense of a certain restricted tonality goes a common sense of a certain restricted harmony. Since our Western scales gained their acceptance partially at any rate because of their fitness for harmony, and since harmony developed immensely as soon as they were definitely accepted, it is difficult to say that one is the consequence of the other; we can only say now that the two co-exist, that as we subconsciously refer every melodic phrase to a standard of tonality, so we refer it simultaneously to a standard of obvious harmony consistent with that tonality. To take a very simple instance, the following theme suggests, even to those who could not put the idea into words, two chords of E and A, probably major ones, because we more easily think major chords in succession than minor chords:

Ex. 1.

When Tchaikovsky works it in amongst harmony which mainly suggests the tonic and dominant of E minor, we get a certain stimulating sense of harshness, even though there is no actual discord involved:

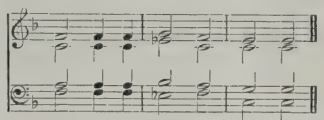
Ex. 2.

That is, or was, the peculiarly intriguing interest of modern harmony in the hands of masters of the period represented by Brahms, Wagner, Tchaikovsky, and César Franck; they set one's sense of tonality and of concomitant harmony to work, and then showed that they could transcend the limits of expectation. Similarly, old music composed according to a different system of tonality often gains a sort of spurious or undeserved admiration because its most ordinary processes are unfamiliar to the everyday sense of these times. The following seems the most obvious harmony to the opening of 'Matona, mia cara':

Ex. 3.

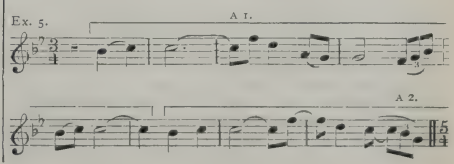
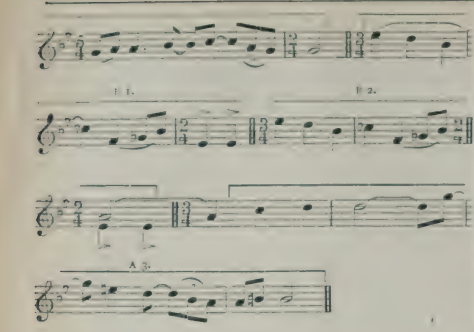


Lassus, however, was not consciously transcending expectation, but rather following it, when he wrote:

Ex. 4.



Some composers of to-day—a section, at least, of those against whom Mr. Scott brings his indictment—are, I take it, not so much trying to elude or surpass expectation as simply ignoring its existence. They do not want us to refer mentally to our own standards any more than the post-impressionist painter who exhibits a portrait of a man with an emerald-green face wants us to refer to the physical fact that the colour of human flesh is determined mainly by the circulation of the blood which happens to be red. Both want to escape from the region of established fact, and of the two the musician seems at first sight to have the greater chance of succeeding, for our sense of tonality is not so deeply rooted as our sense of the qualities of flesh and blood. The example from Lassus reminds us that our tonal sense has changed from that of 350 years ago; it may change again, or, at any rate, expand to a wholly unexpected dimension. But the post-impressionist composer does not want it to change or expand; he wants it to be abandoned, obliterated. In so far as he succeeds, he necessarily abandons melody, for no theme, however rhythmic, will appeal as a melody unless the mind can correlate it to some previously-comprehended scheme of tonality and harmony. It is quite true that composers who are working on those lines can find 'no possible place for definite melody.' The question whether those lines are worth working on is not to be settled by any dogmatic expression of opinion—and I, like Mr. Scott, prefer to refrain from such an expression—but they are certainly not the only lines of modern music, or even of what Mr. Sorabji would admit to be modern music. The following from a composition published this year is worth looking at in this connexion:

Ex. 5.



Its rhythmic analysis is shown by the square phrase marks labelled A and B, with the figures 1, 2, 3 to show repetitions and variants of the two contrasted ideas it contains. Roughly speaking it conforms to the same A B A scheme of Mr. Sorabji's Indian fragment; it is more definite because more developed, and it contains no contradiction of established tonality. Yet it requires a somewhat keen ear to recognise these obvious qualities in the harmonic setting given it by its composer, and possibly many people who have heard it in the concert-room more than once may require to be told when they see it set down here that it is the principal tune of Mr. Eugene Goossens's quartet movement 'By the tarn.' The difficulty to the listener is certainly not due to any incapacity on the part of the composer to think in clear melodic terms, but to his complex sense of harmony. His subtlety in this direction wipes clean away the plain harmonic concepts which the tune in its ungarnished form presents to the ordinary hearer. This method is typical of a great mass of modern music which must be distinguished from the post-impressionist category referred to above. I doubt whether Mr. Scott is quite just in complaining of the thematic poverty of modern music as compared with that of a hundred years ago, because in any comparison of that kind one is tempted to place the ordinary modern work against the exceptional masterpiece which has survived because it is exceptional. Mr. Goossens's tune in 'By the tarn' may not be a great tune, but it is a tune which will stand comparison with the inventions of the thousand and one lesser lights who surrounded the throne of Beethoven; the difference being that when they wrote a tune they turned the harmonic limelight straight on to it. The modern creator of a tune disposes his lights more diversely; sometimes, as in this instance, letting the tune fall among dark shadows.

A study of modern music—for example, the later pianoforte sonatas of Scriabin—often shows one that the tune, or at any rate the thematic development, is consistent and that appreciation would be easy and one's power of remembering the details far greater if only one could get on familiar terms with the harmonic idiom. The doctrine of the composers is that we, the humble listeners, should make it our business to grow up to whatever harmonic idiom they in their wisdom may choose to adopt, but I doubt whether that is sound doctrine. For there is fairly strong evidence that a great many of them are not themselves on terms of easy familiarity with their own harmonic idioms. One has only to examine the harmony with which British composers endow the folk-songs they frequently quote to realise that many of them are exceedingly uncertain as to the best points on which to throw their lights and shades of harmony, and the haphazardness so apparent when they are dealing with borrowed material must be equally present, though less demonstrable by the outsider, when they are disposing their own thematic material harmonically.

All this does not contradict Mr. Scott's main contention that we, the listeners, want more tune than we get in modern music, and that if we do not get more many of us will be liable to lose our interest in the modern developments of the art, but I do not believe in the theory of 'deliberate abstention' except in the comparatively small class of extremists who have eschewed tonality. The majority, I am convinced, are writing the best tunes they can, hampered by their effort to acquire a larger sense of tonality, which they only imperfectly understand and which the most part of their hearers do not understand at all. The great tunes of music at all periods only arrive when principles of tonality are not matters of speculation but are regarded as axiomatic. To reach them it is necessary to admit limitations, and that is what modern music in its present state of transition is unable to do.

WILLIAM STERNDALE BENNETT, 1816-1875.

By Louis N. Parker.

[We are glad to be able to print* the following eloquent appreciation of W. Sterndale Bennett by Mr. L. N. Parker, whose memories of his Academy days are not dimmed by his absorption in dramatic activities. Mr. Parker writes on the Man and his attractive personality. His tribute should be read in connection with the article on Bennett's music by Mr. Frederick Corder that appeared in our May issue.—Ed., *M.T.*]

I first met Sir Sterndale Bennett—if a worm can be said to meet an eagle—in the spring of 1870. I was a crude hobbledehoy, fresh from a Norfolk village, where I had acquired great fame by singing 'Not for Joe' at Penny Readings, and playing the organ (omitting the pedals, which I considered an impertinent superfluity) in the village church. A prospectus of the R.A.M. happened to be lying about in our lodgings in Margaret Street, and my father picked it up one morning and said casually, 'Why not study music?' I knew of no reason. So we made for the Academy, there and then. I don't think the Institution can have been in a very sound financial position; I think it must have been rather sharply on the look-out for new alumni. Anyhow, I was shown into the committee-room, and into the presence of two or three solemn Professors. I only saw one of them. It was one of Sir Sterndale's peculiarities, that if he were in a room you could see no one else. What I saw was a grave, kind face, looking at me out of searching eyes, which at first gave me an impression of severity; but presently I found they were much more complicated than that. The severity was modified by a latent humour in which lurked a touch of sarcasm: that again was modified and almost obliterated by kindness and sympathy; but behind all these was an indefinable expression as of some never-ceasing pain. This, I think, comes out very clearly in the Millais portrait.† I was asked to read a page of a Mozart sonata at sight. I rattled it off—heaven only knows with what sort of fingering!—and a moment later I was an accepted pupil of the Royal Academy.

For a long time Sir Sterndale remained, as far as I was concerned, an awe-inspiring mystery; the student in his first years did not in my time come into close contact with the Principal, or at least, he was not conscious that the Principal knew of his existence.

* By the kindness of Mr. Parker and the Editor of the 'Royal Academy Club Magazine.'

† Given as a Supplement with our May number.

I know better now. I know that Sir Sterndale was really in close touch with every student, watched him with affectionate solicitude, and was aware of his progress and of his prospects. But, although one only came into personal contact with him on rare occasions, he inspired many things beside awe. His personality was in itself an inspiration. In a manner I cannot explain he aroused the better kind of ambition, a determination to try to become, however remotely, like him; to be gentle, to be self-respecting, to get rid of the blatancy of youth. He was present at most of the orchestral and choral rehearsals, and he always sat in one particular seat at all the concerts. For a long time that was all I saw of him. But on these occasions, as on the occasion when I first stepped into his presence, I saw nothing else; and I believe my experience was that of many students of my time. One sat with one's eyes fixed on him; one could not help oneself. The magnetism of the man was quite extraordinary. Sometimes he was accompanied at the concerts by musicians whose names were household words throughout the world: Gounod, von Bülow, Ferdinand Hiller, Madame Schumann. That made no difference. They aroused a passing interest and one had a good look at them; but in a moment one was again absorbed in the contemplation of that grave, kind, humorous, suffering face. In the natural order of things the time came when I had to play at the rehearsals, or at a concert. I can assert that for me there was only one person in the audience: Sterndale Bennett. What would he think? What would he say? Would he say *anything*? If so, should I still be alive after he had said it? And, curiously enough, this devouring anxiety to win his good opinion extended not only to one's performances, but to one's personal appearance. His eyes seemed to scrutinise one's entire personality; so that one was not only anxious about that horrible passage on page 4, but as to whether one's cuffs were frayed, or one's tie sat straight.

By and by, in what turned out to be the last year of my academic life, I got into his class for composition. Ask me not how. My intimate friends, Eaton Faning, Thomas Wingham, Arthur Jackson, Parry* and others were in it, and I refused to stay outside. There it was, perhaps, that I first fully realised the greatness of the man, and discovered what I had not previously known: his amazing, his all-pervading, all-conquering charm; the charm of his look, of his delicate, low voice, the charm of his eloquent hand, of every movement of his body. And now the suggestion of pain noticeable about his eyes was partly explained. It was, I think, the outward symptom of an exquisite, an almost excessive sensitiveness. There was never a more manly gentleman; but, perhaps for that reason, his nature contained a strong dash of what we call the feminine. This must on no account be confused with effeminacy. The quality is more simply expressed by saying that he was the embodiment of music. And he had a dash of elusive elfishness. But with all this there was ever present an unconscious dignity which surrounded him like an invisible, impalpable halo. In the wildest spirits of early youth it would never have occurred to the roughest customer among us—and there were one or two pretty rough customers!—to take anything approaching a liberty with Sir Sterndale. One felt that here was truly a great man, an exceptional man; a being moulded of altogether different clay; a spirit, clothed, to be sure, in the flesh, but shining and glowing through the flesh. When—as he often did—he sat at the pianoforte, and from the storehouse of a phenomenal memory poured out passage after passage from the older masters, he became transfigured—a flame! One sat hushed, rapt, lifted into a new world, hoping, if one was conscious of anything besides the music, that the dream would never be shattered, that the music would never end.

The dream is shattered—the music has come to an end. I am an old man, and I have gone through the rough-and-tumble of life; but as I sit here and spin these inadequate words in honour of my revered and beloved master, I see again the old committee-room in the shabby old building—the green-baize-covered table, the eager young faces surrounding it, and the slender figure sitting at the head. I see the kind, ironic eyes fixed on one or the other; I hear the musical, sympathetic voice, praising, advising, sometimes admonishing with gentle sarcasm; and I am conscious that of all the influences which have moulded my own character in the forty-six years which have passed since I first crossed the threshold of the Academy, Sterndale Bennett's was the most powerful, and remains the most permanent—not in music only, but in every phase of my life.

I am grateful for the opportunity of laying this humble sprig of rosemary at the feet of one whose remembrance is a fragrant and living treasure.

* Only Dr. Faning (born 1850) is still with us. Arthur Herbert Jackson died in 1881, aged twenty-nine; Thomas Wingham died in 1893, aged forty-seven; and Haydn Parry died in 1894, aged thirty.

GERMANY: HER MUSIC.

By Colin McAlpin.

I.

Ruskin held that war was an indirect benefit to art, and, in reflex fashion, subserved the interests of beauty. Needless to say, it is an entire fallacy. Such a dictum ultimates in an absurdity; for are we to believe that with the incoming of the reign of peace, are we to suppose that with the advent of a universal brotherhood, poetry will be stricken dumb, music be silenced for ever, and painting be lost in the shadows of a sightless past? It is incredible, impossible, and unspeakably false. War is not the friend of art. It shatters the sacred fane, quenches the fire of poesy, and disturbs the harmony of music; and, despite the fact that to the shrill clarion-cries and dull thudding of the drums a million men will march to mutual slaughter, music in its inmost nature is supremely anti-bellicose. Indeed, it is tacitly assumed by Nietzsche, the arch-enemy of Christianity, that what we call classical music, rather than thrill the warrior-soul to the manner born, tends to enervate the spirit and enfeeble the arm of strife.

II.

But what of Germany? Is not one of her weightiest contributions to genuine culture just her indisputably massive music? What then? Why has she not lent a willing ear to the 'sweet reasonableness' of her humanising art? Why has she denied herself the healing ministry of her composers? Why has she heeded the harsh dissonance of an aggressive and inharmonious Prussianism? The true Germany had already sweetly subdued nations other than her own with her many-voiced tone-poets.

For we assume that music is profoundly capable of tempering the mind of man to a degree greater than is perhaps generally believed. And was not that enough for Germany? Could she not have rested content with so sweet a conquest? Truly the Prussian absorption of Germany has meant nothing less than her spiritual defeat. Yet Wagner wrought mightily against all social injustice, and preached in no

uncertain tones the criminality of a crass commercialism. Even Beethoven, with his latest breath, sang aloud of a world-wide brotherhood of man. Yet it is no new thing,—this refusal of a nation to hearken to its own well-meaning prophets.

III.

But there is another aspect of the subject. Is it not a fact that every department of man's mental activity can have a life of its own?—birth, maturity, and decay.

We see it in the intellectual period of Greece: Socrates, Plato, and Aristotle. In Germany: Kant, Fichte, and Hegel; and in her music: Bach, Beethoven, and Wagner. And after Wagner, what? Has Prussianism exercised its baneful influence on the once humanistic Germany, as far as her idealistic music is concerned? How has militarism affected music in that tuneful land?

We must look to Strauss more especially for the answer, since he best represents the afterglow of her more glorious sunshine of musical beauty. For Strauss undoubtedly voices the modern spirit of Germany. He is of Berlin,—bombastic, blatant, given to a brutish outspokenness, and prone to cynical candour. Though at times there steal into his music strains of sanity, lit up with occasional flashes of a very real beauty, without doubt there are decided traces of a negative, bastard philosophy. His art is vitiated by periodic outbursts of brutal discordance, and ofttimes by a total disregard for harmonial rectitude. In his writings we detect a sinister revolt against interior law and order. In his music we are treated to a decidedly unpleasant heaped-up cacophony, betraying an orgy of brutish forcefulness. Indeed, in his symphonic work, we are at times overwhelmed by an orchestral gluttony out of all proportion to the niceties and limits of our aural capacity. Many an otherwise deliciously tender passage is obscured and rendered of no account by a prior moment of feverish revolt. The ear is bruised and battered by an inartistic anarchy of noise, that renders nugatory any afterthought of possible loveliness. He is in his heart, arrogant: in his inmost soul, pessimistic. His nature betrays a careless indifference towards the sanctities of life: he seems to toy with the diviner affirmations of the soul. He is more clever than deep: brilliant rather than sincere. His 'Also sprach Zarathustra' ends on the note of agnosticism-nescience. And in view of the foregoing, the following passage from his compatriot Novalis is of vital interest:

> The ideal of Morality has no more dangerous rival than the ideal of highest Strength, of most powerful life; which also has been named (very falsely as it was there meant) the ideal of poetic greatness. It is the maximum of the savage; and has in these times gained, precisely among the greatest weaklings, very many proselytes. By this ideal, man becomes a Beast-Spirit, a Mixture; whose brutal wit has, for weaklings, a brutal power of attraction.

IV.

So we ask ourselves: Has modern German music lost its note of authority? Is her musical voice waning in the tuneful councils of Europe? Or is it still charged with the sweet strains of heaven's evangel? Rather we feel inclined to think that in much of Wagner's later work we see the burning beauty of music's autumn, its mellow ripeness hastening to decay. Indeed, there are some who hold that most, if not all, of his music betrays the dangerous lusciousness of over-ripened growth.

But what now? As an American critic has put it—what Germany really needs is two hundred years' rest from her music. And this averment is corroborated by one of her own writers. Will then the spirit of music pass to other lands?—to Russia, with its childlike faith and fund of religious idealism, so congenial to the heart and soul of music? Will a resurrected France seek to sing afresh her quickened aspirations? And will not Britain have a voice of her own? Will she not, once and for all, disabuse her mind of her present Continental obsession, and come into her own? Will England help England to be her musical self? If so, then will her melodious sons be heard once again in the sweeter Concert of Europe. And may it be so!

MUSIC IN RUSSIA.

By M. Montagu-Nathan.

The progress of music in Russia appears to have been but little affected by the War. There seems, however, to exist among musicians an anxiety—aroused no doubt by the present world-conflict—to put internal musical affairs in order, and while much space is devoted in the Russian journals to the discussion of native music, and especially to new currents and tendencies, one observes a disposition to turn the Alphean stream on to various institutions (such for instance as the Belaiev Trust, which, it is believed, is not being properly administered) that are considered as being in need of such cleansing. Another of these is the Imperial Court Orchestra. Founded in 1882 for the purpose of entertaining the Court circle, its personnel was originally recruited from the Horse Guards and other cavalry regiments, whilst its programmes consisted mainly of military band music. In 1897 it was reconstituted, and for the first five years of its new career played light orchestral music in the gardens of the Royal Palace of Peterhof. But since 1902 it has essayed to play a more ambitious rôle in the Russian musical world. In that year it was announced that in future the Court Orchestra would devote the greater part of its energies to the production of novelties—*i.e.*, works by contemporary composers of distinction or of promise.

It is now complained that this admirable intention has not been properly fulfilled, that the Imperial Court Orchestra has done nothing comparable to the work of other symphonic bodies, that there has been an undue preponderance of foreign over native music, and a singular timidity in the attitude of the administration towards the music of the rising home-bred generation. It is pointed out that while 105 foreign names have figured in the Orchestra's programmes since 1902 (amongst them are Bantock, Hamilton, [Harty?] Dykes, MacDowell, and Stanford), only forty-eight Russian composers are to be found in the list.

From the British point of view, this complaint appears to savour of Chauvinism, especially in consideration of the fact that there are at least ten nationalities represented in the list of foreign composers. But it is a kind of Chauvinism that might well be adopted in a milder form in Britain—at any rate until the native composer has succeeded in establishing the idea of a British school in the reluctant mind of the public.

In Russia the question of nationalising music is given a much greater consideration. The search for folk-tunes is carried out on a generous scale by the Imperial Geographical Society. But M. Saminsky, an eminent critic, considers that there is yet much to

be done. He regrets that there is so little scientific knowledge in regard to the constitution of the folk-music of the smaller Russian nationalities. He calls attention to the circumstance that while the boundaries of the Russian Empire march with those of various Asiatic peoples, musicians of long residence in the Caucasus—who are well able to discern the difference between Hungarian and Spanish folk-melodies—have never learned to distinguish the characteristics of the Georgian from the Armenian popular tunes, the Tatar from the Persian. The writer concludes a highly-interesting article by recalling how deeply the element of nationality has already entered into the constitution of Russian music, how many masterpieces are based on melodies derived from the smaller nationalities. In support of this, he quotes the well-known Finnish aria of the Sorcerer in Glinka's 'Russlan and Ludmilla,' the Hebrew melodies of Moussorgsky's 'Joshua,' and 'the series of *chefs d œuvre* of Balakirev, Borodin, Rimsky-Korsakov, and Rubinstein, founded on Caucasian and other Eastern melodies,' and expresses a profound conviction that 'not one of our small nationalities is without melody well worthy of re-creation in Russian art-music.'

Those who have found reason to object to the performance of Brahms's 'Requiem' in celebration of our fallen warriors may feel more inclined to accept for this purpose the work recently composed by A. D. Kastalsky, a well-known composer of sacred music. It has at least the merit of having been designed for the use of all the allied nations. Entitled 'A Requiem for the Fallen,' it opens with a knell, followed by an announcement entrusted to a bass-soloist: 'Friends! let us remember our brothers, the sons of the great Alliance, who have fallen on the field of battle in the cause of the freedom of the nations.' In order to render the work fully international the composer has employed ecclesiastical music gathered from the various nations addressed, and most of the vocal numbers have been furnished with three texts: Latin, English, and Russian.

The Moscow Scriabin Society, recently founded with a view to further exploration of the path opened up by the lamented composer, is already doing much to destroy the many misleading legends which had attached themselves to his life-story, and to enlighten the musical public as to the true nature of his artistic ideals. The Society was inaugurated with a lecture-concert given by Ivanov, the famous poet and mystic, in conjunction with Alexis Goldenweiser, the pianist, and was conducted with an entire absence of outward pomp and circumstance that would have commended itself, as Sabaneiev, his close friend, informs us, to the composer. The example of Moscow has been followed by the younger capital, and the proceedings of the junior organization bid fair to rival in interest those of the parent institution. Addresses on various aspects of Scriabin's art have been given by MM. Braudo, Makovsky, and Bryanchaninov, and the performance of the later works and also of some posthumous pieces has been in the hands of Borovsky, who is considered the finest exponent of Scriabin's pianoforte music. Borovsky's position is the more honourable since no Russian recital programme is complete without Scriabin's name, and this artist has therefore many rivals.

A Munificent Bequest.

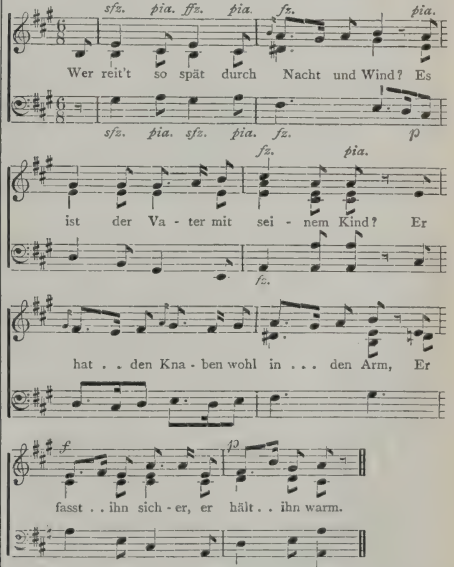
It is stated that the late Mr. Charles Coote, who died on May 25, has left the residue of his property subject to the life interest of his wife to the Royal Society of Musicians, and that the amount will probably reach from fifty to seventy thousand pounds.

THE CENTENARY OF SCHUBERT'S 'ERLKÖNIG.'

Loewe's 'Erlkönig' was written a little later than Schubert's, but, according to the testimony of Joseph Spaun, one of the best friends of the latter, Schubert's 'Erlkönig' was written during the last days of 1815, or at the latest in the beginning of 1816. Hence the above heading is permissible.

From among the many settings of Goethe's 'Erlkönig' those of Schubert and Loewe stand out with special prominence. The late Albert Bach, in his 'Loewe and Schubert,' admired the dramatic treatment of the poem by Loewe, and much that he says is just, though enthusiasm almost inevitably led him somewhat to over-praise his favourite. Anyhow, after a hundred years, these two settings are still living things. For the moment there is no intention to discuss the respective merits of the two composers, but to say something about the music of a few of the many other composers who were bold enough to select Goethe's poem.

The earliest setting, apparently, was by a woman, the distinguished singer Corona Schröter. Goethe made her acquaintance in 1766, and owing no doubt to his influence, she became, ten years later, chamber singer to the Dowager Duchess of Weimar. For a performance of Goethe's 'Die Fischerin,' in 1782, she wrote music for the poems introduced, and sang them; among them was the 'Erlkönig.' The music was of the simplest, and by way of curiosity—as it consists of only eight bars—it is here given:


sfz. pia. ffz. pia. fz. pia.
Wer reit't so spät durch Nacht und Wind? Es
sfz. pia. sfz. pia. fz. p
fz. pia.
ist der Va - ter mit sei - nem Kind? Er
fz.
hat . . den Kna - ben wohl in . . . den Arm, Er
f p
fasst . . ihn sich - er, er hält . . ihn warm.

The other verses were sung to the same music

It was published, together with twenty-four other numbers of her own, in 1786. Of course it made no pretence of being an art ballad.

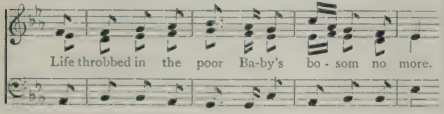
Nine years later appeared the music of the well-known composer and writer Johann Friedrich Reichardt, which for a long time enjoyed popularity. Mendelssohn, even as late as 1831, wrote to Frau von Pereira that of all the settings he knew—and among them he included those of Schubert and Loewe—he liked Reichardt's best.

Yet, as he frankly added, 'the music does not please me; it gets in my way.' Mendelssohn evidently meant that he did not consider that Reichardt had intensified the atmosphere created by the poet. The remark about the music getting in the composer's way reminds one of a saying attributed to Goethe, viz., that of all the settings of his poems he preferred Zelter's, because he added as little music as possible.

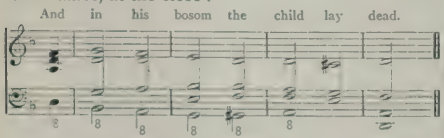
Zelter himself, by the way, wrote music to the 'Erlkönig.' He began it in 1797, and completed it in 1807. Only after he had finished did he make acquaintance with Reichardt's composition, and then laid his own aside, considering it, says W. Tappert, superfluous.

There was another musician who, like Zelter, composed an 'Erlkönig,' and made no use of it. This was Anselm Hüttenbrenner, an intimate friend of Schubert's, and as he was the elder by two or three years, he probably wrote his first. His autograph, too, has been preserved. He wrote symphonies, quartets, sonatas, &c.; Schubert thought highly of his music.*

Of three settings by English composers the earliest is by J. W. Callcott as a glee for two trebles and a bass. It was published in 1798. The writing is not dramatic; in fact, it is anti-dramatic. The music ends thus:



Miss Mounsey in many a song showed that she could write in a simple way, pleasantly and expressively; but her talent did not lie in the direction of dramatic music. In her setting of the 'Erlking' for voice and pianoforte there is not the complacent ignoring of the atmosphere and spirit of the poem such as is found in Callcott. With her there is every attempt to intensify the words, but the music is not sufficiently strong. At times, indeed, it is tame; as, for instance, at the close:



The voice-notes are the same as the highest part of the accompaniment. She used the translation of W. Bartholomew (who prepared the English version of 'Elijah'), whom she married. For her setting his translation was used. It begins:

'Who canters to-night thro' the storm and wild?'

'Canters' is a peculiar word. To canter is to gallop easily or gently; neither of which the father could or would have done on a wild night.

Alfred R. Gaul, in his setting of 'Erlking' for double choir, used Walter Scott's version.

Beethoven's admiration for Goethe is well known, and at an early period of his art-career he made two sketches for 'Erlkönig,' one very long; the various '&c.' marks in it prevent one, however, from knowing what the song might have become in its final shape.

[Can any of our readers inform us of the date of the publication of Goethe's poem?—Ed., *M. T.*]

* Among the documents left by Thayer was a letter from Hüttenbrenner to Ferdinand Luib, in which the writer tells how he and Schubert went to see Beethoven eight days before the death of the latter. Schindler asked Beethoven whom he would like to see first, and the dying composer replied, 'Let Schubert come first.' Hüttenbrenner, an ardent admirer of his friend's music, cannot have been surprised at the answer.

Occasional Notes.

Chicago and Wagner.

In *Musical America* we read that:

The open-air production of 'Siegfried' by members of the Metropolitan Opera Company, which has been billed for the 'Cubs'' baseball park last Thursday, did not take place. The ostensible reason for cancelling the production was a forecast of bad weather, but the real reason was that the seat sale was not big enough to pay expenses.

The propaganda against all things German by some of the leaders of Chicago society was partly responsible for the failure. Some women of Chicago society have become violently un-neutral haters of everything Teutonic. More than a score of them, not intending to buy tickets, yet went to the trouble of selecting their seats at the box-office, and then inquired, 'Is Madame Gadski on the programme?' On being informed that the famous Wagnerian soprano was in the cast, they replied, 'Then we don't want tickets.' They knew before they went to the box-office that Madame Gadski was in the cast.

These are the same women who are trying to force Fritz Kreisler's name off the list of artists for an 'exclusive' series of musicales next season, on the ground that the great violinist fought in the army of Germany's ally, Austria. Everything Teutonic has fallen under their disapproval, regardless of the artistic standing of the musicians affected.

Neutral Americans in Chicago gleaned what comfort they could from the knowledge that the opera could not have been given anyway, and therefore the anti-German propaganda could not take to itself the credit for cancelling the production.

A more successful venture of this nature is reported on another page.

What is Melody?

The article by Mr. H. A. Scott that appeared in our June issue has brought forth many Press comments. The *Daily Telegraph* says:

To all budding composers at the present day we would commend the very sensible and suggestive article contributed to this month's *Musical Times* by Mr. Hugh Arthur Scott, who has taken for his theme 'The Melodic Poverty of Modern Music.' Such views as he expresses have probably occurred to any number of music-lovers in recent years, but they make none the less interesting reading on that account, particularly as the writer puts his case with exceeding clearness and sanity, and discusses the subject, moreover, with perfect impartiality. The gravamen of Mr. Scott's complaint against most music of the modern school is that it is non-melodic. And he uses the word 'melody' in the sense in which it has been understood by all the great masters.

A letter from Messrs. Elkin appeared in the *Daily Telegraph* on July 1 in which it is said that

Mr. H. A. Scott includes Mr. Cyril Scott among 'the composers of normal modern music of which one characteristic is its steady disregard to the claims of definite melody.'

We are quite sure that Mr. H. A. Scott writes what he feels, but it is interesting to note that another able critic—Mr. George Lowe—in the course of a general article on Mr. Cyril Scott's work, writes: 'It must not be imagined that because Mr. Scott is a composer with advanced modern ideas, he shares with some of his confrères their disregard for melody. He is too much an artist and too much a genius for that. His work abounds in melody of the most exquisite type.'

So you have it said of the same composer's work: (1) 'One characteristic is its steady disregard of melody,' and (2) that it 'abounds in melody of the most exquisite type.' It only shows how widely different the effect may be of the same thing upon two temperaments.

Is it a question of temperament or definition? The matter of Mr. Scott's article is further dealt with by Mr. H. C. Colles in our present issue.

A Generous Amateur.

Mr. W. W. Cobbett has richly earned the gratitude of British musicians by his generous propaganda of chamber music in the form of Phantasies—if that is the proper way to spell the word. He now offers three prizes (twenty-five guineas, ten guineas, and five guineas) for a String Quartet (two violins, viola, and 'cello) phantasy based on folk-songs of any of the four nations, and three other prizes of the same amount for a Pianoforte Trio (pianoforte, violin, and 'cello), manuscripts of which must be received by the end of the year. Particulars can be obtained from Mr. Cobbett at 52, Circus Road, London, N.W.

A statement of the financial result of Madame Clara Butt's great enterprise in giving a series of six performances of 'The Dream of Gerontius' and the two new choral works by Sir Edward Elgar (see our June number, p. 496) in one week has been issued. The gross receipts were £3,699 13*s.* 9*d.*, and the net profit was £2,707 11*s.* 2*d.* This sum has been handed to the British Red Cross Society and the Order of St. John of Jerusalem. Other activities of Madame Butt have resulted in the raising of £2,658 0*s.* 10*d.*

The Committee for Music in War-time (chairman, Sir C. Hubert H. Parry, Bart., C.V.O., &c.) has recently issued a report of its doings. So much of the beneficent work of this body escapes attention because it is not advertised and is rarely recorded in the Press, that it will astonish many to know that from January 1, 1915, to April 30, 1916, the Committee has given 1,033 concerts, which have provided 3,903 engagements for performers, *whose fees have been paid by the Committee.* This is an average of fifteen concerts a week. These concerts, which in most cases bring no return in funds to the Committee, have been given to soldiers in camps and hospitals, and to their wives and families. They have enabled many admirable artists to maintain their professional activities since the beginning of the War. There is no doubt that the public wants music during the War, and that musicians badly want work. But certain sections of the public which want music most—soldiers in camps and in hospitals, their wives and women-folk, for whom many excellent clubs have been formed—cannot afford to pay for it. To supply them with good music such as they can really enjoy has been the first care of the Committee. One of the latest developments of the scheme has been the holding of luncheon-hour concerts in the City on Thursdays. Naturally, for all these activities the Committee needs ample funds, and it asks the remittances of all who can help. Cheques, &c., should be made payable to the Secretary, The Committee for Music in War-time, 13, 14, Prince's Gate, S.W. Another similar and highly-commendable enterprise is that promoted by Miss Lena Ashwell (36, Grosvenor Street, London, W.). She has specialised in organizing concerts in hospitals and camps at the Front. Upwards of two thousand of such welcome entertainments have been provided for the soldiers who are fighting for us.

Admirers of 'Folk-Songs from Sussex. (Book 5 of 'Folk-Songs of England,' published by Messrs. Novello) have long sought for any definite information as to the history of 'Captain Grant,' whose deeds as a highwayman are commemorated in the ballad. Six verses (out of ten) have been recovered by Mr. Percy Merrick and Mr. Cecil Sharp, but, says Dr. W. H. Grattan Flood, the name 'Edinborough' should be 'Maryborough.' Dr. Flood supplies the information that 'Captain' Grant, whose Christian name was Jeremiah, was a native of Tipperary, and a noted Irish outlaw. He was, at length, captured in Killoughrim Wood, County Wexford, on June 24, 1816, and was lodged in Maryborough Gaol. Seven weeks later, on August 16, he was hanged in front of the old gaol, in presence of a vast multitude. The old ballad recalling his exploits was long popular in Ireland, and his biography was published as a chap-book. From Ireland the ballad passed over to England, and evidently became equally popular, especially in Sussex. The air was a favourite in 1798, and was subsequently set to the well-known Orange ballad of 'Dolly's Brae,' written to signalise the triumph of an Orange mob over some unarmed Papists at Dolly's Brae on July 12, 1849.

Church and Organ Music.

A CHOIR PROBLEM OF TO-DAY.

Among the many small problems raised by the war is that of the shortage of men in voluntary choirs. We say voluntary, because although cathedral and other paid choirs are depleted of their younger men, funds will usually admit of the engagement of older substitutes. Where there are no such funds available, choirmasters are having a difficult time. We hear of a few churches where older singers have stepped into the breach with good results, but these are exceptional cases. Against them are to be set tales of woe from various quarters. One choirmaster writes to say that he has two men left out of sixteen; another that he has lost fourteen men, and his boys are all at work as half-timers in mills (this is a Lancashire choir), &c. The latest of these laments lies before us in a letter from a Nonconformist choirmaster who asks for suggestions as to music suitable for choirs reduced, like his own, to a two-part female chorus. His difficulty, however, is more easily met than that of many choirmasters of the Establishment, who are reduced to a handful of boys with or without one or two men. Some recent experiences in the congregation of various churches lead us to think that the local authorities have by no means attempted to solve the difficulty. At one church we heard a particularly good example of how *not* to do it. The choir consisted of a dozen boys and one man—a bass. The boys were weak, and the bass, naturally strong, obviously exerted himself to make up for the absence of his fellows, with the result that save in such moments as the boys were singing high notes, the bass became for the time being the real *canto fermo* with a very diffident treble discant. This queer choral force sang the outer parts of Lloyd in E flat, and of all the unsatisfactory services we have ever attended, this one certainly takes high place. A Mus.Bac. and F.R.C.O. was in charge, and one may well be surprised that the amount of lore he had imbibed for the attainment of these academical honours had not included enough commonsense and resource to have saved him from inflicting such a travesty on a helpless congregation.

A dearth of choirmen at the present time is inevitable. What is probably an unexpected result of the war is a difficulty in the matter of boys. This is felt chiefly in villages and the poorer of town parishes. All who have had to do with choir-training in such places have experienced, even in normal times, trouble in regard to both the supply and quality of material, and in the matter of discipline. The

sum available for paying the boys is so small that punishment by fine is practically out of the question, since a boy has only to be a moderate imp to be in the position of owing the choirmaster a shilling or two when quarter-day comes round. Chastisement or other punitive measures being taboo, the choirmaster has had to depend on his skill and tact, backed up (sometimes!) by the moral support of the parents. To-day, in most cases, the head of the household is in the Army or engaged in war-work. There is such a demand for labour that on his fourteenth (in some cases, thirteenth) birthday a boy may step straight from his school into a job so well-paid that the pittance he received as a chorister is scorned. Even before he leaves school he can in many cases (such as in a town where troops are billeted) earn more in running errands in a week than he can in a quarter as a choirboy. Add to these conditions the very natural state of excitement and the slackening of discipline in the home (and in many cases in the school, owing to the lack of male teachers), the growth of cheap amusements, the &c., &c., and we need not be surprised that the boy choir is indeed a handful in both the real and slang sense of the word. Some few parishes have boldly tackled the problem and have introduced female voices, either as a supplementary force, or as a substitute. We received recently the balance sheet of a country parish wherein the choir had been disbanded, owing partly to the difficulties mentioned above, and partly through the increase of expenses all round and the natural falling-off in donations and collections. A congregational type of service had been adopted instead with excellent results. The saving, even in this small village, amounted to some £20,—an amount that in a modest exchequer may easily mean the difference between the right and wrong kind of balance. As that eminent financial expert, Mr. Micawber, puts it, 'Annual income twenty pounds, annual expenditure nineteen nineteen six, result happiness. Annual income twenty pounds, annual expenditure twenty pounds ought and six, result misery.'

The present-day problem has therefore three sides, being concerned with shortage of men, boys, and money.

The first of these deficiencies is more important in choirs of the Establishment than in those of Nonconformist places of worship, since the latter are usually well provided with female altos. In voluntary male choirs the alto part presents a difficulty at the best of times, most choirmasters having to content themselves with the desolate falsetto of an indifferent baritone. A good boy alto is a very rare bird indeed. It would seem that church choirs reduced to the proportions of that which so maltreated Lloyd in E flat (and there must be many such, and will be even more), had much better make the best of a bad job, and either disband and become ordinary members of the congregation, or content themselves with simple unison music, in which the people can take part. This need not involve the adoption of plainsong, for there are surely plenty of Anglican chants suitable for unison-singing; and as to hymns, it will be by no means a bad test of merit to submit some of our favourites to the fiery ordeal of being transposed a tone lower, and sung in unison.

COMMUNION SERVICES.

For choral celebrations there is, first and best, plain-song, especially Merbecke, 'Missa de Angelis,' 'Missa Simplex,' &c., which are now to be had in cheap and good editions, and which have long since proved their usefulness at holiday seasons, week-day festivals, and on other occasions when only an incomplete choir has been available. But the majority of churches have not so far used plainsong for this service, and even under the present circumstances may wish to continue using modern settings. For obvious reasons it is impossible to give an exhaustive list of suitable music, but a glance at a Novello catalogue alone is sufficient to show that there is a good store to draw from. It may be helpful to direct attention to a few items that seem to stand out from the rest. Choirmasters who have still a man or two left, and who can make these survivors realise that even the privations of unison-singing are infinitely better than the performance of four-part harmony with one or more of the parts missing, will find a very useful unison setting in Redhead in D. The voice-part of this necessarily lies rather low for boys' voices, so it would be expedient, as well as effective, to make use of boys' and men's (or solo) voices antiphonally. Berthold Tours's popular Service in F is published in unison form, though without Agnus Dei and Benedictus. E. G. Monk's Unison Service in A (no Agnus Dei or Benedictus) is very adaptable, being so laid out that if parts are available they may be employed throughout, or in certain marked portions. G. M. Garrett in F (no Agnus Dei or Benedictus) makes effective use of men's and boys' voices alternately.

For boys' voices only, an excellent setting is Selby in E flat. It is in unison, with a little simple optional two-part work. Any set of boys able to sing well such services as Stanford in B flat, or Harwood, would find this well within their powers. Where the boys are sufficiently numerous and able to sing in two parts, a setting in A flat by A. T. Blanchet will be found useful. It is particularly bright and tuneful. Though nominally for treble and alto voices, the lower part is throughout so pitched that it is equally suitable for a second treble. Choirmasters who are lucky enough to have some good boys and a couple of altos available will find some most interesting and effective work in Prendergast in E minor. It is rather difficult, but worth lots of trouble. An effective organ part is a feature.

THE CANTICLES.

For these there are chant settings too numerous to mention. Most of them can be effectively sung in unison, or by trebles only, a slight transposition being advisable in some cases. Of more elaborate settings, there are several of good, straightforward character that can easily be adapted for unison-singing—*e.g.*, Button's Jubilate in E flat, Steggall's Jubilate in F, while Brewer's setting of the same canticle in B flat would be suitable for boys' voices only. Most depleted choirs will probably prefer to sing Te Deum to three Anglican chants; those who want something more elaborate might consider the settings of Naylor in E flat or Hopkins in B flat. Especially good is Selby in D, in which trebles could be made good use of, while the organ has something interesting to say throughout.

For the evening canticles there are good unison settings—Barnby in C, Gadsby in D, Goss in A, and Hopkins in B flat among the most useful; Thomas Adams in C and G. J. Bennett in D are chiefly in unison, and such brief passages as are in harmony would suffer little if sung by trebles only or by full unison. Really good boy choirs will be well employed in John E. West's admirable evening service in G (for two and three parts, with solo), and in Hugh Blair's three-part setting in C major. Both these are free and modern in style, with excellent organ parts.

ANTHEMS.

There is so little point in singing an anthem in unison—or, more correctly speaking, octaves—that we must consider only works for trebles and altos. Here choirs and places where they make use of female voices have the advantage. A church with a choir of boys only is *hors de combat* in the matter of anthems, unless the boys are really first-rate. Where this is the case there is excellent fare in the shape of oratorio solos, which are not only highly effective sung by a treble chorus, but are of great benefit from the training point of view. Quite a good repertory may be made up of such treble unison anthems, so many of which suggest themselves that we need not stop to consider them. Where the boys are sufficiently numerous and skilful to sing in two parts, the following may be used: Smart's tuneful 'The Lord is my Shepherd,' Macfarren's 'The Tabernacle of God' (Christmas and general), 'Come and let us return' (Lent or Advent), 'I will look unto the Lord' (Lent or Advent), Madeley Richardson's 'Thy word is a lantern,' Vincent Novello's 'Like as the hart,' Marcello's 'As the hart panteth'—a pleasant example of old music, the florid passages of which would be excellent practice—and Elgar's 'Doubt not thy Father's care.' There is also a delightful setting by Ivor Atkins of 'Abide with me,' for two-part treble chorus, with solo. Another good anthem for a similar combination is Blair's 'The Lord Himself is thy keeper.' Myles B. Foster has written a set of six rather easy anthems for two trebles: 'The night is far spent,' 'There were shepherds,' 'Is it nothing to you?' 'Why seek ye the living?' 'If ye then be risen with Christ,' and 'Eye hath not seen,' thus providing for the various seasons of the Church's year. In choosing three-part chorus work for boys' voices, the part that requires most watching is the lowest, which must *not* be of contralto texture. Here are a few anthems in

The Musical Times

EXTRA SUPPLEMENT.

August 1, 1916.

No. 1312.

NOVELLO'S PART-SONG BOOK.
(SECOND SERIES.)

Price 2*d.*

HERE'S A HEALTH UNTO HIS MAJESTY

MELODY BY JEREMIAH SAVILE (1651)

ARRANGED FOR FOUR MIXED VOICES BY

S. GREGORY OULD.

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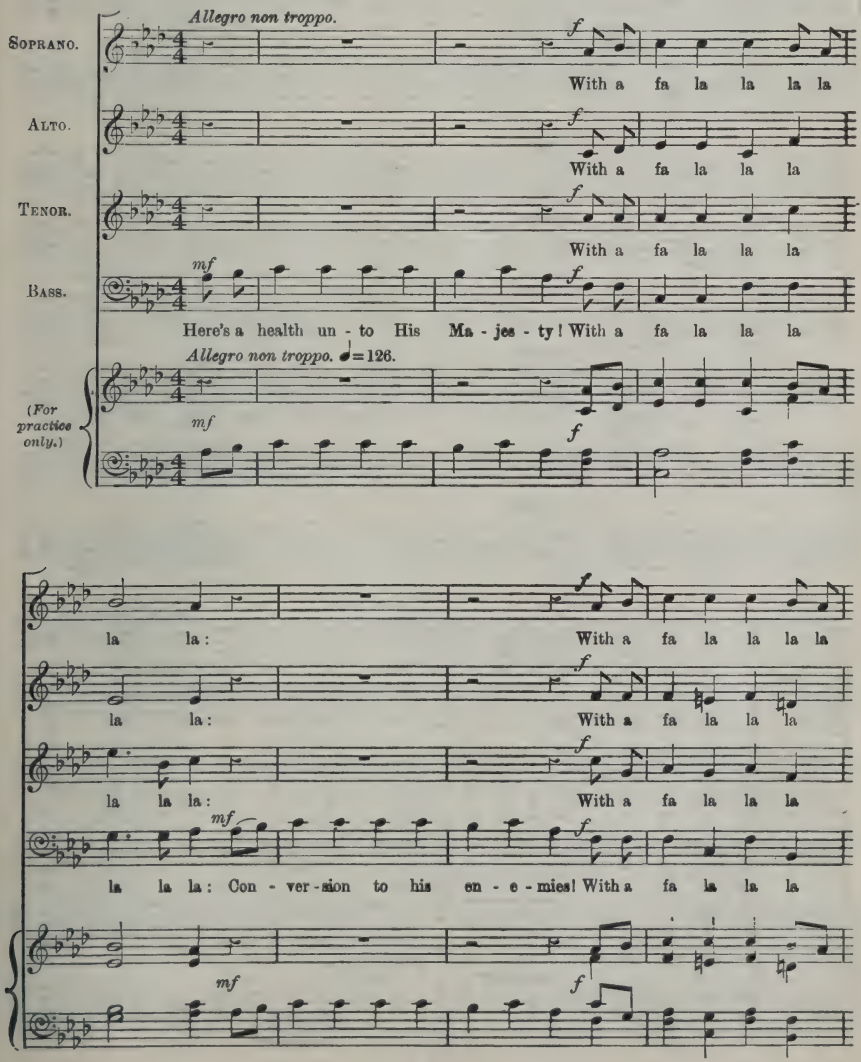
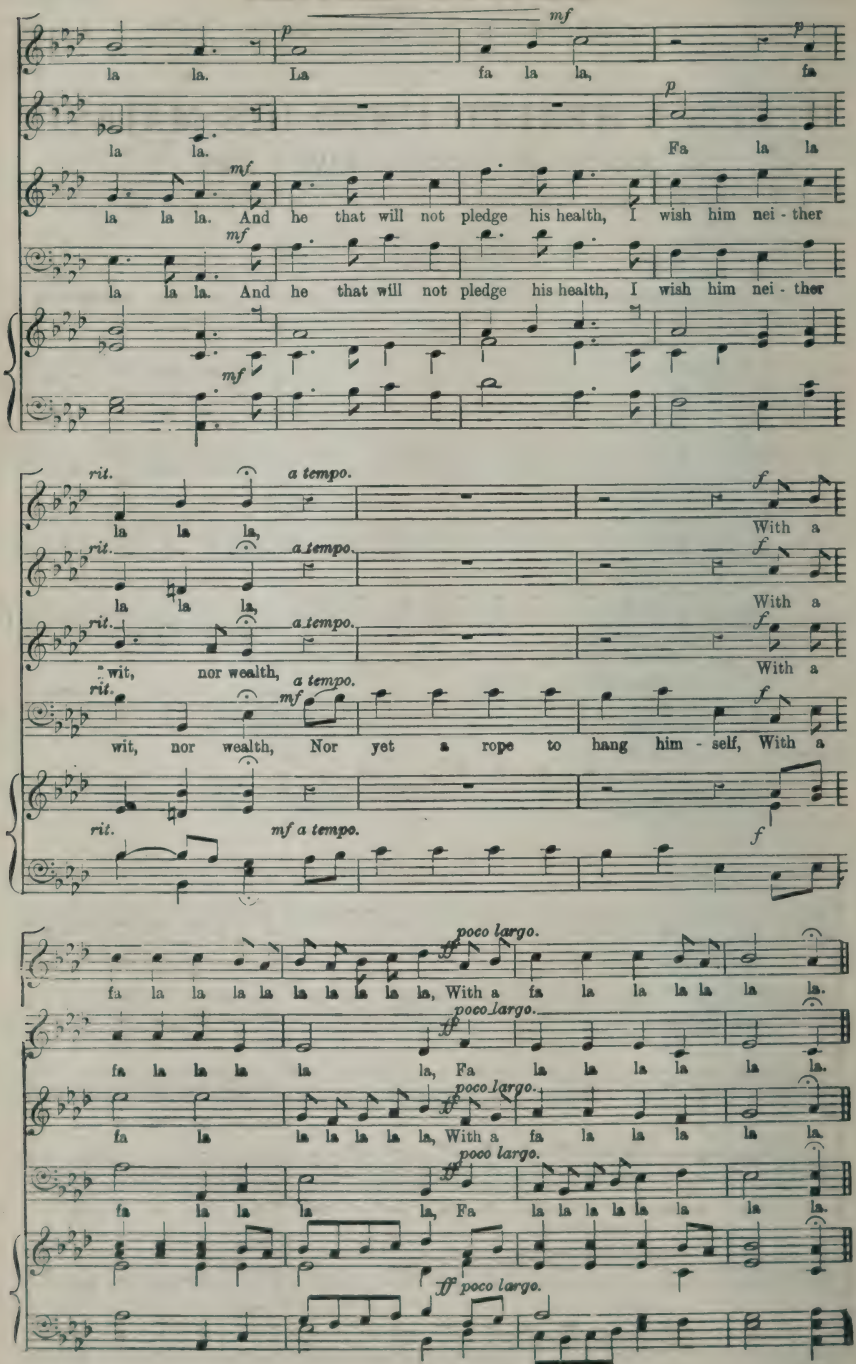
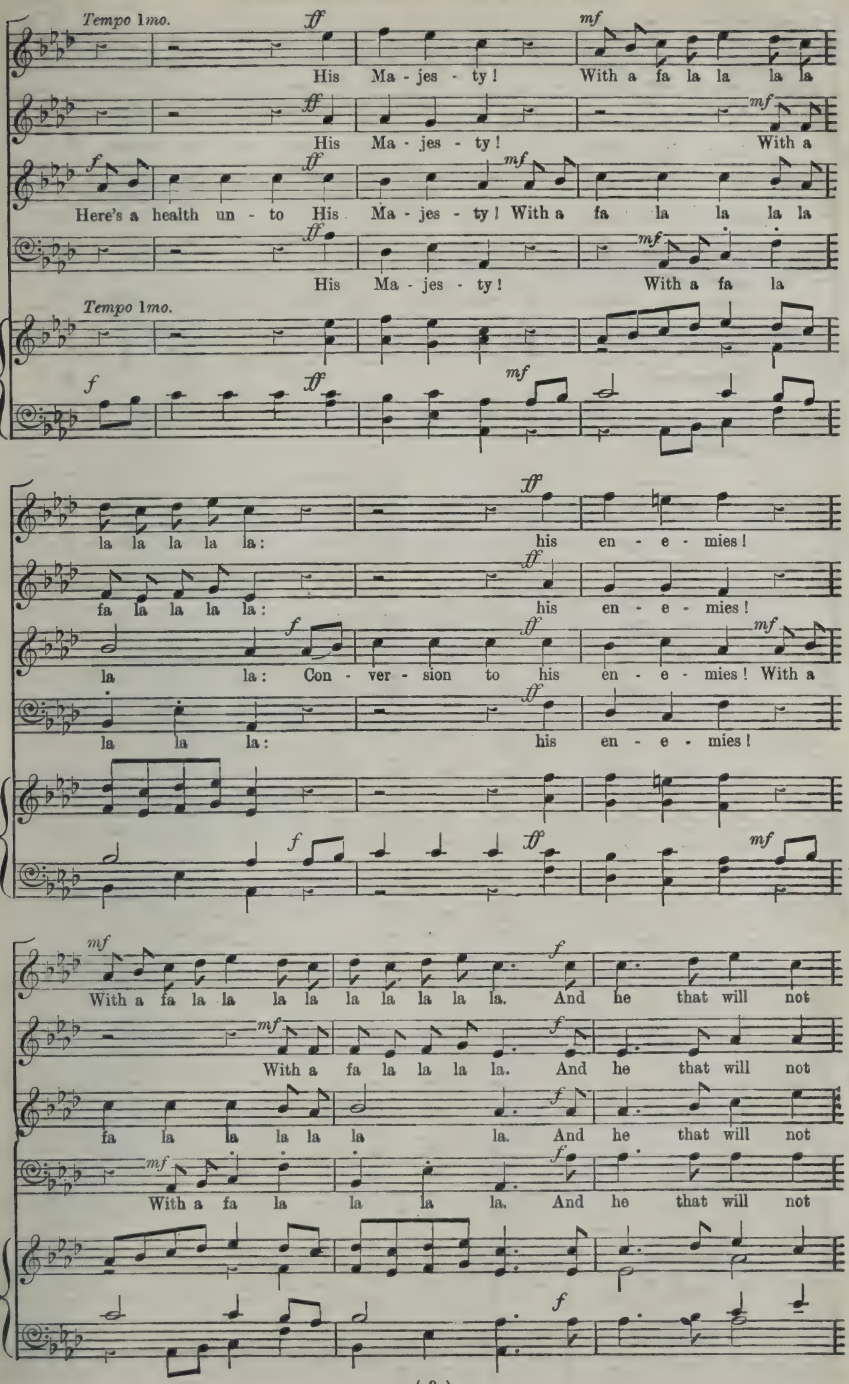
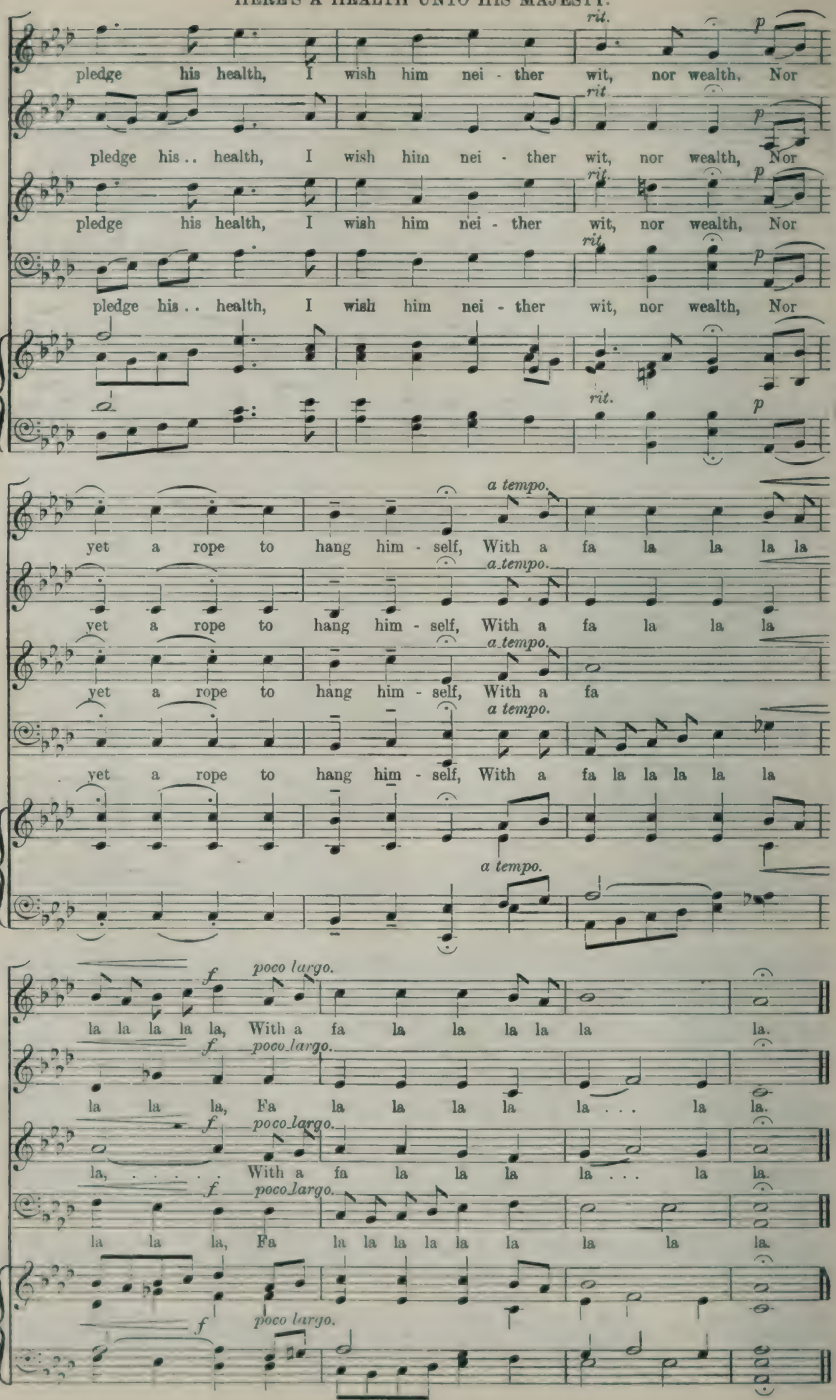

Allegro non troppo.
Soprano.
Alto.
Tenor.
Bass.
With a fa la la la la
With a fa la la la
With a fa la la la
Here's a health un - to His Ma - jes - ty! With a fa la la la
Allegro non troppo. ♩=126.
(For practice only.)
la la: With a fa la la la la
la la: With a fa la la la
la la la: With a fa la la la
la la la: Con - ver - sion to his en - e - mies! With a fa la la la

MADE IN ENGLAND


mf
p
la la. La fa la la, fa
la la.
p
Fa la la
mf
la la la. And he that will not pledge his health, I wish him nei - ther
mf
la la la. And he that will not pledge his health, I wish him nei - ther
mf
rit.
a tempo.
f
la la la,
With a
rit.
a tempo.
f
la la la,
With a
rit.
a tempo.
f
wit, nor wealth,
With a
rit.
a tempo.
mf
f
wit, nor wealth, Nor yet a rope to hang him - self, With a
rit.
mf a tempo.
f
poco largo.
ff
fa la la la la la la la la la la, With a fa la la la la la.
poco largo.
ff
fa la la la la la, Fa la la la la la la.
poco largo.
ff
fa la la la la la, With a fa la la la la la.
poco largo.
ff
fa la la la la, Fa la la la la la la.
ff poco largo.


Tempo 1mo.
His Ma - jes - ty! With a fa la la la la
His Ma - jes - ty! With a
Here's a health un - to His Ma - jes - ty! With a fa la la la la
His Ma - jes - ty! With a fa la
Tempo 1mo.
la la la la la: his en - e - mies!
fa la la la la: his en - e - mies!
la la: Con - ver - sion to his en - e - mies! With a
la la la: his en - e - mies!
With a fa la la la la la la la la la. And he that will not
With a fa la la la la. And he that will not
fa la la la la la la. And he that will not
With a fa la la la la. And he that will not


rit.
p
pledge his health, I wish him nei - ther wit, nor wealth, Nor
pledge his .. health, I wish him nei - ther wit, nor wealth, Nor
pledge his health, I wish him nei - ther wit, nor wealth, Nor
pledge his .. health, I wish him nei - ther wit, nor wealth, Nor
a tempo.
yet a rope to hang him - self, With a fa la la la la
yet a rope to hang him - self, With a fa la la la
yet a rope to hang him - self, With a fa
yet a rope to hang him - self, With a fa la la la la la
f
poco largo.
la la la la la, With a fa la la la la la.
la la la, Fa la la la la la . . . la la.
la, ... With a fa la la la la . . . la la.
la la la, Fa la la la la la la la la.

which the third part is such as may be easily sung by boys: Madeley Richardson's 'O ye that love the Lord,' J. T. Field's 'God shall wipe away all tears,' Lloyd's 'Whatsoever things were written,' Macpherson's 'The Lord looked down from heaven,' John E. West's 'Praise the Lord, O my soul,' and Akerman's 'Lo! from the hills.' It should be noted, too, that Hugh Blair has arranged and composed settings of the Marriage and Burial services, and the responses at Matins and Evensong for two- and three-part treble chorus. The hardy annual Stainer's 'Ye shall dwell in the land' has been arranged for three parts, but the lowest part needs a real alto voice.

Nonconformist and other places of worship where a good female choir is available will find most of the above-mentioned works useful, and in addition there are many choruses for S.S.A. or S.S.A.A. which will keep them well employed. Those who can dissociate the gentle Schubert from the present conflict will delight in his lovely four-part setting of 'The Lord is my Shepherd.' Then there are the three fine motets of Mendelssohn, 'Hear my prayer' (S.S.A.), 'O praise the Lord' (S.S.A., with S.S.A. soli), and 'O Lord, Thou hast searched me out' (S.S.A.A. with solo quartet), and Brahms's 'Blessed are they that dwell in Thy house' (S.S.A.A.). A simple, pleasing chorus for S.S.A., with soprano solo, is Hiller's 'He in tears that soweth.' There are others, but this list is sufficient to put choirmasters on the track of something suitable to the present circumstances. The study of such music as the above will be of great benefit from the choir-training point of view, besides opening up a delightful field at present but too little known. Choirmasters and their diminished forces must prove their adaptability. They may profitably decide on simple unison music, or (even more profitably in some cases) may disband for a time, or develop themselves along new lines by means of some of the treble part-music mentioned above. What they should *not* do, is to attempt to perform their ordinary repertory with inadequate forces. Anything is better and nothing worse than a S.A.T.B. chorus with two of the under parts missing; but this is by no means an unknown proceeding to-day. There is no need for such mutilation. By taking thought, choirmasters can so 'carry on' that the return of the tenors and basses will find them even better equipped than before the war.

SIR GEORGE HENSCHEL'S NEW 'MASS.'

In our last issue we recorded very briefly the production of this Mass on June 1 at All Saints', Margaret Street. We are now glad to be able to give a more adequate account of the work, which has been kindly supplied by Mr. Walter S. Vale, under whose direction it was given:

Sir George Henschel's Mass for eight voices, *a cappella*, sung for the first time on Ascension Day at All Saints', Margaret Street, is a most valuable addition to the music of the English Church. For a long time owing to the scarcity, or rather, the non-existence of such compositions, adaptations of Masses by the great composers have been sung, and however cleverly these adaptations have been made, yet the arrangement of fixed English words in place of Latin is always noticeable, and in some cases quite deplorable. Sir George Henschel, while treating the Mass in an entirely original way, has kept in view the liturgical requirements for the music, so that there is no senseless repetition of words, and it only takes a short time to sing. The music is very solemn, and while full of emotion, never ceases to be deeply religious in spirit. The part-writing is extremely vocal and interesting; in fact, the choir had taken so much pleasure in the study of the work that at the first performance they practically sang it from memory. The Mass consists of the usual six numbers—Kyrie Eleison, Credo, Sanctus and Benedictus, Agnus Dei, and Gloria in Excelsis, to which is added the 'O Salutaris' (in Latin).

The Kyrie, announced by solo-tenor, and answered by chorus, is almost modal in character. The Credo is full of dignity, and is marked by some very original and beautiful modulations at 'Incarnatus est.' The Sanctus is remarkable for the extreme beauty of the weaving of the vocal parts. The Benedictus is a quartet for solo voices, concluding with 'Hosanna in the Highest,' sung antiphonally in chorus by treble and alto and tenor and bass, ending *pp*. The Agnus Dei is most impressive, rising to a great climax at the third repetition, then ending in quiet peacefulness. The O Salutaris is a very attractive piece of four-part writing in $\frac{3}{4}$ time. The Gloria in Excelsis forms a fitting conclusion to a work which throughout breathes the spirit of religion and musicianship.

We understand that, owing to the War, the Mass is not yet published.

ST. MICHAEL'S COLLEGE, TENBURY.

RECONSTRUCTION OF THE ORGAN.

In our issue for November, 1900, we published an illustrated account of the late Sir Frederick Gore Ouseley's famous foundation. Readers will perhaps remember that owing to Ouseley's munificence, the College provides an excellent education for a number of boys, and at the same time a full Cathedral service in the best English tradition is maintained morning and evening in the beautiful chapel of the College.

Tenbury is on the borders of Worcester and Shropshire, well away from the beaten track, and of those who know the reputation of the College few perhaps are aware that Ouseley, with his usual thoroughness, provided a 'Willis' organ of considerable magnitude for the adequate support of the beautiful services.

This was in 1878, and the instrument has continued in daily use until the present time, the only alterations being the enclosure of the Solo and the application of pneumatics to the Pedal in 1895.

In certain respects, however, the instrument had become sadly out-of-date, and was in great need of thorough repair, so the Warden, the Rev. J. Hampton, and the Council decided that the organ should be thoroughly restored and modernised, and entrusted the work to the original builders, Messrs. Henry Willis & Sons. The work has been carried out under the direction of Dr. G. R. Sinclair, the organist of Hereford Cathedral, who has acted throughout as adviser to the College. The following is the Specification of the organ as it now stands:

Compass—Manuals, CC to G, 56 notes.

Pedals—CCC to F, 30 notes.

	PEDAL ORGAN. (12 stops.)			
1.	Contra Bourdon	Std. Wood	32	feet.
2.	Open Wood	,,	16	,,
3.	Open Metal	Metal	16	,,
4.	Violone	,,	16	,,
5.	Bourdon	Std. Wood	16	,,
6.	Quint	Metal	$10\frac{2}{3}$	,,
7.	Principal	,,	8	,,
8.	Violoncello	,,	8	,,
9.	Fifteenth	,,	4	,,
10.	Mixture	,,	5	ranks.
11.	Ophicleide (heavy pressure)	,,	16	feet.
12.	Clarion (,, ,,)	,,	8	,,
	CHOIR ORGAN. (9 stops.)			
13.	Viola da Gamba	Metal	8	feet.
14.	Dulciana	,,	8	,,
15.	Claribel Flute	Wood	8	,,
16.	Lieblich Gedackt	Std. Wood and Metal	8	,,
17.	Gemshorn	,,	4	,,
18.	Flauto Traverso	,,	4	,,
19.	Lieblich Flöte	,,	4	,,
20.	Piccolo	,,	2	,,
21.	Corno di Bassetto	,,	8	,,
	GREAT ORGAN. (15 stops.)			
22.	Double Open Diapason	Metal	16	feet.
23.	Bourdon	Std. Wood	16	,,
24.	Open Diapason No. 1	Metal	8	,,
25.	Open Diapason No. 2	,,	8	,,
26.	Stopped Diapason	Std. Wood	8	,,
27.	Claribel Flute	,,	8	,,
28.	Quint	Metal	$5\frac{1}{3}$	,,
29.	Principal	,,	4	,,
30.	Flûte harmonique	,,	4	,,
31.	Twelfth	,,	$2\frac{2}{3}$	,,
32.	Fifteenth	,,	2	,,
33.	Mixture	,,	2	ranks.
34.	Fourniture	,,	3	,,
35.	Tromba (heavy pressure)	,,	8	feet.
36.	Clarion (,, ,,)	,,	4	,,

Swell Organ. (13 stops and *Tremulant*.)

37.	Lieblich Bourdon	.. Std. Wood and Metal	16 feet.
38.	Open Diapason	..	8 ,,
39.	Lieblich Gedackt	.. Std. Wood and ,,	8 ,,
40.	Salicional	.. ,,	8 ,,
41.	Voix Celeste	.. (Ten. C) ,,	8 ,,
42.	Geigen Principal	.. ,,	4 ,,
43.	Flageolet	.. ,,	2 ,,
44.	Mixture	.. ,,	5 ranks.
45.	Contra Fagotto	.. ,,	16 feet.
46.	Cornopean	.. ,,	8 ,,
47.	Hautboy	.. ,,	8 ,,
48.	Vox Humana	.. ,,	8 ,,
49.	Clarion	.. ,,	4 ,,
50.	*Tremulant*.		

Solo Organ. (6 Stops and *Tremulant*.)

(Entirely enclosed in separate Swell-box.)

51.	Gamba	Metal	8 feet.
52.	Flûte harmonique	,,	8 ,,
53.	Concert Flute	,,	8 ,,
54.	Clarinet	,,	8 ,,
55.	Orchestral Oboe	,,	8 ,,
*56.	*Tremulant*.		
57.	Tuba (heavy pressure)	,,	8 ,,

Couplers.

58. *Choir to Pedal.*	65. *Swell to Great.*
59. *Great to Pedal.*	66. *Solo to Great.*
60. *Swell to Pedal.*	67. *Swell sub.*
61. *Solo to Pedal.*	68. *Swell unison off.*
62. *Swell to Choir.*	69. *Swell super.*
63. *Solo to Choir.*	70. *Solo sub.*
64. *Choir to Great.*	

(*The Octave Couplers also act through the various intermanual couplers.*)

71. *Great Pistons to Combination Pedals.*

Accessories.

Six adjustable combination pedals to the Pedal Organ.
*Four adjustable combination pistons to the Choir Organ.
Six adjustable combination pistons to the Great Organ.
Five adjustable combination pistons to Swell Organ.
*Four adjustable combination pistons to the Solo Organ.

(*The couplers are also affected by the various pistons when desired.*)

Reversible pedal to the 'Great to Pedal' Coupler.
Reversible piston to the 'Great to Pedal' Coupler.
Reversible piston to the 'Swell to Great' Coupler.
*Reversible piston to the 'Solo to Great' Coupler.

Lever pattern crescendo pedals to the Swell and Solo Organs.

Wind Pressures.

Pedal.	Fluework, 3-in.	Reeds, 10½-in.
Choir.	Throughout 3-in.	
Great.	Fluework, 3-in.	Reeds, 6½-in.
Swell.	Throughout 3-in.	
Solo.	Fluework, 3-in., Reeds Nos. 61 and 64, 3-in.	Tuba, 10½-in.
Action.	10½-in. (and 3in. for Choir).	

Stops marked * prepared for at present.

The action, with the exception of (mechanical) *Manual to Pedal* couplers, is entirely tubular pneumatic on the latest 'Willis' pressure system; this is applied to the manuals, manual couplers, pedal, drawstop and combination actions, the key-action being instantaneous in repetition and attack. The console fittings are of fumed oak. The drawstop jambs are at an angle of forty-five degrees to the keyboards, the drawstop knobs are of solid ivory (with engraved lettering), and fitted with rosewood stems and bushings. The keys are laid with heavy plates of ivory, without surface joints, and the 'sharps' are of ebony. The pedal-board, which is radiating and concave ('Willis' pattern), is of teak, with detachable facing pieces, to facilitate renewal when worn. The combination pistons are of solid ivory, slightly concave, with engraved markings. The instrument is at present blown by hand, pending the introduction of suitable power into the College buildings. Special arrangements have been made whereby the Choir Organ may be played by using only one pair of light pressure feeders.

From the above account it will be seen that while the instrument remains to a great extent as it was in Ouseley's time, yet the reconstruction has brought it well into line with modern standards, and arrangements have been made so that modern string and diapason tones can be adequately represented at a later date, as well as the desirable introduction of some form of mechanical blowing.

In view of the recent discussions on the subject, it is interesting to note that the Tenbury Tuba is enclosed. Whatever the pros and cons of the arrangement it is certain that the crescendo effects obtained in this case are extremely valuable and at the same time, owing to the prominent position of the Solo in the lofty south transept which the organ occupies, the effect of the Tuba when coupled in Full Organ seems to be little impaired by its enclosure.

We congratulate the Warden and Council on their spirit in initiating such an extensive undertaking during a very trying period for English organ-building, and Messrs. Willis on the successful manner in which they have carried out the reconstruction. The College now possesses a remarkably fine instrument which still retains those features of which the late Sir Frederick Ouseley was so fond.

As an example of an organ recital programme of an unhackneyed character, and with a judicious blend of serious and light, and of real organ music and transcriptions, the following is worth quoting:

1.	Kieff Processional	*Mousssorgsky*
2.	Echo Rustique (7-8 time)	*Rebikov*
	Pensée d'Automne	*Joseph Jongen*
3.	Introduction and Passacaglia	*Max Reger*
4.	Menuet and Ballet	*Debussy*
5.	Sonata da Camera (No. 3)	*A. L. Peace*
6.	Caprice héroïque	*Joseph Bonnet*
	'Elfes'	
	Romance sans paroles	
	Rhapsodie Catalane	

It was played at Leeds Town Hall, on June 13, by Mr. H. Matthias Turton, organist and choirmaster of St. Aidan's, Leeds.

Programmes of foreign music are far more common than those devoted entirely to native work, so we think the following scheme of British organ music of interest. The recital was given at St. Nicholas, Whitehaven, by Mr. W. Wilson Foster:

Prelude and Fugue in C minor	*Healey Willan*
Preludes on Hymn Tunes:	
'Martyrdom'	*C. H. H. Parry*
'Canterbury'	*John Pullein*
'Southwell'	*Charles Wood*
Rhapsody	*Harvey Grace*
Legend	*E. C. Bairstow*
Allegretto Scherzando	*Stuart Archer*
Epinikion	*C. B. Rootham*
Romance	*E. H. Lemare*
Pavane	*Bernard Johnson*
Berceuse	*W. Faulkes*
Dithyramb	*Basil Harwood*

The members and friends of the Leeds New Choral Society gave a musical service at St. Aidan's, Leeds, on Wednesday, June 7. Selections from Haydn's 'Creation' and Mendelssohn's 'Elijah' were given, and the singing of the chorus reached a high level artistically, this being especially noticeable in 'The heavens are telling' and the first and final choruses of the 'Elijah.' Miss Annie Scott, Miss E. Ramsden, Miss Scougal, Mr. Stanley Crabtree, and Mr. T. R. Dibb were the soloists; Mr. H. B. Thornton was responsible for the organ accompaniments, and Mr. H. Matthias Turton conducted.

We are glad to see evidences of enterprise among organ recitalists in the Colonies. Here is an excellent programme recently played by Mr. Wilfred Arlom at Manley Presbyterian Church, Sydney, N.S.W.:—Sonata in E minor, *Rheinberger;* Slumber Song, *Schumann;* Prelude, Cantilène, and Scherzando, *Gabriel Pierné;* Adagietto and Carillon, *Boellmann;* Andantino, *Frank Bridge;* Berceuse, *Arensky;* Andante Tranquillo, *H. M. Higgs;* Voluntary in D minor, *W. Russell.* The programme contained some well-written annotations.

Good work is being done, too, at Auckland Town Hall by Mr. Maughan Barnett, the city organist. We have received the programmes of four of his recent recitals, and find such items as Guilmant's Third Sonata, Franck's Pastorale, Boellmann's Suite Gothique, the Andante from Elgar's Organ Sonata, with transcriptions of works by Scriabin, Rachmaninov, Sibelius, Grieg, Verdi, Saint-Saëns, Bizet, Scarlatti, &c. Here again, helpful annotations are provided.

An amalgamation has been effected between Messrs. Wm. Hill & Son, of London, and Messrs. Norman & Beard, Ltd., of Norwich, London, and Glasgow, with a view to effecting economy in working and increased efficiency. A new Company has been registered under the style of Wm. Hill & Son and Norman & Beard, Ltd., 372, York Road, N., where the joint businesses will be carried on as usual, and the continuity and identity of each firm will be maintained.

We are informed that Mr. H. Davis has been appointed by Messrs. Rushworth & Dreaper, Ltd., of the Cathedral Organ Works, Liverpool, as their representative in London. Mr. Davis was for many years associated with the late Henry Willis, and for the past fifteen years has been connected with the London branch of Messrs. Norman & Beard, Ltd.

Brahms's Requiem was sung at a special service in Southwark Cathedral on July 1. Before the service Sullivan's 'In Memoriam' Overture was played. There was a full orchestra, and Mr. Edgar Cook conducted.

Mr. C. E. Blyton Dobson gave his four-hundredth recital at Nottingham Central Mission on July 9. The programme included two items written for the occasion—a Toccata by the recitalist, and 'Star of Hope,' by E. M. Barber.

At a meeting of the Senate of Dublin University on July 1, Mr. Herbert Sydney Scott, Mus.B. (Oxon.), was granted the same degree *ad eundem*, and was also made Mus.D. (Dublin).

ORGAN RECITALS.

Mr. George Leake, at St. Mark's, Southampton—Fugue on B A C H (No. 1), *Schumann;* Toccata, *D'Evry;* Grand Chœur in G minor, *Hollins.*

Mr. Arthur M. Flack, at Holy Innocents', Hornsey—Jour de Noces, *Archer;* Festive March, *Smart.*

Mr. F. J. Tarris, at St. Thomas's, West Ham—Cantilène Pastorale, *Guilmant;* Andante varied, *Rea.*

Mr. Herbert Hodge, at St. Nicholas Cole Abbey (three recitals)—Prelude and Fugue in A minor, *Bach;* Scherzo in E minor, *Rheinberger;* Overture 'Occasional Overture,' *Handel.*

Pte. F. E. Wilson, at St. Saviour's, Eastbourne—Funeral March, *Guilmant;* Fugue in G, *Krebs;* 'Morning' and 'Death of Asa,' *Grieg.*

Miss Florence Pope, at St. Peter's, Hednesford—Funeral March and Sonata, No. 1, *Guilmant.*

Mr. Allan Brown, at the City Temple (three recitals)—Fugue in C minor, *Reubke;* Symphony in E minor, *F. W. Holloway;* Grand Chœur in E flat, *Guilmant;* Sonata No. 1, *Mendelssohn;* Variations on 'Hanover,' *Lemare.* At the Crystal Palace (two recitals)—Grand Chœur in G minor, *Hollins;* Improvisation on English Airs, *Lemare;* March on a Theme of Handel, *Guilmant.*

Mr. F. G. M. Ogbourne, at St. Andrew's, Holborn—Marche Héroïque, *Saint-Saëns;* Sonata No. 4, *Mendelssohn;* Theme and Variarions in A, *Hesse;* Toccata and Fugue in D minor, *Bach.*

Mr. Herbert Pierce, at Union Chapel, Highbury (four recitals)—Concert Overture in F, *D'Evry;* Meditation and Echo, *De la Tombelle;* Prelude in C sharp minor, *Rachmaninov;* Two Choral Preludes, *Buxtehude.*

Mr. Leslie Curnow, at Lydiard Street Institute—'Pomp and Circumstance,' No. 1, *Elgar;* 'Tragic Prologue,' *Karg-Elert;* Grand Chœur in D, *Faulkes.*

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (three recitals)—Overture to 'Occasional Oratorio,' Adagio Cantabile, *Hopkins;* Fantasia in E, *Lyons;* Andantino, *Frank Bridge.*

Mr. Herbert Ellingford, at St. George's Hall, Liverpool (four recitals)—Prelude and Fugue in G, *Bach;* 'The Little Shepherd' and Arabesque No. 1, *Debussy;* Variations on an Old English Melody, *Stuart-Archer;* Air, 'Holsworthy Church Bells,' *Wesley;* Sonata No. 1, *Mendelssohn;* Hungarian March, *Berlioz;* Sonata in C major, *Rheinberger;* Carillon, *Elgar;* Marche Cortège, *Gounod;* '1812,' *Tchaikovsky.*

Mr. A. E. Davies, at St. Magnus, London Bridge—Preludes on 'Melcombe' and 'Old 104th,' *Parry;* March on a theme of Handel, *Guilmant.*

Mr. W. J. Wightman, at North Walsham Parish Church—Overture in C major, *Hollins;* 'Question' and 'Answer,' *Wolstenholme;* Canzona, *Wheeldon;* Offertoire in D flat, *Salomé.*

Mr. Albert Orton, at Walton Parish Church—Variations from the Septuor, *Beethoven;* Toccata in F, *Bach;* Funeral March in A minor, *Mendelssohn.*

Mr. Henry Riding, at Chigwell Parish Church—Andante, *Boyce;* Adagietto, *Bizet;* Military March, *Gounod.*

Mr. C. C. Sumsion, at Christ Church Cathedral, Oxford—Overture, 'Acis and Galatea,' Preludes on 'London New,' *Harvey Grace,* and 'Rockingham,' *Parry;* Passacaglia, *Bach;* Suite in G minor, *Purcell.*

Mr. Henry Coleman, at Derry Cathedral, Londonderry—Overture to 'Iphigenia,' *Gluck;* Chanson de nuit, *Elgar;* Sonata in F minor, *Rheinberger.*

Mr. H. C. Tonking, at Newquay Wesleyan Church—Funeral March, *Tchaikovsky;* Prelude and Fugue in A minor, *Bach;* Festival March 'Illogan,' *Tonking;* Overture, 'Ruy Blas,' *Mendelssohn.*

Mr. J. Matthews, at St. Stephen's, Guernsey—Overture in F, *Faulkes;* Fantaisie Rustique, *Wolstenholme;* 'Finlandia,' *Sibelius.*

Dr. Orlando A. Mansfield, at Wilson College, Chambersburg, Pa.—Concert piece in E flat, *Parker;* Variations in B flat, *Mansfield;* Sonata No. 6, *Mendelssohn;* Fantasia and Fugue in G minor, *Bach;* Concert Toccatta, *P. J. Mansfield.*

APPOINTMENTS.

Mr. Herbert Antcliffe, organist and choirmaster, St. Wilfrid's (Roman Catholic) Church, Sheffield.

Mr. James Corin, organist and choirmaster, Horley Parish Church.

Mr. W. G. Goodway, organist and choirmaster, St. Saviour's, Clapham Common, S.W.

Mr. Arthur Yould, organist and choirmaster, Wokingham Parish Church.

Reviews.

Congregational Hymnary.

[Congregational Union of England and Wales, Incorp., Memorial Hall, London.]

This bulky volume must surely be one of the most comprehensive of modern hymnals. It is divided into three sections,—hymns, chants, and anthems, the numbering being both separate and consecutive. Hymns reach the total of 771, chants carry it on to 887, and anthems, responses, amens, 'service' settings of canticles, &c., give us the final imposing total of 1004, besides a batch of alternative tunes. There are 1500 pages. Anything like an exhaustive notice of such a book is obviously impossible in the limited space at our disposal in these days. It is the less necessary too, as the greater part of the music is of a familiar and standard type.

The chief differences between the 'Hymnary,' and such books as 'Hymns A. & M.' and 'The English Hymnal' are first, the inclusion of Anthems and the Nonconformist substitute for the Psalter under the same cover as the hymns, and second, a freedom of choice and arrangement possible only where the services are not liturgical. The influence of both Church of England collections is obvious throughout. Over a hundred tunes are by Dykes, Hopkins, and Stainer, and other of the original A. & M. composers are liberally represented, while it is safe to credit the example of the 'English Hymnal' with the inclusion of a sprinkling of English folk-tunes and Welsh hymn melodies. Plainsong is sparingly represented, as might be expected, seeing that the melodies are rarely associated with other than the ancient office hymns, which naturally have no place here. The few specimens given are unfortunately in the Anglicised form which is somehow supposed to make them more acceptable.

A hymnal, more than any other collection of music, must cater for folk of all tastes, as well as for that by no means small (or uncritical) section with no taste at all. Bearing this in mind we may turn a lenient eye on some of the tunes found here. Many of them, we may be sure, are included because they have become associated with certain hymns.

Since a popular hymnal cannot be compiled with a view solely to musical excellence, it cannot be judged solely from a musical standpoint. It may be said, however, that in the 'Hymnary' the balance is so much on the right side that the most fastidious congregation may easily go through a year's services, and use nothing but good tunes.

The second part of the book consists of the Canticles and a selection from the Psalms, with extracts from the Old and New Testaments, set to Anglican chants. The system of pointing is (with a few modifications) that of the 'Congregational Church Hymnal' (1887), so that choirs adopting the new book will not be faced with the ungrateful task of wrestling with new principles. By the way, we note a use of the word 'chant' which is surely indefensible. A suggestion for the abbreviation of certain Psalms is worded thus: 'If this chant be found too long, it may begin at verse —.' A similar confusion of terms appears in the use of 'chants' on the title-page of this section, and 'Psalms' as the page-heading.

In selecting the 111 anthems that make up the third part of the book, the compilers (says a prefatory note) 'have restricted themselves in the main to such works as can be rendered by choirs of average size and capability.' The limitation has not prevented them from making a collection of excellent examples of various schools—a fact that should be instructive to choirs who prefer to join in the murder of a difficult work rather than take pains to do a simple thing well. The compilers have cast their net wide. We have Farrant's 'Call to remembrance,' 'Hide not Thou Thy face,' and 'Lord, for thy tender mercies' sake,' Gibbons's 'Almighty and Everlasting God,' some old favourites by Clarke Whitfeld, Crotch, Greene, Kent, and Attwood. Among the modern and more difficult anthems are Wesley's touching 'Wash me throughly,' Steggall's 'God came from Teman,' some Mendelssohn choruses—'How lovely are the messengers,' 'As the hart pants,' 'Cast thy burden,' 'He that shall endure,' 'Lift thine eyes,' 'He watching over Israel,' 'Lord, how long wilt Thou forget me,' 'See what love hath the Father,' 'To God on high,' and 'Sleepers, wake'—and Spohr's 'How lovely are thy dwellings fair.' Tchaikovsky's beautiful Cherubic Hymn will bring to many choirs a new idiom, or, rather, the modern use of an old idiom. Sterndale Bennett's 'O that I knew where I might find Him' is here, but it is disappointing to find his 'God is a Spirit' absent. We have instead (Smart's setting of the words—in the same key, and curiously like Bennett's in its opening bars. The anthem section concludes with 'Ancient Hymns and Canticles,'—settings of 'Te Deum' (Smart in F, Stanford in B flat, and Parry in D), 'Magnificat' and 'Nunc Dimittis' (Bunnett in F, Stainer's Parisian Tones, and Calkin in F), 'Jubilate Deo' (Garrett in F) and 'Cantate Domino' and 'Deus Misereatur' (Bunnett in E). Miscellaneous items are Ferial and Festal Responses (Tallis) organ accompaniments to 'The Lord's Prayer' by Stainer and by Hopkins, and the former's Sevenfold Amen and version of the Dresden Amen. The indexing is copious and convenient, and the general arrangement excellent. The book is issued in various forms: (1) Hymns and Tunes, (2) Chants, (3) Anthems, (4) Chants and Anthems, and (5) Hymns, Chants and Anthems. Tonic Sol-fa and Organ Editions will be published as soon as practicable. Altogether a notable collection, and a result of their six years' work on which the Committee are to be congratulated.

Three Songs for Mezzo-soprano or Baritone. Words by Thomas Moore. Music by Francis Edward Gladstone.

[Novello & Co., Ltd.]

Three well-contrasted lyrics. 'Sweet dreams' is a charming song, and a ronsing martial note is struck in 'Oh for the swords of former time!' 'The steersman's song' strikes us as being a trifle square. By-the-by, the end of verse 1, with its reiteration of the cry, 'Port, my boy! Port,' is a little startling until one reminds oneself that the words are used strictly in a nautical sense.

Folk-Song Intermezzo; Evening Whispers; Preludium; Rococo; Berceuse. By Selim Palmgren.

Concert Study (for pianoforte). By Eugène Goossens.

[J. & W. Chester.]

Of the Palmgren pieces, we like especially 'Evening whispers' (a work full of delicate charm), and the rather eerie Prelude. Mr. Goossen's study is a brilliant affair, in which the idiom is that of to-day and—perhaps we should add—of to-morrow.

Caprice No. 2 (for pianoforte). By York Bowen. Op. 13.

[G. Ricordi & Co.]

A vigorous and brilliant composition, but we must confess to finding the numerous successions of ninths somewhat cloying.

Three Sacred Songs. By Alfred H. Allen. Op. 3.

[Novello & Co., Ltd.]

The composer has successfully avoided the various pitfalls which beset the writers of sacred songs, and has produced three dignified and earnest settings of familiar words. The simple (but not trite) 'Evening Hymn for Passiontide' is perhaps the best of the set. The songs need a high voice.

Third Album of Songs. Poems by Mary Coleridge. Music by Henry G. Ley. Op. 10.

[Sydney Acott & Co., Ltd., Oxford.]

Like its predecessors, this album shows the composer to be a musician of serious aim, and we wish we had space to give it the consideration it deserves. It must suffice to say that the eight lyrics are well worth the attention of artistic singers. They are not easy to sing or play, and need temperament even more than technique for their performance. They suit a baritone or mezzo-soprano.

Magnificat and Nunc dimittis. Set to music in the key of E flat by Henry R. Bird. (Novello's Parish Choir Book, No. 937.)

[Novello & Co., Ltd.]

A smoothly-flowing setting by the late organist of St. Mary Abbotts. The voices are engaged in four-part harmony throughout, save for a couple of bars, and as the organ part possesses no independent features, the service might well be sung unaccompanied. It is easy.

BOOKS RECEIVED.

The Growth of Music: A Study in Musical History for Schools. By H. C. Colles. Part 3: Ideals of the 19th century. Pp. 194. (Oxford University Press.) This is a valuable addition to the literature of music especially designed for upper schools. It is not an arid list of dates or a tiresome series of anecdotes of composers, but a critical and historical survey of 19th century musical progress. We hope later to say something more on this and the two preceding parts.

The Science of Musical Sounds. By Dayton Clarence Miller, D.Sc., Professor of Physics, Case School of Applied Science. Pp. 286. (Macmillan & Co.) This is a lucid survey of acoustic phenomena in its musical aspect. The illustrations are admirable.

Coram Cardinali. By Edward Bellasis. Pp. 134. (Longmans, Green & Co.) A collection of various articles. Gives *obiter dicta* of Cardinal Newman on musical subjects.

The National Music of Poland: its Character and Sources. By Marguerite Walaux, with an Introduction by Emil Mlynarski. Pamphlet, pp. 44. Price 6*d.* net. (George Allen and Unwin, Ltd.) In this short essay Madame Walaux gives a masterly survey of Polish musical history.

The Oxford Song-Book. Collected and arranged by Percy C. Buck, M.A., Mus.D., Oxon., &c. Pp. 212. Price 5*s.* net. (Oxford University Press—Humphrey Milford.) Provides a collection of national songs with the voice part incorporated with the pianoforte part. The keys are generally too low for ordinary school use, the appeal of the book being rather to the young man.

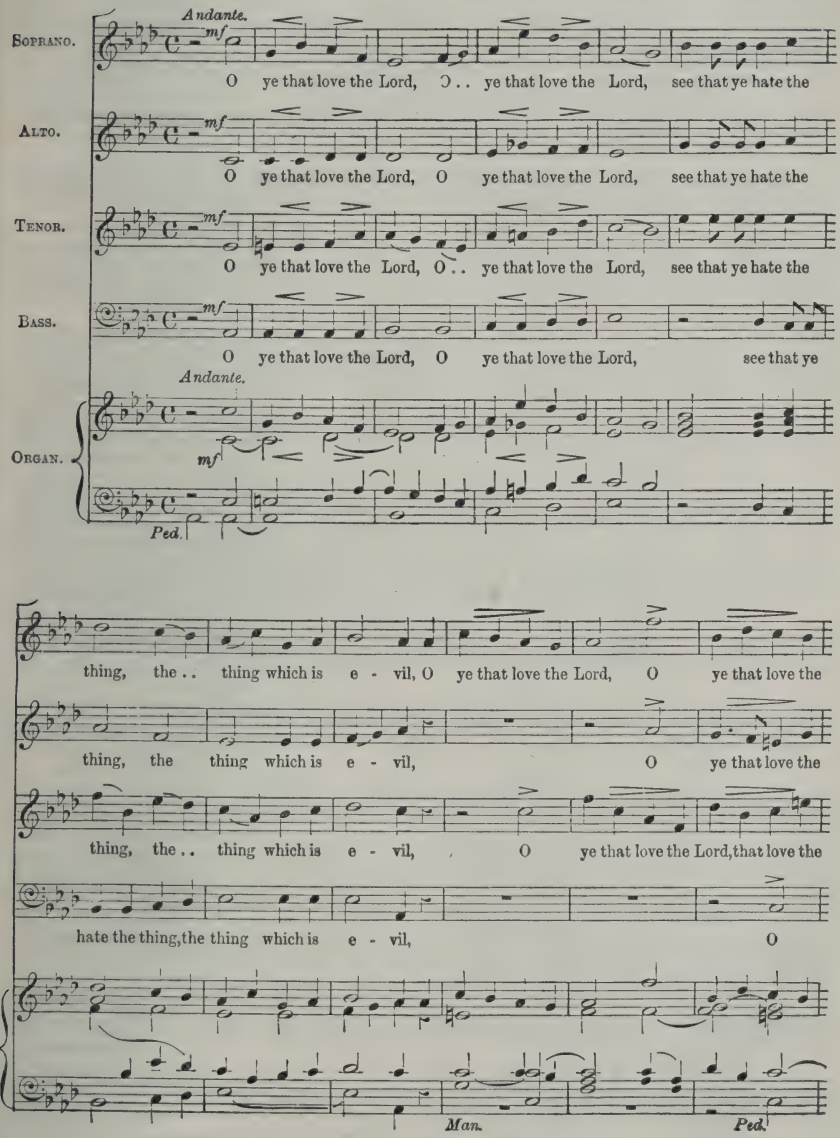
O ye that love the Lord.

SHORT ANTHEM FOR FOUR VOICES.

Psalm xcvii 10

Composed by S. Coleridge-Taylor.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Andante.
Soprano.
mf
O ye that love the Lord, O .. ye that love the Lord, see that ye hate the
Alto.
O ye that love the Lord, O ye that love the Lord, see that ye hate the
Tenor.
O ye that love the Lord, O .. ye that love the Lord, see that ye hate the
Bass.
O ye that love the Lord, O ye that love the Lord, see that ye
Andante.
Organ.
Ped.
thing, the .. thing which is e - vil, O ye that love the Lord, O ye that love the
thing, the thing which is e - vil, O ye that love the
thing, the .. thing which is e - vil, O ye that love the Lord, that love the
hate the thing, the thing which is e - vil, O
Man.
Ped.

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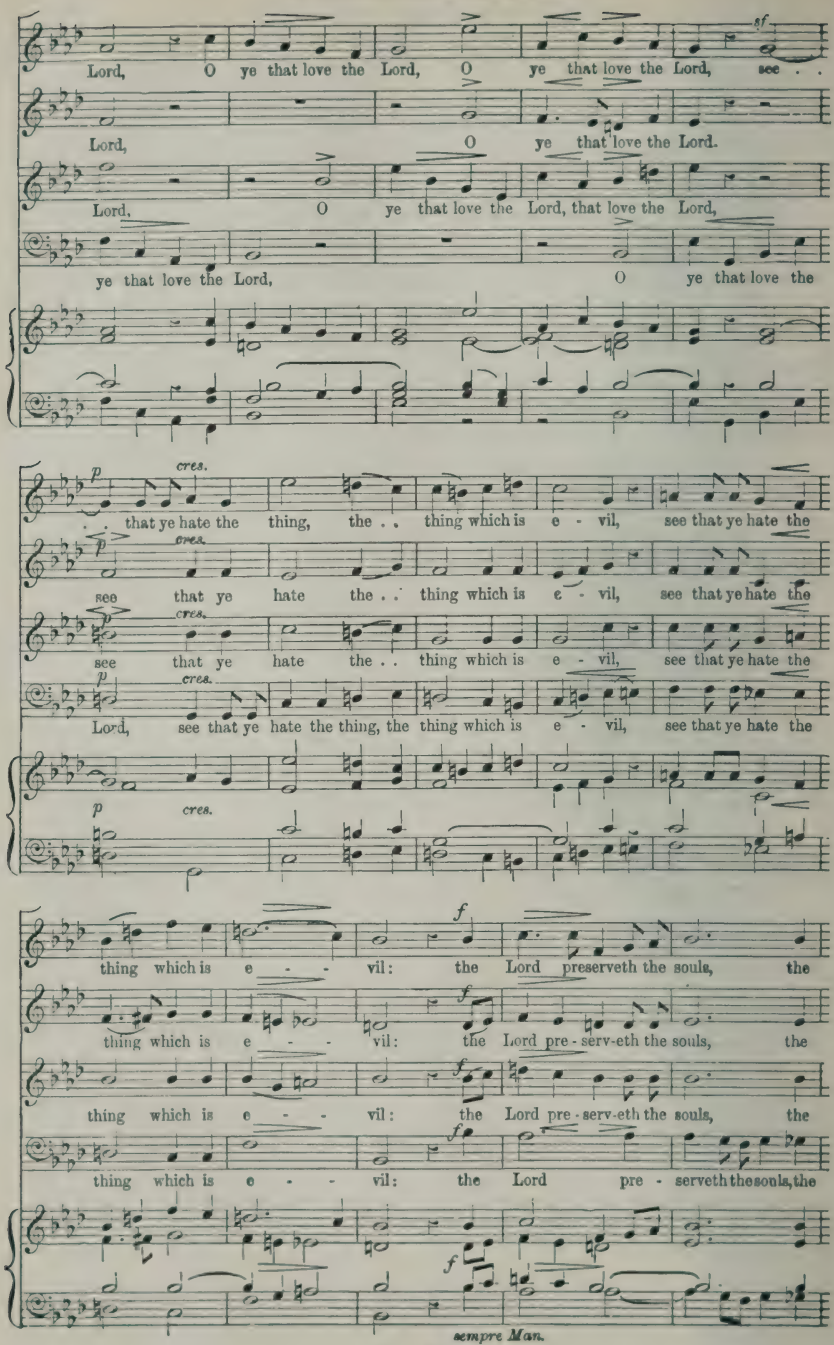
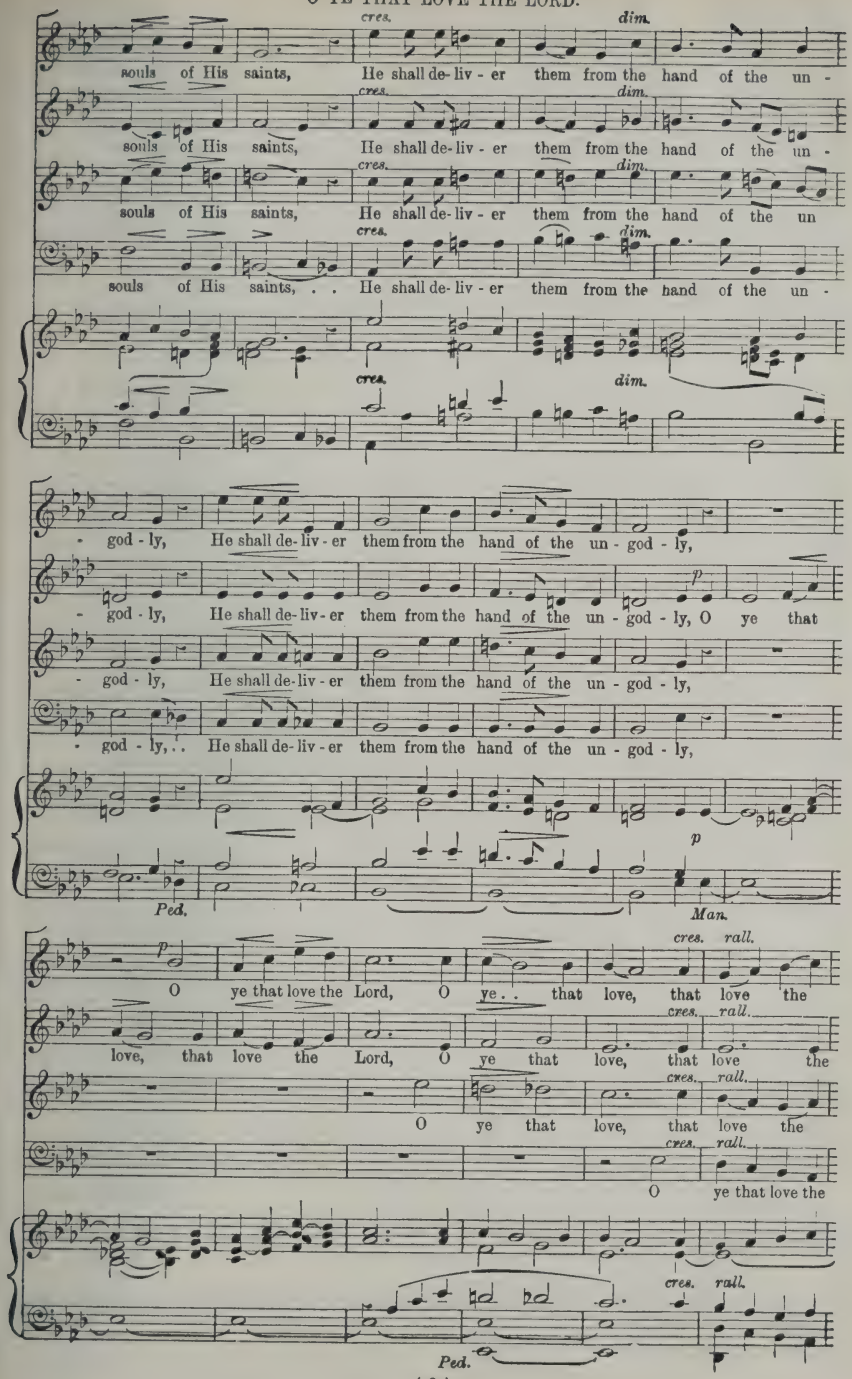
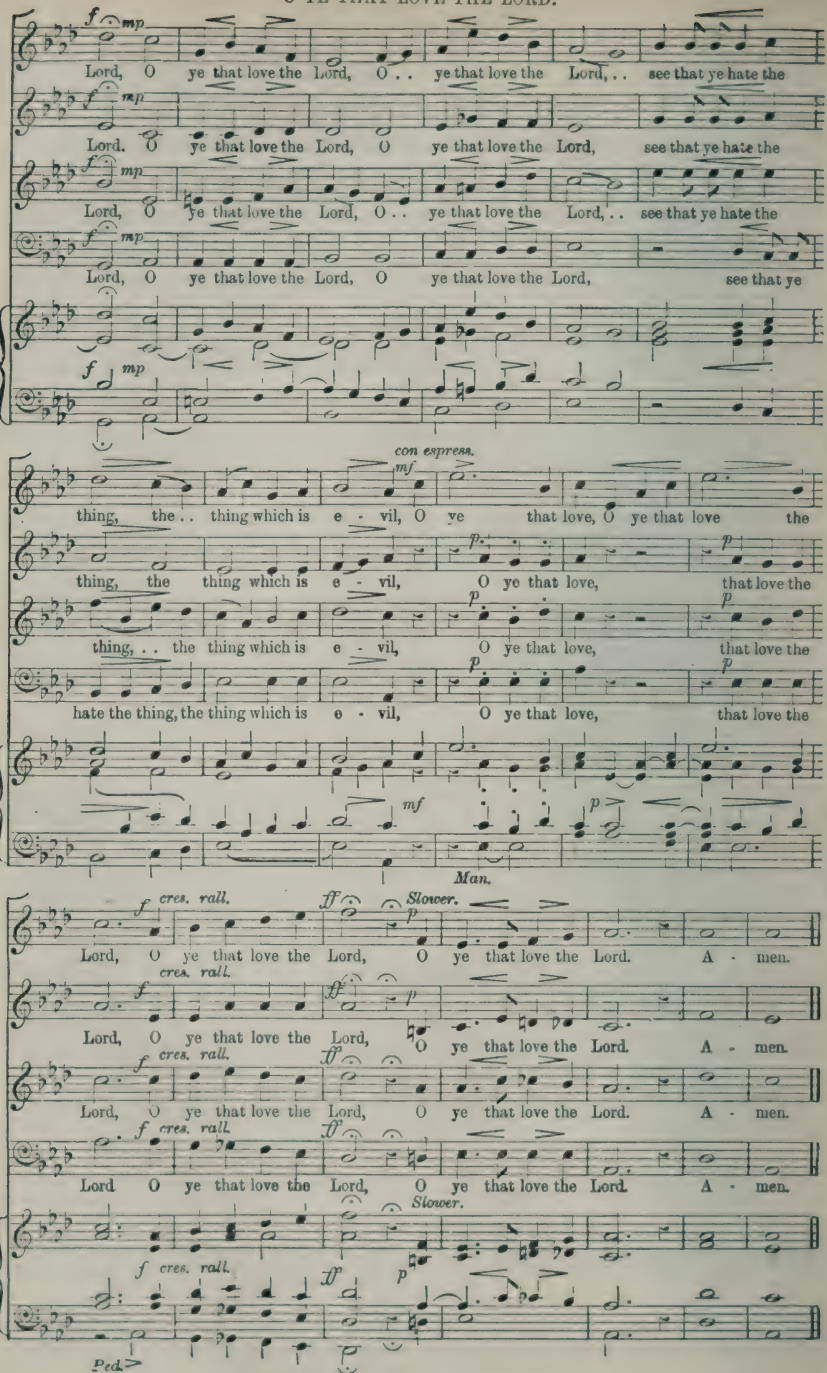

Lord, O ye that love the Lord, O ye that love the Lord, see . .
Lord, O ye that love the Lord.
Lord, O ye that love the Lord, that love the Lord,
ye that love the Lord, O ye that love the
cres.
. . that ye hate the thing, the . . thing which is e - vil, see that ye hate the
see that ye hate the . . thing which is e - vil, see that ye hate the
see that ye hate the . . thing which is e - vil, see that ye hate the
Lord, see that ye hate the thing, the thing which is e - vil, see that ye hate the
thing which is e - - vil: the Lord preserveth the souls, the
thing which is e - - vil: the Lord pre - serv-eth the souls, the
thing which is e - - vil: the Lord pre - serv-eth the souls, the
thing which is e - - vil: the Lord pre - serveth the souls, the
sempre Man.


souls of His saints, He shall de- liv - er them from the hand of the un -
souls of His saints, He shall de- liv - er them from the hand of the un -
souls of His saints, He shall de- liv - er them from the hand of the un
souls of His saints, . . He shall de- liv - er them from the hand of the un -
cres.
dim.
- god - ly, He shall de- liv - er them from the hand of the un - god - ly,
- god - ly, He shall de- liv - er them from the hand of the un - god - ly, O ye that
- god - ly, He shall de- liv - er them from the hand of the un - god - ly,
- god - ly, . . He shall de- liv - er them from the hand of the un - god - ly,
p
Ped.
Man.
O ye that love the Lord, O ye . . that love, that love the
love, that love the Lord, O ye that love, that love the
O ye that love, that love the
O ye that love the
cres.
rall.


Lord, O ye that love the Lord, O . . ye that love the Lord, . . see that ye hate the
Lord. O ye that love the Lord, O ye that love the Lord, see that ye hate the
Lord, O ye that love the Lord, O . . ye that love the Lord, . . see that ye hate the
Lord, O ye that love the Lord, O ye that love the Lord, see that ye
con espress.
thing, the . . thing which is e - vil, O ye that love, O ye that love the
thing, the thing which is e - vil, O ye that love, that love the
thing, . . the thing which is e - vil, O ye that love, that love the
hate the thing, the thing which is e - vil, O ye that love, that love the
Man.
Lord, O ye that love the Lord, O ye that love the Lord. A - men.
Lord, O ye that love the Lord, O ye that love the Lord. A - men.
Lord, O ye that love the Lord, O ye that love the Lord. A - men.
Lord O ye that love the Lord, O ye that love the Lord. A - men.
Slower.
Ped.

Also published in Novello's Tonic Sol-fa Series, No. 1096, price 1½d.

Correspondence.

INSTRUMENTS WITH SYMPATHETIC STRINGS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Unfortunately I was not present at Dr. Southgate's lecture, and only know the contents of his paper from the compressed report in the *Musical Times* (February, p. 93). Under the circumstances, it would be well to wait until I can read it *in extenso* in the annual volume of the 'Proceedings.' But in the meantime perhaps I may be allowed to point out that John Playford does not credit Daniel Farrant with the invention of the Viol d'Amore, but with the invention of sympathetic strings. The statement occurs in the 1661 edition (and not the 1650 edition, as incorrectly stated by me), and refers to the Lyra Viol. I hope you will allow me to quote the whole passage, as it is important and sets other points at rest. It reads as follows:

> 'The first authors of inventing and setting lessons this way [the Lyra-way] to the Violl, was, Mr. Daniel Farunt, Mr. Alphonso Ferabosco and Mr. John Coperario alias Cooper. The first of these was a person of much Ingenuity for his several Rare Inventions of Instruments, as the Poliphant and the Stump, which were strung with wire; And also of his last, which was a Lyra Viol, to be strung with Lute Strings and Wire Strings, the one above the other; the Wire Strings were conveyed through a hollow passage made in the Neck of the Viol, and so brought to the Tail thereof, and raised a little above the Belly of the Viol, by a Bridge of about ½ an Inch; These were so laid that they were Equivolent to those above, and were Tuned Unisons to those above, so that by the striking of those Strings above with the Bow, a Sound was drawn from those of Wire underneath, which made it very Harmonious. Of this sort of Viols I have seen many, but Time and Disuse has set them aside.'

The author then proceeds to explain the 'Lone Lyra Viol' without sympathetic strings. Daniel Farrant could not have been the inventor of the Viol d'Amore if the statement to be found in Laurent Grillet's book is correct that at an Exhibition of Musical Instruments held in 1898 there was shown a Viol d'Amore made at Brescia in 1500 ('Les ancêtres du Violon et du Violoncelle.' Paris, 1901).—Yours faithfully,

24, Henderson Road, Wandsworth Common, S.W. Lewis L. Kropf.

DR. TERRY AND DR. HABERL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Is it, I wonder, of any use continuing the discussion of a subject long ago settled?

The Plainsong revival has now occupied the attention of scholars for some forty years. Haberl stands condemned by the whole body of expert opinion in Europe. I quoted, as evidence, this expert opinion; Mr. Milne produces no evidence beyond the uncorroborated asseverations of the indicted party. The mere assertions of the defendant in the dock are not usually accepted as *evidence*. Until Mr. Milne can produce some Plainsong expert in support of Haberl, I submit that this discussion is an idle one.

Of course, we cannot fail to gather that Mr. Milne dislikes the Pope of Rome, and the Solesmes monks,—both irrelevant issues,—and that his defence of Haberl is really a peg on which to hang a 'no Popery' deliverance. This introduction of the *odium theologicum* into a purely scholastic question is in every way regrettable.

Pace Mr. Milne, every Plainsong student knows that it *was* Haberl and his publisher Pustet who were responsible for the adoption of the Ratisbon-Medicean edition; that it was Pustet and Haberl who successfully 'jockeyed off the course' the Reims-Cambrai edition,—a faulty one in the light of present-day research, but at that time superior to anything in the field; that it was Pustet and Haberl who used the machinery of the *Caecilienverein* to burke discussion of the Ratisbon-Medicean publications, and to break up the Arezzo Congress (Mr. Milne is discreetly silent on this point); that it was Pustet and Haberl (and the obedient *Caecilienverein*) who endeavoured to throw discredit on the research of every independent scholar; that it was Pustet and Haberl who fought tooth and nail for the preservation of the Ratisbon text, when every scholar in Europe had declared it spurious. If Mr. Milne does not know these things we may regret his lack of information, but we cannot take him seriously against the whole weight of European expert opinion.

There is now in Anglican circles a considerable amount of expert knowledge on the Plainsong question, and two of the most reliable of European authorities on Plainsong texts (the Rev. G. H. Palmer and the Rev. H. M. Bannister) happen to be Anglican clergymen. May I suggest—in all humility—that before Mr. Milne again commits himself to print, he consults either of these two scholars as to their opinion of Haberl's scholarship?

Mr. Milne's first letter was a re-echo of *The Tablet* correspondence from the fact that both he and Haberl's *Tablet* apologists quoted the same authority—to wit (the uncorroborated assertions of), Haberl himself. Identical arguments need but one answer. That is why I referred Mr. Milne to *The Tablet* for my answer to his criticisms on my *Musical Times* article.

One need not waste time on Mr. Milne's suggestion that but for Haberl, Dr. Terry and other individuals of his type would to-day be still repeating fables concerning Palestrina. Haberl was lucky enough to 'get the job' of editing Palestrina and di Lasso for an excellent publishing firm. Failing him, were there no others? What about Bellermann, Sandberger, Adler, or Wolff (to name only a few)? Does Mr. Milne seriously contend that original research on 16th century composers would not have moved unless and until Haberl gave it a push? Independent scholars (less widely advertised) have travelled over all Haberl's ground; and if this were the time and place for such discussion, Mr. Milne might be surprised at some of their estimates of Haberl's editorial work.

Like Mr. Casaubon, Haberl started with 'that species of reputation which precedes performance—often the larger part of a man's fame.' He had a fair field and most of the favour; and if his inflated reputation has suffered eclipse, it is the result of his own bungles and blunders. They are now too notorious to be discussed seriously.

R. R. Terry.

P.S.—When one speaks of 'Romans,' one means the inhabitants of the City of Rome, not (as Mr. Milne seems to think) the members of the Roman Catholic Church.

P.P.S.—Mr. Milne speaks of 'the side which Dr. Terry champions.' As I am unconscious of having championed anyone's side, one would like Mr. Milne to be a little more explicit as to his meaning.

HANDEL AT CANONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Mr. R. A. Streatfeild now narrows down his contentions to the 'Esther' performance. His disapproval, alone, cannot brand a statement as 'a mere fabrication.' The question remains whether, after all, public commonsense so signally fails to interpret aright traditions and historical references that have stood the test of well-nigh two centuries. In addition to unbroken local reputation, the fact that Handel produced 'Esther' for the Duke of Chandos has been universally chronicled. Where, therefore, would Mr. Streatfeild have us believe the performance took place if not in the beautiful little church which the Duke had but recently erected and equipped for use on all such occasions?

Everyone will recognise Mr. Streatfeild's sincerity of purpose; but I cannot see that he has so far produced anything to warrant a revision of my contribution to your March number.—Yours faithfully,

22, Fernshaw Road, S.W., July 5, 1916. Churchill Sibley.

We have received a long and interesting letter from Mr. F. J. Parsons, Meteorologist, R.E., 'somewhere in France,' commenting on the articles on organ recitals in our July number. We are sorry we cannot find room for the letter in full. Mr. Parsons takes exception to organ transcriptions of modern pianoforte music, but surely these transcriptions, like those of any other kind of instrumental music, must be judged entirely by the result. 'The proof of the pudding——"

Obituary.

We regret to record the following deaths:

John William Newton, musical director of the Royal Marine Band, Portsmouth, on June 26, at the age of forty-three. He began his musical career as a chorister in Ely Cathedral. After eight years' service in the Band of the Prince of Wales's Own Norfolk Artillery, in which he became trumpet-major, he was appointed bandmaster of the Duke of Connaught's Own Sligo Artillery. Later, after a visit to Singapore, he was at Kneller Hall as a student from 1901 to 1904, and on leaving this School he became bandmaster of the Durhams. In 1910 he succeeded to the Royal Marines post. The widow received the following telegram from the Keeper of the Privy Purse: 'The King and Queen deeply regret the loss you and the Navy have sustained by the death of your husband in the service of his country. Their Majesties truly sympathise with you in your sorrow.'

Charles Austin Cox, Rector of Holy Trinity (Roman Catholic) Church, Brook Green, London, W., on June 26, aged sixty-three. Born in London in 1853, and educated at St. Edmund's College and Hammersmith, Father Cox was ordained a priest in 1879, and was attached to Our Lady of Victories, Kensington, for thirty-one years. In 1910 he was appointed Rector of Brook Green. As a brilliant organist and conductor Father Cox was known throughout the diocese of Westminster, and he composed much sacred music, including the well-known hymn 'God bless our Pope,' to be found in most Catholic hymnals.

Turlogh MacSweeney, the most famous of present-day Irish pipers, on July 3, aged eighty-nine. Born at Gweedore, Co. Donegal, in 1829, Mr. MacSweeney, who could claim descent from an Irish Prince, was the last of the celebrated Ulster pipers, and got first prize at the Chicago Exhibition in 1893. His eccentricities for sixty years were well known, but as a performer he was inimitable.

Edward J. de Coppett, of New York, the generous patron of the famous Flonzaley Quartet, on April 30. The sad event occurred suddenly, at his residence, soon after the quartet party had played a Beethoven Quartet. Mr. Coppett was of Swiss origin, and the players were named after his home in Switzerland. He was a man of great wealth.

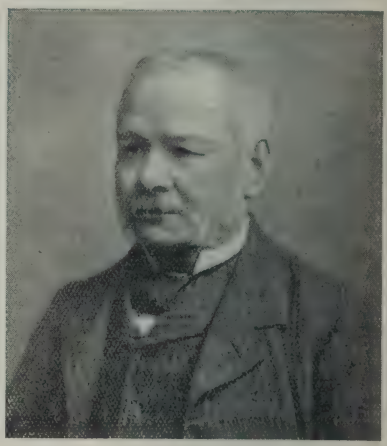
In our July issue we recorded the death, at the front, of Mr. Bates, elder son of Mr. James Bates, the head of the London College for Choristers. We now, with deep regret, record the sudden death of Mr. James Bates's wife. Deep sympathy is felt with Mr. Bates in this double affliction.

In our July issue we gave an obituary notice of the late Clara Louise Kellogg. We understand that after a long illness she died at New Hartford, Conn., U.S., on May 13.

THE LATE DR. MACLEAN.

HON. SEC. INTERNATIONAL MUSICAL SOCIETY.

As briefly noted with much regret in our July number, Dr. Charles Donald Maclean died on June 23, after a short illness. His career was a remarkable and useful one. He was born on March 27, 1843, at Cambridge, where his father, the Rev. A. J. Maclean (who died in 1858), was a Fellow-Commoner at Trinity College. In his early boyhood he devoted much time to music, and later he was sent to Shrewsbury School, where within three years of his entry he became head boy, and he was awarded an exhibition to Oxford. At the University he obtained an open classical scholarship at Exeter College. Music continued to attract him; he became the organist of his College, and in 1862, at the age of nineteen, he took the Mus.Bac. degree, and in 1865 the Mus.Doc. degree, meantime also passing for the Arts degree. An Overture, 'Cynthia's revels,' which was performed at Hanover Square Rooms in 1864, showed the bent of his mind towards orchestral music. For many years after this date he was an Indian Civil servant, chiefly in Madras, holding in turn an under-secretaryship, a judgeship, and becoming a chief administrator of a large district. His capacity in these posts elicited high testimonials. This important work was varied by musical activities in this country. In 1872 he was selected from a large number of candidates for the office of organist and music director of Eton College, a post in which he was succeeded by Mr. (afterwards Sir) Joseph Barnby. During his régime at Eton, Maclean introduced German professors to teach instrumental music, established house singing classes as feeders to a combined musical Society, and formed a local orchestra by uniting school and town resources. In 1880 he was a candidate for the organistship of the Crystal Palace, and came out second in the competition. He often appeared as a solo organist at St. George's Hall, Liverpool, and elsewhere. For some time he studied under Ferdinand Hiller at Cologne. In 1896 he was a candidate for the post of Principal of Guildhall School of Music, then vacant by the death of H. Weist Hill, but the choice fell upon Barnby, who left Eton for the purpose of taking over the new duty. Dr. Maclean had retired from the Indian Civil Service in 1893, and from that date until his death he resided in London and took an important part in numerous musical undertakings, more especially in the work of Societies. At this period of his



[*Photo. by J. Russell & Sons.*

life he became closely associated with the International Musical Society. He was joint-secretary of the English Branch, and since 1908 he was general-secretary of the federated body. His linguistic attainments, in German and French more especially, were a great, and in fact an indispensable asset in this important position. He attended the Congresses held at Vienna and Paris, but his influence was most exerted in the organization of the great International Congress held in London in 1911, the voluminous polyglot report of which he very ably edited. The serious situation for the Society created by the War, and the autocratic and illegal declaration of the heads of the German branch that the Society was at an end, led Dr. Maclean to take the leading part in organizing the English and other branches of the Society to resist this development, and it must be feared that the work thrown upon him in this connection aggravated his last illness. In his secretarial work on behalf of the Society he displayed an extraordinary passion for elaboration of detail; an enthusiasm and a devotion that not only cost him time but considerable expenditure of money which he generously gave to the cause. His critical and historical contributions to the Magazine of the Society showed wide and erudite knowledge. He was a well-known figure at London musical functions, and his spoken and written criticisms of modern musical developments showed that he had an open and broad mind. His holidays before the War were generally spent in Germany, near Richard Strauss's summer quarters, and this led to an acquaintance

with that apostle of German art. A desire to go on composing seemed irresistible to Maclean, and nearly all his later emanations were in orchestral form. Dan Godfrey, of Bournemouth fame, whose zeal for British music is so deeply appreciated by our native composers, was always willing to give Maclean's works a hearing. He says:

> I deeply regret the death of my old and valued friend Dr. Charles Maclean, with whom I had been associated in musical work for the past twelve years. He indeed died 'in harness,' and was a ceaseless worker without any hope or prospect of reward in the cause of our art. It is doubtful whether his efforts in connection with the International Musical Society have been fully realized and appreciated, and undoubtedly his end was hastened by his zeal on behalf of his last pet scheme: Reciprocation between Russia and England to make the works of composers of the respective countries better known. He was thorough in all he undertook, and in many respects will be very much missed.

Amongst his most recent compositions are a 'Pageant March,' Pianoforte Concerto in F, 'Laodamia,' and a Character Piece, 'From Bavaria.'

The funeral took place at Kensal Green on June 27. There was a Requiem at the Servite (R. C.) Church, Fulham Road, on the same morning. Amongst those present, some of whom represented the Societies with which the deceased had been connected, were Sir Frederick Bridge, Sir Charles Stanford, Dr. Southgate, Dr. McNaught, Mr. Otto Kling, Mr. Thomas Shindler (Registrar Royal College of Organists), Mr. Thomas Craven, and Mrs. Newmarch. Sir Alexander Mackenzie was prevented from attending owing to an important rehearsal at the Royal Academy of Music. The relatives present included Mr. Alick Maclean (son of the deceased), the well-known composer and musical director.

There was no music at the Requiem or at the graveside.

In the course of his address at the annual meeting of the Royal College of Organists, held on July 22, Sir Alexander Mackenzie said:

> Charles Maclean was a man of remarkably varied accomplishments. The latter part of his life was devoted to the promotion of our native music. Only those associated with him in the work of the International Musical Society could possibly know how sincerely he worked and how persistently he aspired to bring about a European acknowledgment of our claim and our right to a place among the so-called musical nations. Maclean was literally struck down while employed in the service of British music, the future interests of which lose a most loyal friend. Most of us have personal peculiarities: without them daily intercourse might become intolerably monotonous, and Maclean was certainly not unique in this respect.

THOMAS WEELKES.

On May 16, the Rev. E. H. Fellowes, M.A., Mus.B., read a paper before the Musical Association on 'Thomas Weelkes,' whose work, both sacred and secular, has been neglected in a lamentable manner by English musicians ever since his time. The small portion of his music which is known to the present generation is limited to a few madrigals of a straightforward type, and he is quite unrecognised as the daring innovator that he really was. Who knows him as the young man (by many years the junior of Byrd, Morley, and of John Mundy, who alone of English madrigalists were in the field before him) who defied all musical convention of his time, who struck out a new and brilliant line of his own, who introduced novel harmonic effects, who displayed a keen dramatic sense, and who provided some of the earliest examples of the constructive principles of musical form? Unlike so many innovators in the various fields of creative art, Weelkes was led on by his originality as a general rule to broader paths of beauty rather than the reverse; his experiments seldom impress the hearer so much from the point of view of their novelty, astonishing though that was in his case, as by their inherent interest and suitability.

It is important to emphasise the fact that the harmonic revolution of this period, which is so commonly ascribed entirely to Italian influence, can be shown to have originated simultaneously and independently in England also. This fact has been overlooked chiefly for two reasons. In the first place because the Italian experiments of Monteverde, Peri, Caccini, and others were not confined to harmonic innovations, but led on to the still more important developments to which opera as an art-form owes its origin; consequently this revolutionary movement has not unnaturally presented itself as a single entity to the minds of subsequent historians, and the credit for it in all its separate details has come to be generally ascribed to these Italians alone.

A second reason why the part played by English composers in the vastly important harmonic developments of this period has been overlooked is due to the fact that not only the popularity—but even the bare knowledge of their madrigals—has, with a neglect that is more than a little discreditable to the musicians of their own country that have succeeded them, been limited to those particular compositions which are designed upon a simple rhythmic outline and clothed with the more conventional harmonies of their time. Furthermore, the musical public in many instances has been deceived by deplorable editorial methods that have resulted in the elimination of unexpected harmonies such as have been judged by certain academic minds to be of the nature of improprieties committed by the madrigalists, and as being chords scarcely decent to the ears of respectable folk.

It ought to be borne in mind that when Weelkes published his first volume, in 1597, he was probably not more than twenty-two years of age. The only English publications already issued were Byrd's two sets in 1588 and 1589, four out of the five of Morley's sets, and a set by John Mundy. At the very beginning of this set, Weelkes struck out a new line, for out of the first six madrigals only two are of the conventional, gay, pastoral character commonly associated with the word madrigal in England up to that time. The actual application of this term to musical settings of words of a sad or serious or emotional type was a definite innovation by Weelkes, in which he was followed by all the subsequent Tudor madrigalists, notably by Wilbye and Gibbons.

The late W. H. Husk had spoken in Grove's Dictionary of Weelkes's work as distinguished 'by a certain characteristic stiffness.' This statement might have been set aside as of small consequence, but for the fact that it has been copied almost verbatim, and with a want of critical originality quite inconsistent with the rest of their work, by two well-known writers in more modern times. The statement is probably founded upon the widespread misconception as to the rhythms employed by the Tudor musicians.

Weelkes must be regarded as one of the greatest of the English madrigalists, surpassed only by Wilbye, who undoubtedly wrote in a more polished style and with a greater delicacy of expression; he also attained to a rather more subtle sense of beauty. On the other hand, Weelkes certainly surpassed all his contemporaries in wealth of imagination and in originality, and the whole of his work reaches a wonderfully high level of excellence. It is impossible not to regret that far more of Weelkes's very attractive madrigals should not be made popular favourites, but there is good ground for confidence that the people of this country are at last learning to fall back on their own resources in music as in other things. They will not be slow to recognise the priceless heritage left them by those musicians of our own nation who at the Tudor period made English music to stand in the forefront of the music of Europe.

A small choir of boys and men from Westminster Cathedral sang under Dr. Terry's direction a number of madrigals as illustrations to Mr. Fellowes's paper.

The Carnegie Scholarship has been awarded by the Court of the Musicians' Company to R. W. Parsglove (violinist). He is a student at the Guildhall School. Medals have been awarded to Bandmaster T. A. Stopford (2nd Battalion Loyal North Lancashire Regiment), of Kneller Hall, to K. T. Jackson, of the Royal Naval College, and to Lilian Stiles Allen (vocalist), of the Guildhall School.

'SIEGFRIED' IN THE OPEN AIR, AT ST. LOUIS.

Open-air opera had its first 'try-out' at Robinson Field on June 16, and the production was accompanied by a remarkable incident in the attempt of a mass of people, estimated between 10,000 and 12,000, to get within audible distance of Wagner's 'Siegfried' as presented by an all-star cast from the Metropolitan Opera Company of New York. Through a most unfortunate contract with the owners of the park, Director Edward Siedle was unable to erect his enormous portable stage and orchestra platform at a distance close enough to the seats so that even a part of the music could be heard. Quite unfortunately, the managers did not foresee the action which was going to be taken by a major portion of the audience.

At 7.45 p.m. Conductor Artur Bodanzky started to direct the orchestra, but not a sound was heard in the seats of the grand stand, owing to the noise made by late-comers, as well as the distance. Then came a sudden rush of people laden with wraps, chairs and other articles, hastening down the aisles and over the ball grounds to a place of vantage immediately in front of the orchestra and stage. Great noise and excitement accompanied this rush, and it was fully thirty or forty minutes before five or six thousand people had settled themselves immediately in front of the stage on chairs, benches and wraps on the precious baseball diamond which was the bone of contention in erecting the stage. The police did not interfere, except to keep order, and after this unusual change was made, the performance proceeded in a more regular way. It is doubtful whether such action has ever before been taken by an audience in the United States.

As for the performance, it was a triumph. Local arrangements were under the auspices of the St. Louis Grand Opera Committee, which has done so much to foster the art here, and the misunderstanding and confusion last night were in no wise its fault. Mr. Golterman and other members worked like Trojans to restore order after the unnecessary noise, but to no avail.

Such a galaxy of operatic stars is seldom heard together. Johannes Sembach, as Siegfried, was a pillar of strength during the entire production, and his beautiful singing and capable acting were ably seconded by Albert Reiss, as Mime; Clarence Whitehill, the Wanderer; Otto Goritz, Alberich; Madame Gadski, Brünnhilde; Madame Schumann-Heink, Erda; Frieda Hempel, the Forest Bird; and Carl Braun, Fafner. All of these artists were in excellent voice, and Mr. Bodanzky held his big orchestra of 100 musicians under perfect control.

Mr. Sembach's aria in the first Act was one of the few bits of the opera which carried over the footlights so as to be heard distinctly in all parts of the field. It was a glorious piece of singing. Miss Hempel's 'Bird Song' also was heard very distinctly. The crowning musical effort, however, came in the last Act, in which the work of Madame Gadski and Mr. Sembach was exceptionally fine. Octave Dua, the young Belgian tenor of the Chicago Opera Company, is travelling with the organization as understudy for the part of Mime.

The gross receipts of the performance were a little more than $13,500 and the expenses exceeded receipts by at least $5,000.

From the standpoint of scenic effects the production marked a triumph for Mr. Siedle, and this despite the fact that much of the beauty of both music and scenic effects was lost in the great spaces.—*Musical America.*

MENDELSSOHN SCHOLARSHIP.

We are officially informed that the Mendelssohn Scholarship, the blue riband of the musical profession, carrying a stipend of £100 per annum, has just been competed for, and the fortunate winner is Mr. Philip Lèvi, son of the late eminent singing teacher Edgar du Lèvi. The young student is only just seventeen years of age, the youngest scholar since Sullivan, the first, who was only fourteen. In pre-war days it was customary to send the Mendelssohn Scholar abroad in order that he might benefit by foreign travel, but this being now impossible, Mr. Lèvi will continue his studies in composition at the Royal Academy of Music, where he has so ably commenced them, under the guidance of Mr. Frederick Corder, himself a former Mendelssohn Scholar.

A HANDEL FESTIVAL.

St. Lawrence, Whitchurch (Canons).

The heading of this notice conjures up associations of huge choirs and an immense arena. That most of Handel's choral music can be imposingly performed by great numbers of singers is a truism. But that probably as much deep musical appreciation can be felt when only a comparatively small and highly efficient choir and orchestra perform in a church that holds only two or three hundred persons is not so widely understood. Certainly the fact was demonstrated beyond dispute on July 13 at St. Lawrence's, Whitchurch, the occasion being the bicentenary of the re-opening of the church. St. Lawrence Church has an extremely interesting interior (we gave a picture of it with our May number), but it has even more interest because of its direct association with Handel, and the famous Duke of Chandos who, hard by, erected his magnificent mansion. But we need not here recapitulate the history and myths that are the pride of the neighbourhood. It is sufficient to feel that the personality of the great composer seems to haunt the church. It was meet and right therefore that in celebrating the bicentenary the music should be nearly all by Handel, the exception being a melodious anthem by Mr. Edward Cutler, who has had long associations with the neighbourhood. The selection given was well chosen, and as we have indicated above, it was admirably performed. The chief patron of the Festival was Sir Arthur du Cros, Bart., M.P., of Canons Park, and it was by his liberality that the professional choir and orchestra had been gathered together. The following is a full list of the music performed:

National Anthem .. .. *Arr. by Sir Edward Elgar, O.M.*
Anthem—'I was glad' (expressly composed for this service) .. .. *Edward Cutler, K.C.*
Overture to the Oratorio 'Esther' (1720).
Andante—Larghetto—Allegro.
Chandos Anthem (1718-20)—
'O Praise the Lord with one Consent.'
(*a*) Chorus, 'O Praise the Lord'; (*b*) Tenor Solo, 'Praise Him'; (*c*) Tenor Solo, 'For This our Truest'; (*d*) Bass Solo, 'That God is great'; (*e*) Chorus, 'With cheerful notes'; (*f*) Treble Solo, 'God's tender mercy'; (*g*) Chorus, 'Ye boundless realms'; (*h*) Chorus, 'Your voices raise.'
Hymn—'Rejoice, the Lord is King' .. *Tune by Handel.*
Alto Solo from a Chandos Anthem (1718-20).
Recit.—'For as the heav'n.'
Air—'Like as a father.'
Concerto for Organ and Orchestra (1738). No. 4, in F.
Allegro—Andante—Adagio—Allegro.
Mr. F. W. Belchamber—Organ.
Benediction—The 'Canons' Amen.

The choir (all males) consisted of eight treble boys (all from the London College for Choristers), four altos, four tenors, four basses from Westminster Abbey, St. Paul's Cathedral, St. George's, Hanover Square, and St. Margaret's, Westminster. Their voices filled the church with resonance. It was a rare experience to hear Handel's 'roley-poley' runs vocalised to such perfection, and with such fluent certainty. The orchestra was equally excellent. It consisted of four violins (led by Mr. T. Fussell), one viola—but it was Mr. H. W. Warner, who is worth ten ordinary players—one 'cello, and two double-basses (the Messrs. C. and F. Winterbottom), an oboe, a bassoon (Mr. E. F. James), two trumpets (Mr. J. Solomon and, to our surprise and joy, Mr. W. Morrow), and timpani, with Mr. F. W. Belchamber at the organ. Dr. Churchill Sibley, who is the organist of the church, conducted. Mr. Belchamber played the Concerto admirably. The whole function was carried through in a dignified and adequate manner. We came away with the feeling that surely Handel has a future, no matter where he was born; or whether he 'composed' 'Esther' at the organ of Whitchurch, as a brass-plate attached to the instrument ventures to assert. At least, it has to be borne in mind that he composed his great choral music to English words.

THE NEW QUEEN'S HALL ORCHESTRA.

Messrs. Chappell & Co., Ltd., announce that the twenty-second season of Promenade Concerts at Queen's Hall, under the conductorship of Sir Henry J. Wood and the management of Mr. Robert Newman, will commence on Saturday evening, August 26, at 7.30 p.m. The first part of each programme will be timed to finish at nine o'clock, and each concert will terminate at a quarter to ten for the convenience of the numerous patrons of these concerts who reside in the suburbs.

ROYAL ACADEMY OF MUSIC.

Since our last notice of the activities of this institution a chamber concert was given by students on May 29. The programme included music by Scriabin, Glière, Arensky, Puccini, Bach (D'Albert's arrangement), and a new pianoforte composition by Arthur L. Sandford singularly entitled 'Insect Pieces' (Dragon-flies, Grasshoppers, &c.). On June 27 a students' orchestral concert brought forward Miss Nancy Morgan (harp), Miss Hilda Dederich and Miss Ivy Herbert (pianoforte), Miss Adah Rogalsky (vocalist), Miss Dorothy Chalmers (violin), and that excellent young 'cello player Mr. Giovanni Barbirolli. One of the most enjoyed performances was that of Miss Morfydd Owen, who sang two charming songs ('In Cradle Land' and 'The Fairies' Wedding') of her own composition. She has decided gifts, and composes in a sane style. Other original music was contributed by Mr. Eric Grant (Goring Thomas Scholar) in the shape of a Romance and Gigue for orchestra. Sir Alexander Mackenzie conducted.

At the annual distribution of prizes and awards at Queen's Hall on July 21, Sir Alexander Mackenzie said that every fit student and professor had joined the Forces. He found some consolation in the recent withdrawal of the Government grant because of the compliment implied that the Academy had powers of self-reliance. The Dove prize for general excellence went to Miss Winifred May Small, and other important awards were allotted as under: Walter Macfarren gold medals—Lilias Mackinnon and Egerton Tidmarsh; Parepa Rosa gold medal—Gwladys Partridge; Challen gold medal—Philip Lèvi; Charles Lucas silver medal—Arthur Sandford; Sterndale Bennett prize—Dorothy Howell; Philip Agnew prize—Leo Livens. Mrs. Threlfall distributed the prizes. It was pathetic to note that Willie B. Manson, who was awarded the Battison Haynes composition prize, was killed in action on July 1, that great day on which so many of our brave young men fell. A short programme was performed by the ensemble class under Mr. Frederick Corder.

ROYAL COLLEGE OF MUSIC.

The final examination for free open scholarships at the Royal College of Music took place on June 14 and 15. There were eighty-seven candidates, of whom the following were successful: Composition—M. Jacobson (London); Pianoforte—Cicely M. Moorat (Farnborough); Singing—Dorothy H. Morris (Cirencester), Dorothy F. M. Smithard (Leicester), W. Clapperton (Wallsend); Organ—Alison J. Macdonell (Shaftesbury), H. C. M. Ross (Langport, Somerset); Violin—J. Pennington (Bournemouth), W. Tookey (London); Violoncello—Kathleen J. Ambrose (Dewsbury), Edith M. Churton (Bexhill-on-Sea); Hautboy—T. Whitley (London).

At a concert given on June 27 a String Quartet (Op. 20), entitled 'Lady Audrey's Suite,' composed by Herbert Howells (Bruce Scholar), was performed for the first time. On July 6, Dvorák's Trio in F minor (Op. 65) was a feature. The orchestral concert given on July 14 included only one item by a British composer. Hamilton Harty's Poem for orchestra, 'With the wild geese,' Saint-Saëns's Pianoforte Concerto No. 4, in C minor (Miss Kathleen Long), and Brahms's first Symphony were played, Sir Charles Stanford conducting.

TRINITY COLLEGE OF MUSIC.

A chamber concert was given on June 26, at which Schumann's Pianoforte Quintet in E flat (Op. 44) and Dvorák's String Quartet in F (Op. 96) were performed by students in Mr. L. Lebell's class. A song, 'The Life Everlasting,' by Dr. C. W. Pearce, was sung by Miss Marian Fisk.

A well-varied and interesting programme was performed at the orchestral concert given in Queen's Hall on July 10. Kalinnikov's Symphony in G was admirably played under Mr. W. Sachse. The Overtures 'Coriolanus' and 'Le Cid' were also successful items. Mr. R. B. Johnson played a movement of a Pianoforte Concerto of his own composition and showed his musicianship.

THE ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC.

The twenty-seventh annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music was held at the Royal Academy of Music, York Gate, Marylebone Road, N.W., on July 13. Sir William E. Bigge took the chair.

Amongst those present were Sir Alexander C. Mackenzie (Principal of the Royal Academy of Music), Sir C. Hubert H. Parry, Bart., C.V.O. (Director of the Royal College of Music), Sir Walter Parratt, Mr. Franklin Taylor, and Dr. Eaton Faning.

The Report stated that in 1915-16, in the United Kingdom, the number of candidates entered for the Local Centre Examinations was 5,320, and in the School Examinations 25,338. The Exhibitions offered by the Associated Board last year were awarded to Olive Bowen (Cardiff Centre, violin), Philip J. Collis (Ryde, I.W., Centre, organ), Alfred de Reyghere (Bedford Centre, violin), Leslie H. England (Blackheath Centre, pianoforte), Doris Hobson (London Centre, pianoforte), and Evelyn E. Tay (Birmingham Centre, singing). Colonial Exhibitions were also awarded to Vera Cree (Sydney Centre, N.S.W., singing), Madelaine M. O. Hooker (Timaru Centre, New Zealand, pianoforte), Mary J. Wilkinson (Toronto Centre, Canada, singing), and Karlene Abendana (Kingston Centre, Jamaica, pianoforte). Eight Exhibitions previously gained have been renewed for a further period of one year, while two others have been extended for shorter periods. Public distributions of certificates have taken place at Dover and Jersey in the United Kingdom, and at Vancouver, British Columbia, and Colombo, Ceylon. Fifteen new Centres have been established at home and abroad in the course of the year.

The Chairman, in moving the adoption of the Report, said the progress of art and education had sustained a very severe check by the War that had brought sorrow to well-nigh every hearth. But they had cause for congratulation and deep thankfulness when they considered that while the number of their candidates in the School Examinations showed an increase, and was normal, the decrease in the Local Centres had been less than four per cent. The results abroad were most cheering, for though in Australia, Canada, and New Zealand the manhood of the land had gone forth to fight gloriously for freedom, their Examinations had held their own, while in Jamaica, Malta, and Gibraltar there had been a notable increase. The death of Mr. John O'Duffy, who for twelve years was one of the Board's representatives at Dublin, was a tragedy, for he was shot in the street during the late unhappy rebellion when pursuing his usual avocations as a peace-loving citizen.

The deaths of four examiners of the Board, Messrs. Graham Moore, George Langley, Richard Cummings, and Stanley Hawley, were also mentioned with regret.

BEECHAM OPERA SEASON—ALDWYCH THEATRE.

On June 22 one of the most attractive and—in view of the somewhat austere associations of the composer—even astonishing presentations of the season took place, namely, Bach's Cantata, 'Phœbus and Pan,' as a comic opera. It was very cleverly mounted, Mr. Edmund Dulac living well up to his great reputation as a scenic designer. In these days of competitions the plot should interest many, for it turns upon the results of a contest in which the competitors, Phœbus (Mr. Maurice D'Oisly) and Pan (Mr. Herbert Langley), choose their own adjudicators. Midas (Mr. Frank Mullings) is one of the judges, and Tmolus (Mr. Webster Millar) is the other. Mr. Mullings has gifts of comedy, and he allowed himself full play. Necessarily there was much burlesque in the action, but it was very amusing. A ballet was interpolated, the music for which was found in Bach's beautiful French Suites. Altogether it was a most successful production. Mr. Eugene Goossens, jun., conducted.

Moussorgsky's impressive 'Boris Godounov' was given on June 27. It was sung in French, with M. Auguste Bouilliez in the title-part. This able singer increased his great reputation by his masterly interpretation. The other principals were Misses Ethel Toms (Feodor), D. Ellinger (Xenia), Edith Clegg

(a Nurse and the Hostess), Messrs. Maurice D'Oisly (Chinsky), Powell Edwards (Piméne), Frederick Blamey (Grigori) Miss Olive Townend (Marina), Mr. Robert Radford (Varlaam), and Mr. Alfred Heather (Missail). The chorus, which included members of the Alexandra Palace Choir, was exceptionally good. Altogether the performance was a considerable achievement. The scenery and costumes were very attractive. Mr. Eugene Goossens, jun., again conducted.

On July 6 a revival of Puccini's 'Manon' was well received. The name-part was very attractively sung by Madame Brola, and Mr. Maurice O'Oisly was an excellent Des Grieux. Mr. Percy Pitt conducted. Another welcome revival was that of Gounod's 'Romeo and Juliet,' on July 11. Miss Miriam Licette was a well-equipped Juliet and Mr. Webster Millar was an effective Romeo. Sir Thomas Beecham conducted.

THE ORIANA MADRIGAL SOCIETY.

This Society gave another well-designed concert on July 5. Weelkes, Vautor, Morley, Bishop, Grainger, Vaughan Williams, R. J. S. Stevens (it is not often that this composer's 'From Oberon in Fairyland' is sung), and Elgar ('Go, song of mine' and 'Weary wind of the West') were represented. Mr. Herbert Withers played a Sonata for Violoncello by De Fesch (early 18th century). Mr. Kennedy Scott conducted.

London Concerts.

The London Trio, Madame Amina Goodwin (pianoforte), Mr. Pecskai (violin), and Mr. Whitehouse ('cello), gave the last subscription concert of the season on June 21. Brahms's Trio in C major (Op. 87), and Sergei Taneiev's Trio in D major (first time at these concerts) were the chief items of an excellently varied programme. The Trio party was at its best. Miss Elsie Illingworth sang and displayed a strong voice which at times was too liberally dispensed. But she has gifts.

The War Emergency Concerts continue to be given very frequently. Mr. Isidore de Lara has wonderful perseverance. On June 23, the British String Quartet played a Sextet in A major, composed by W. H. Reed. It is a lucid piece of music with no affectation of extreme modernity. Three Nocturnes for String Quartet, from the pen of Arthur Trowell, was another new work that showed ability. At a concert given on July 6, John Collett's Sonata in A, for violin and pianoforte, was a feature. It is a fine specimen of 18th-century writing, and it was well played by Miss Dorothea Walwyn and Mr. Percival Garratt. A new feature at recent concerts has been the appearance of a 'Prima Donna' choir, singing Trios, &c., with great effect. Elgar's 'The snow' and 'Fly, singing bird' are popular numbers of the repertory. On July 13 a String Quartet by G. O'Connor Morris was performed, and made a good impression.

The London String Quartet on June 24 played Schubert's welcome Quintet in C and Chausson's Concerto for Pianoforte, Violin, and String Quartet. Mr. Moiseivich, and his wife, Miss Daisy Kennedy, supplied respectively the pianoforte and solo violin parts. A new series of four concerts was begun on July 3. Besides some Mozart-Brahms, McEwen's 'Biscay' Quartet was played. At the second concert, on July 10, Quartets by Tchaikovsky and Schubert and a Phantasy Quartet by Frank Bridge for pianoforte (Miss Ethel Hobday) and strings were performed. On July 17 Beethoven and Schumann were drawn upon, and Eugene Goossens's Phantasy Quartet was in the programme.

RECITALS.

Miss Gertrude Peppercorn gave a highly temperamental performance of César Franck's Prelude, Chorale, and Fugue at her recital on June 22. A Pavane and a Valse by Ravel and three of Rebikov's 'Mood Sketches' were interesting items finely played.

Mr. Mario Lorenzi is a distinguished harpist. His recital on June 22 exhibited his exceptional command of his instrument. One item of the programme was played by eight of his pupils and himself.

Miss Elsie Williams, a débutante contralto, made a good impression at her recital on June 22. She has been well taught.

Mr. Mark Hambourg played the B flat minor Pianoforte Concerto at the Tchaikovsky concert given on June 24 by the Symphony Orchestra named after its conductor, Mr. George H. Shapiro. The inevitable 'Pathétique' was played.

M. Maaskov (violin) and Mlle. Morvay (pianoforte) gave a fine recital on June 26.

Miss Fanny Davies gave a recital on June 27. Her programme was classical, a type of music in the execution of which she excels.

Miss Emma Barnett gave her annual pianoforte recital on June 28. She played the 'Waldstein' Sonata with her usual ability, and some interesting new pieces by her brother, John Francis Barnett.

Miss Harriet Cohen (pianoforte) and Miss Winifred Small (violin), at a joint recital given on June 28, played J. B. McEwen's Sonata in F. Mr. Albert Fransella performed some flute solos.

The only vocal recital given by Madame Kirkby Lunn this season took place on June 29. A fine programme of about twenty 'ancient and modern' numbers was splendidly interpreted.

The association of Mr. William Murdoch and Mr. Albert Sammons at recitals amply fulfilled its promise of fine things. Dohnányi's Sonata in C sharp minor was one item. It was brave thus to include a composition by a living alien enemy.

The farewell recital given on July 4 by Mr. York Bowen before he takes his place in the Army deserves much more attention than we are able to give to it. He played much modern music, and for the first time his Third Suite and Suite Mignonne. His wife sang a group of new songs by Kathleen Richards.

Miss Irene Scharrer and Miss Myra Hess combined on July 6 to give a recital of duets for two pianofortes. The programme included Bach's C minor Concerto, Saint-Saëns's 'Variations on a Theme by Beethoven,' and a group of three short pieces, 'En Blanc et Noir,' by Debussy. The quality of the execution was all that was expected of two such distinguished artists.

Mr. Dario, a Brazilian pianist, gave a recital on July 9. He plays very well, but with a rather uncontrolled style. He can hardly be said to justify the preliminary announcement.

Miss Winifred Fisher (mezzo-soprano) sang daintily at her first recital on July 9. She has an agreeable voice and a persuasive style. An excellent programme was presented.

The pupils of Mr. Tobias Matthay's famous Pianoforte School gave three invitation concerts in July (12, 14, and 20). We can only express our general praise for the admirable results of this school of training.

The somewhat over-heralded appearance of Madame Tamisa took place at Queen's Hall on July 20. She has a good voice, and sang moderately well.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

Chamber music concerts have of late assumed an important development at Birmingham, and in a measure good work has been done in that direction by the Midland Institute School of Music. In the first instance, the students attending Mr. Max Mossel's chamber-music class gave quite an interesting concert in the large lecture theatre of the Midland Institute on June 22, and two days later a similar concert was held in the same theatre by the School of Music pupils. Owing to the call of the Army, the performers with one exception were ladies. The programme provided by Mr. Max Mossel's class consisted of Brahms's Trio in C minor, two movements of Saint-Saëns's Quartet in B flat major, and Brahms's Pianoforte Quintet in F minor. The whole performance showed much earnest endeavour and progressive tendency in ensemble playing. The concert given by the School of Music pupils reflected much credit upon pupils and teachers, and was on the whole of a pleasing character, the programme including Mozart's String Quartet in D minor, and the same composer's String Quartet in G minor. Dvorák's Terzett for violins and viola, and a

charming Sonata for violin and pianoforte by the 18th century composer John Collett, which one would like to hear again.

A concert of more than ordinary interest was given at St. Paul's College, Edgbaston, on July 5, by the young ladies attending the College, when the Rev. Father Robert Eaton, of the Edgbaston Oratory, an excellent musician, provided a most attractive programme of music principally consisting of part-songs for female voices by Elgar, Walford Davies, Julius Harrison, Gustav von Holst, Colin Taylor, and Hatton. The delightful singing of St. Paul's College choir was quite a revelation, and it was refreshing to hear the exceptionally bright and brilliant voices, so admirably trained by Father Eaton. Miss Dorothy Silk contributed a number of well-chosen songs, delivered in her well-known attractive manner. Miss Sybil Eaton, niece of Father Eaton—a remarkably talented violinist who has a great future before her—played two movements of Mendelssohn's Concerto, Variations on a Theme by Corelli (Tartini-Kreisler), and a triad of smaller solos. Her tone is broad and full, her playing denoting the born artist. The accompanists were Miss Emery, Mr. Clarence Raybould, and Mr. Malcolm Sargent.

The first of four chamber concerts organized by Mr. T. Appleby Matthews was given at the Royal Society of Artists' Rooms on July 12. The programme was restricted to a violin and pianoforte recital by Mr. Arthur Catterall and Mr. T. Appleby Matthews, which included Grieg's third Sonata in C minor, Op. 45, a Sonata by Delius (played here previously by Mr. Catterall in February last), and César Franck's Sonata in A minor. The performers gave an artistic interpretation of all these items that was well balanced in tone-power.

BOURNEMOUTH.

The penning of this month's Bournemouth notes is coincident with the vacation period of Mr. Dan Godfrey and his orchestra, so that we have only to refer to a few musical events that took place prior to the dispersal of the orchestral instrumentalists who now, for a brief season, are on relaxation bent.

At the Winter Gardens instrumental music pure and simple has been restricted to two pre-vacation Symphony Concerts, the most interesting items earmarked for performance thereat being Arthur Hervey's 'Youth' Overture, the 'Forest Murmurs' excerpt from 'Siegfried' (Wagner), Mendelssohn's 'Ruy Blas' Overture, Moussorgsky's 'Gopak,' and Mozart's 'Prague' Symphony.

A few other attractions are deserving of record. Two amateur vocal competitions (for sopranos and contraltos respectively) were satisfactorily conducted; and another visit on the part of the Russian Ballet attracted large audiences, albeit the troupe was content to rely mainly upon an already well-tried repertory. On June 30, a new organization, the Bournemouth Ladies' Choir, made its bow to a very large and representative audience. The Choir is undoubtedly an acquisition to the town, and it has been brought to an unusually high degree of efficiency in a comparatively short space of time by its trainer and conductor, Mr. Thomas J. Crawford, the popular chorus-master of that larger and older body, the Bournemouth Municipal Choir. In von Holst's Choral Hymns from the 'Rig Veda' local music-lovers had practically their first taste of the most recent type of choral music; these were splendidly sung, and we hope that the seed sown on this occasion may lead to a more progressive policy as regards the choral activities of the town.

In yet another direction—namely, musical education—Bournemouth is entering upon a new epoch. The recently established Bournemouth Conservatoire of Music has been most energetically launched upon its career by the principals, Mr. Hamilton Law and Mr. T. J. Crawford, the number of students upon the books in this, its first term, being but a little below the half-century. A valuable feature—which is confined to this institution and marks an entirely new departure at Bournemouth—is the inauguration of 'Weekly musical afternoons' (now known in local parlance as the Tuesday 'Three o'Clocks'), comprising up to the present 'Musical appreciation' talks, a lecture entitled, 'What is music?' given by Mr. Law, students' concerts, &c. Through these, and because of the spirit of mutual co-operation which they involve, a musical 'atmosphere' is clearly being created which, as it gathers more students into its environment, will beneficially affect the trend of musical thought in this locality. The future of the Bournemouth Conservatoire of Music will be watched with interest.

BRISTOL.

On July 1, by invitation of Mr. and Mrs. Henry Higgins, the members and associates and boys of the Bristol Madrigal Society were afforded an opportunity of visiting Willsbridge House, Gloucestershire, once the home of their most celebrated former member, Robert Lucas Pearsall. The party were stimulated by the fact that much of his best work was due to his association with the Society and the gratification of hearing the compositions of the best writers of Elizabethan times, and also his own productions. During the evening the party assembled in the grounds, and a programme of Pearsall's music was performed, including 'God save the King' (harmonized and arranged by Pearsall), 'O who will o'er the downs,' 'Shoot, false love,' 'O ye roses,' 'Laugh not, youth, at age,' 'Lay a garland on her hearse,' 'When Allen-a-Dale went a-hunting,' 'I saw lovely Phillis,' 'Great God of Love,' 'Sir Patric Spens,' 'Who shall have my lady fair,' 'Light of my soul,' 'Sing we and chaunt it.' Mr. H. W. Hunt directed the singing. The president (Dr. Basil Harwood) tendered the thanks of the Society to Mr. and Mrs. Higgins. There was an interesting display of Pearsall manuscripts, &c., several of them the gifts of Mrs. Swinnerton Hughes, the surviving daughter of Pearsall.

At Victoria Rooms, on July 12, the Glastonbury Festival School gave two performances of the opera-ballet 'Snow White,' composed by Mr. Rutland Boughton, who was present. Mr. Clarence Raybould accompanied. The performances were well attended.

DEVON AND CORNWALL.

DEVON.

The band of the Grenadier Guards, conducted by Lieut A. Williams, played two programmes of popular music in Torquay Pavilion on June 23, and the Municipal Orchestra during the following week resumed morning performances. Mr. Basil Cameron, musical director, left on July 9 to join the Army. During his absence Mr. Joseph Ivimey will direct the Orchestra. On the Sunday previous to Mr. Cameron's departure the two conductors took part in a concert given by special permission of the Town Council on behalf of the widow and children of Johan W. Gezink, drummer in the Orchestra, other contributors being the Orchestra, the Borough Glee-Singers (Messrs. E. Green, R. J. Williams, F. Williams, and W. H. Walters), Miss Clara Simmons, and Mr. R. Butterworth. Mr. C. Price, late of Ramsgate, commenced his duties as manager of the Pavilion on the following day. Mr. Barry Squire, former leader of the Orchestra and now a sergeant in the 11th Devons, had a warm welcome when he visited the Pavilion on July 13 to play solos, being supported in the programme by the Orchestra, Mr. Lionel Horton (violoncello), Mr. Samuel Mann (songs), and Mr. Edgar Heap (pianoforte).

Proceeding from Torquay, and playing at Exeter *en route*, the Grenadier Guards Band gave four concerts on Plymouth Promenade Pier on June 24 and 25 to crowded audiences, but the programmes contained nothing of novel or special interest unless we except a patriotic Welsh patrol, 'Meibion Cymru,' written by the conductor for St. David's Day this year. Laira Male-Voice Choir, conducted by Mr. N. H. R. Normington, sang part-songs on July 2, and joined the Wesleyan Choir in choruses, local artists also contributing.

Folk-dancing has not hitherto received much attention in the district, and therefore a display given at Plymouth on July 5, under the direction of Miss Olive Adams, headmistress of the Girls' Higher Grade School, deserves special mention. Morris-, country- and sword-dances were presented in traditional form, and accompanied on the pianoforte by Miss G. Nodder.

The chief event of the last few weeks at Plymouth was a concert on July 6 for War purposes, when Lady Maud Warrender, now resident at Admiralty House, sang with

success to a crowded audience. Melsa, the Polish violinist, played pieces by Cottenet, Moskowski, and Tor Aulin; Mr. Constantin Stroesco, the Rumanian tenor, sang operatic and other songs. Other performers were the string band of the Royal Marines, the Extempore String Quartet, and the Borough organist.

The boys and friends of H.M.S. 'Indus' gave a characteristic programme on July 11, the boys being chiefly those who were about to pass into sea-going ships, and the standard of performance was excellent. The choir of Erme House Y.W.C.A., Plymouth, was directed by Mr. D. Durston in an interesting programme on July 12, several soloists assisting.

Exeter Oratorio Society raised £22 by the spring concerts reported in our June issue, a feat which it has not been able to accomplish by former more ambitious schemes worked on subscription lines. No doubt the charitable character of the object accounted for some of the difference in the result.

Barnstaple Parish Church organ is to have several new stops under a scheme designed by the organist, Dr. H. J. Edwards.

The holiday season brings unexpected advantages to remote places, and in June the parishioners of Salcombe enjoyed the opportunity of hearing Madame Muriel Foster sing in the church music by Gounod and Mendelssohn, the occasion being a V.T.C. parade.

At Galmpton Schools a concert was organized by Mrs. Stanley Jones for Red Cross Funds, and at Thurleston, on July 6, French funds were benefited by a concert given largely by visitors. A special event at Gunn, on July 3, was a concert at which a choir drawn from Gunn, Brayford, Goodleigh, and Landkey sang choruses and duets, with Miss Cook at the organ, Mr. P. Parish having trained the singers. A small orchestra was led by Mr. Darch, sen. At Appledore, on July 4, a ballad concert of good standard was also an unusual event, the vocalists including Mrs. Scholey, the Misses Trilby Small, A. C. Fulford, and D. Southwell, with Mr. W. N. Ellis at the pianoforte and the A.L.N. Band contributing items.

CORNWALL.

Mr. Walter Barnes, conductor of Penzance Orchestra, has managed to keep together a very good combination of players whose admirable performances attract large audiences to the Pavilion almost nightly. Concerted music was a special feature of a sacred concert given at Wesley on June 6, by a choir which also sang excellently several choruses, assisted by Mr. J. Angwin at the organ; and at Carmenellis Parish Church, on June 17, Mr. W. H. Kemp gave an organ recital, including music by Gounod, Böhr, and Handel, and duets and solos were sung by a quartet of singers. Mr. Morley Curtis, organist at Hayle Foundry, was responsible for a creditable performance of a 'Floral Cantata' by juveniles on June 18. A portion of the Royal Marine Band from Plymouth gave concerts at Liskeard on June 21, several local artists assisting to raise £58 for blind soldiers and sailors; and an organ recital in the parish church on June 26 was given by Mr. H. Moreton.

Trigg Major Choral Union held its forty-first festival at St. Stephen's-by-Launceston on June 26, eight parishes producing a choir of 139 voices. Mr. D. J. Coldwell conducted, with Mr. E. Tregoning at the organ; the evening Canticles being sung to music by Dr. F. Bridge, and Gadsby's anthem, 'I will lay me down in peace,' was well sung. The good singing of the hymns was remarkable.

Newquay Dramatic and Operatic Society gave a concert on June 27 for War purposes; and at Lanner a special event on July 6 was the 'opening' of a new organ in the United Methodist Church, when Mr. W. Arthur Thomas gave a recital and the Redruth Choir sang choruses and anthems. An excellent programme of children's songs and choruses was performed at St. Erth by a large juvenile choir on July 10, the youthful singers having been well trained by Mesdames Jones, Biggleston, and Miss Trebilcock; and a similar event at Goodown on July 10 was engineered by the Council school teachers.

At Newquay Wesleyan Church Mr. H. C. Tonking has commenced a series of organ recitals, to be given on Wednesdays until October. His first programme appears under our 'Church and Organ' notes.

MANCHESTER AND DISTRICT.

The further we get away from the Beecham opera season, the more do we begin to realise the power for good it has been, and will be, on our musical life. Nothing can stop it reacting powerfully on our winter's concert life. That month of opera brought many non-concert-goers into association with the conductor, band, and singers. Theatre-goers they had been, but orchestral concert lovers never; their appetite has been whetted, and all the orchestral concerts should benefit accordingly. It may be hoped, too, that the better-known opera singers will be heard more willingly on the Free Trade Hall platform, because we have come to realise their powers, and many of the operatic excerpts will be visualised in a manner impossible before. So much for the recruiting power of the season; the old habitués will approach the winter conscious of a fuller, broader outlook on musical life and literature. The sense of adventure has awakened keener appreciation of things; stimulated interest has quickened the critical and comparative faculties, especially amongst the younger element, and music will be approached with ampler knowledge and with a judgment and discernment of a higher order than we have hitherto known. Having done this for the public, what has it accomplished for the Hallé Orchestra? In my last two contributions I have sufficiently indicated the transformation accomplished by the necessarily hard grind at work previously outside its experience. At the end of last March its increased virtuosity was evident, now its increased utility is equally convincing; it has acquired, so to speak, new business, opened up new connections. Last March it could be engaged as a high-class concert orchestra, now it is equally efficient in a new capacity, and the new line is sure to be quickly developed. When Beecham met the Hallé subscribers in May he clearly showed that the changed economic conditions in the life of orchestral players produced by the ever-increasing demands of the variety and cinema theatres, would compel all orchestral societies to overhaul their affairs. Good Manchester orchestral players could not afford to drop more lucrative cinema engagements to play in the Beecham season, although, needless to say, the artistic temptation to do so was almost overwhelming. With sure insight Beecham says in effect, 'Well, this competition has to be met, it won't grow less; meet it squarely. Six months' concert work plus two months' operatic season every year will enable us to keep together a band which otherwise might become dispersed; they have eight months' certain income, summer seaside engagements and necessary holidays make up the year.' So that in the artistic and economic sense the orchestra is greatly benefited.

And now to the outlines of next winter's season, as already revealed. At Hallé's the rival ambitions of conductors last year in the matter of novelties led to these assuming a larger proportion than was originally contemplated; this year will witness greater restraint in this matter. There are to be only four choral concerts, one of them Wagnerian; 'Gerontius,' under the composer; 'Messiah,' conducted by Beecham—a great 'novelty' this, the more so as Miss Mignon Nevada will sing the soprano solos; Mlynarski will introduce Bantock's new 'Hebrides' Symphony; Beecham will play in their entirety the 'Petrouchka' and 'L'Oiseau de Feu' of Stravinsky, as well as Symphonies by Mozart, Brahms No. 1, and Beethoven No. 3; Landon Ronald gives Beethoven No. 7, and Savonov a liberal dose of Tchaikovsky and the classics. There is a reasonable expectation that Paderewski, Ysäye, Pachmann, and Busoni will appear, and doubtless some of the singers from the Opera. The orchestral concerts of the Gentlemen's series will be conducted by Messrs. Goossens, Harty, Mlynarski, and Ronald, and the engagements are expected of Miss Rosina Buckman, Miss Dorothy Moulton, and Madame Mignon Nevada as vocalists, as well as Madame Renée Chemet, Messrs. Forbes, Rubinstein, Savonov, Sammons, and the London Philharmonic Quartet.

Mr. Montagu-Nathan's series of five lectures on 'Russian Composers,' given at the Boudoir Theatre under the auspices of the Russian Society, concluded with an account of Rimsky-Korsakov and his works. Another series will be given in the Autumn months.

ADELAIDE (S. Australia).—A series of popular concerts given on Saturday evenings has been very successful. The concerts take place in the newly-adapted Queen's Hall.

COLUMBIA (Ohio).—The Musical Art Society, under Mr. S. R. Gaines, gave a first-rate choral programme on May 30. 'The Song of the Thrush' (Walthew) and 'Lochinvar' (Haydn Wood) were items.

DUNEDIN (N.Z.).—The male choir gave its 113th concert on April 12. 'Brothers in Song' (Dard-Janin), and 'Evening Song' (de Rille), were in the programme. Mr. Jesse Timson conducted.

HOBART (Tasmania).—The Orpheus Club conducted by Mr. P. Planche-Plummer still maintains its activities. A concert given in May included 'To the sons of art' (Mendelssohn) and other choice male-voice choir music.

PARIS.—At a service held at the British Embassy Church in memory of the late Lord Kitchener, the musical portion made a great impression. Mr. Percy J. Vincent was the organist and director.

TIMARU (N.Z.).—The Orpheus Society gave a well-appreciated concert at Waimate on April 13, under the direction of Mr. Alfred W. V. Vine. The programme included many well-known male-voice choir pieces, amongst which was Sullivan's 'The long day closes.' The choir consists of about twenty members. Red Cross funds benefited.

The Gregorian Association held its forty-sixth annual Festival on June 22. A choral celebration was held in the morning at All Hallows', Southwark. Mr. Francis Burgess conducted, and Mr. E. W. Goldsmith was organist. In the evening the Association drew a large congregation to Evensong in St. Paul's Cathedral. A choir of 600 voices sang. The processionals were a plainsong melody with a descant by Mr. Geoffrey Shaw, an English traditional melody with a descant by Mr. Harvey Grace, and 'St. Patrick's Breastplate' to its Irish tune. Mr. Burgess again conducted, and Mr. B. Herrick Edwards was at the organ. The sermon was preached by the Rev. Arthur Montford, vicar of Ascension Church, Lavender Hill.

The Union of Graduates in Music attended Evensong at St. Paul's Cathedral on June 20. The members wore their academical robes. The Magnificat and Nunc Dimittis from the late Sir George Martin's Service in A, and an anthem from the 'Light of the world' (Elgar), were sung. The annual meeting was held in the Chapter Room on the same evening. Sir Frederick Bridge took the chair. The retiring President of the Union, Sir Edward Elgar, was warmly thanked, and it was resolved that Sir Hubert Parry be invited to accept the office.

Dr. E. Norman Hay, who has been awarded the Composer's Prize of the Feis Ceoil by Sir C. V. Stanford, is an Irishman of great promise. He is practically self-taught, and obtained Mus.B. at Pembroke College, Oxford, in 1911, proceeding to Mus.D. last October.

A social meeting of the R. A. M. Club, held at the Academy on July 17, paid due tribute to Mr. W. W. Cobbett by inviting him to arrange the programme, which consisted of 'Phantasy' chamber music, the composition of which he has stimulated.

The numerous friends of Mr. David Ffrangcon-Davies will be glad to hear he has recovered from the malady that led to his retirement, and that he will reappear shortly on the concert platform.

The Music Club held a very successful reception at Grafton Galleries on July 22. Mr. William Murdoch and the London String Quartet played.

The International Independent Music Club has recently issued its second report. Its laudable activities have been devoted to the organization of concerts in aid of the wounded.

Mr. J. Alfred Murdoch, of Allison Pianos, Ltd., has been elected President of the Pianoforte Makers' Association.

The report of Sir Alexander Mackenzie's second and third lectures at the Royal Institution is held over.

Answers to Correspondents.

J. M. (Los Angeles).—The 'most reliable biographies' of the musicians you name are—(1) Haydn: Pohl's uncompleted biography in German, 'A Croatian Composer,' by W. H. Hadow, and for a short, well-written essay Runciman's Essay in Bell's Miniature Musician series; (2) Paganini: the best account we know of is the article in Grove's Dictionary; (3) Arthur Sullivan: 'Life-Story, Letters, and Reminiscences,' by Arthur Lawrence (James Bowden, London).

CALCUTTA.—We cannot afford space here to give a description of Lute Tablature. It would take many pages. *See* the articles 'Lute' and 'Tablature' in Stainer and Barrett's 'Dictionary of Musical Terms' (Novello).

GREGORY.—It is difficult to name a metronome rate for the trill you quote. We think good performers would probably be found to play it at least twice as fast as the semiquavers in the right-hand part.

G. S. M.—The Overture 'Ruy Blas,' by Mendelssohn, was composed for Victor Hugo's play. This brilliant work, and a chorus for soprano voices and orchestra, were written in less than a week.

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"To Women" is a distinguished apostrophe to woman, and the part so nobly played by her in war-time. The music is of rare reticence, even for Elgar, and of immense dignity. But in the latter work, "For the Fallen," Elgar has attained to a height of personal expression hitherto unreached, even in "Carillon," and far beyond that of "Une voix dans le désert." In musical literature inspired by war it would indeed be difficult to find a work more poignant in feeling, more powerful in its terrible expressiveness, or one the climax of which is so absolutely overwhelming in virtue of the sheer intensity of its emotional content. Again, that "personal note," so thoroughly characteristic of Elgar, sounds in every page, and, becoming absorbed by the individual hearer, makes the appeal direct, which is a symbol of the quality called greatness in musical art.

MORNING POST.

In the first, "To Women," the soloist is a tenor, and is used chiefly to point the work of the choir. This is cast in purely vocal style, which, as the composer has already shown in his part-songs, is individual and notably expressive. The second, "For the Fallen," is more extended in style and forms a Requiem such as may well be adopted as our own, to be performed on all suitable occasions. The feeling revealed is very sincere, and in the design there is musician-like resource and grasp of poignant effect, of which a most striking example is the utterance by the solo soprano of the phrase "We will remember them."

DAILY CHRONICLE.

The first, which is very short, expresses the sacrifice of the women most poignantly, the composer building up the vocal writing over one or two simple but striking phrases beautifully treated in the orchestra. The atmosphere of the music is remarkable, as is also that of the second poem, "For the Fallen," which is of larger dimensions, and might be described as a proud lament over the heroic dead. The miniature overture has a fine elegiac feeling, the chorus entering with a quiet theme of resignation, which rises up to a big climax for "the glory that shines upon our tears." The middle section, built upon a mystical march theme, pictures the men going out to the battle, this being succeeded by an apotheosis of much beauty, in which an exquisitely tender little phrase is prominent, the music towards the end broadening out into a climax of great emotional force, and then dying away peacefully.

DAILY NEWS.

The almost devotional tenderness of the first is very characteristic of Elgar, and it has a long-drawn melody of haunting charm which bears his unmistakable hall-mark. In this chorus the emotions of the poet and composer move in a more or less restricted circle; the second has a wider range, and we are in touch with the world of secular things. Towards the middle there is an exciting quick march, but the passage on which the memory will dwell most lovingly is the climax, a noble utterance of faith and confidence without bluster or self-glorification.

OBSERVER.

The first, "To Women," is a dignified utterance laid out for choir and tenor solo, but, fine as it was, it did not reach the overwhelming effect of the wonderful inspiration, "For the Fallen," which, at the end, will probably prove to be the greatest expression in music, attributable to the call of the hour, given by any composer of any nation.

GLOBE.

The music can be summed up in one word—Elgar. It is such as no other British composer could have conceived, and is instinct with dignity, pathos, and beauty.

BIRMINGHAM DAILY POST.

The "To Women" is very short but poignant. In the middle of it comes a remarkable passage descriptive of the "Hawks of War." The "For the Fallen" is as moving a piece of music as Elgar has ever given us—a work of passionate sincerity and beauty that is by turns touching, thrilling, and consoling. Into a short poem of eight stanzas he has packed not only great intensity, but an astonishing variety of expression. The emotional basis of the music is proudly elegiac, with moments of soaring rapture. The climax is a magnificent outburst. Technically both works are of the rarest quality. It takes a lifetime of incessant practice to attain a touch at once so light and so sure as this. Wherever we look—at the cunning, telling strokes in the orchestra, at the effective choral writing which crystallises the splendid technique Elgar has made for himself in his part-songs, or at the wonderfully thrilling entries of the solo voice—we see the Master.

The above works were fully analyzed (with Musical Illustrations) by Mr. Ernest Newman in the May "Musical Times."

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The Musical Times

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1916.

MUSICAL TIMES PRIZES.

The Proprietors of THE MUSICAL TIMES offer two prizes, of the value of Fifteen Guineas each, for the best composition of—

(1) An anthem, with organ accompaniment.
(2) A part-song, without accompaniment, for four voices : soprano, alto, tenor, and bass.

The words of the anthem must be selected entirely from the Bible, and the words of the part-song should be either non-copyright, or the option of using them must have been secured by the composer.

No composition (when printed) must exceed in length eight pages of THE MUSICAL TIMES, wherein the successful anthem and part-song will appear.

The copyright of the prize compositions will become the property of the prize-givers.

Competitors should keep in mind the average capacity of good choirs. 'O happy eyes' (Elgar), 'Come, pretty wag' (Hubert Parry), 'Sleeping' (Edward German), 'Cargoes' (H. Balfour Gardiner), are types of the kind of part-song sought for and the standard of difficulty. It will be an advantage if the words selected for the part-song have general interest and undoubted poetic merit.

The authorship of each composition must be indicated only by a motto, or *nom-de-plume*, written at the top of the manuscript ; such motto, or *nom-de-plume*, must be also written outside a sealed envelope accompanying the composition and containing the name and address of the composer.

The right to withhold the prizes is reserved if none of the compositions sent in are considered suitable.

The awards will be made known in the December issue of this journal.

Compositions, which must be sent in on or before November 1, should be addressed to :

THE EDITOR OF THE MUSICAL TIMES,
160, Wardour Street, Soho,
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and endorsed 'MUSICAL TIMES COMPETITION.'

THE GLASTONBURY MUSIC-DRAMAS.

BY H. C. COLLES.

At last after three years of work Mr. Rutland Boughton has been able to produce one complete part of his series of Arthurian Music-dramas at Glastonbury. The original scheme planned twelve years ago by Mr. Reginald Buckley was a tetralogy called 'Arthur of Britain,' of which the parts were :

'The Birth of Arthur' (2 Acts).
'The Round Table' (3 Acts).
'The Holy Grail' (4 Acts).
'The Death of Arthur' (3 Acts and Epilogue).

It was the second of these, 'The Round Table,' which opened the third summer meeting of the Glastonbury Festival School on August 14. Scenes from 'The Birth of Arthur' were performed a year ago, but it has never been given complete, and we gathered is not likely to be so given for some time to come. The composer is beset with second thoughts about it. Second thoughts have also modified the course of 'The Round Table,' so that the drama is not altogether that which Mr. Buckley planned, and it seems by no means certain that the two remaining parts will be finished as they stand.

In short, these years of practical work of training a company which is half amateur and half professional, of studying what can be made expressive on a stage provided only with the simplest accessories, have evidently brought Mr. Boughton to a different standpoint from that of three years ago. They have not deflected him from his ideal or chilled his enthusiasm ; on the contrary, one had only to revisit Glastonbury at the opening of the third summer school to realise how his enthusiasm has radiated to the whole company who gather round him. Just because of this, and because all are gaining experience together, facing it open-eyed and profiting by it so eagerly, one is convinced that the final establishment of the Arthurian cycle of music-dramas will be something very different from the original conception, as well as different from the makeshift presentation which is the only one possible now. One is glad to think it, for that seems to be the only way in which a British institution, whether of art, of commerce, or policy, can take root. We have all seen the evil of the German method of a cast-iron plan ; the British one of moulding circumstances, and to a certain extent of being moulded by them, is surely the sound one.

A short description of what is heard and seen in 'The Round Table,' and of how it is heard and seen in the present conditions, will best show what is going on. One turns out of the main street of Glastonbury down a little alley to the Assembly Rooms, a building evidently planned with the sole object of looking venerable, and therefore as unsuited to any practical purpose as a building could possibly be. Within a small stage is framed with curtains. When scenery is essential, a few screens boldly stencilled by Miss Christina Walshe provide the minimum of paraphernalia with the maximum of effect. A grand pianoforte played with extraordinary skill by Mr. Clarence Raybould represents the orchestra. Limelights from the back of the hall give us the sun by day and the moon by night. What space is left over in the hall is the auditorium ; unfortunately it seems to suffice at present.

But now there is darkness, and the music begins, cold, frosty music (one guesses at the orchestration), and presently the tall, aged figure of Merlin (Mr. Percy Heming), his staff of healing in one hand, the magic sword in the other, is dimly outlined. He strikes the sword into the stone of the cathedral porch ; his spell decrees that only the king shall draw it out. The legend one feels is perilously near to that of another music-drama, and it may be said that all through the first Act the peril continues, and only the adroitness of the musical treatment saves the drama from becoming a pale reflection of the 'Ring.' A sudden change of scene and particularly of light gives us the kitchen of Sir Ector's house on Christmas Eve. The cooks are busy ; they bear in the boar's head. The maids roll out the pastry for the Christmas dinner ; Arthur (Mr. Frederic Austin), the scullion, is blowing up the fire. He sings the carol of 'King Herod and the Cock.' There is fun and fooling in a skilful musical ensemble until Sir Ector (Mr. William Bennett) comes in to send his household off to church. On the way thither the knights and people see the sword, and wonder at the legend written around it. There is a big orchestral interlude here, music in which bells are prominent, and in which the joy of the festival mingles with the wonder of the people at what they see. Then follows a curious scene in which Arthur first draws the sword and only Kay, Sir Ector's son,

sees him do it. Arthur gives the sword to Kay (Mr. David Scott), who pretends to have drawn it when his father with the Bishop and all the household come out of church. Sir Dagonet (Mr. Arthur Jordan) exposes him by replacing the sword and humorously inviting Kay to repeat the performance. All this seems rather trivial and unsatisfactory. Of course it ends in Arthur drawing the sword a second time, to the mixed wonder and disgust of the people, and the Act is well ended musically, but one feels a certain dissatisfaction with the dramatic scheme. Something no doubt must be put down to the difficulties of the small stage.

The second Act by the lake of Avalon is more easily made convincing in the conditions of the performance. Miss Christina Walshe with her willow trees and iris leaves makes us see the scene. The light is dim. The Lady of the Lake (Mrs. Tobias Matthay) surrounded by her maidens chants the mysteries of life, and hither Nimue (Miss Gwen Ffrangcon-Davies) lures the sage, Merlin, to his death. The main purpose of this scene is that in it Arthur is charged by Merlin to play the King, to rule his knights, and to establish his Court by his marriage with Guenevere. Some of Merlin's oration tends to prosiness. When he sits down to have the story out one is reminded a little comically of Gurnemanz in the first Act of 'Parsifal.' But there is much beautiful and suggestive music, some of it recalling ideas from 'The Birth of Arthur,' and the scene reaches a fine climax in Arthur's resolve to rule.

The third Act, much the most consistently interesting in design and character, is at Arthur's Court at Camelot. There is a lovely scene between Guenevere (Miss Irene Lemon) and Lancelot (Mr. Percy Snowden), one in which the two characters are sympathetically unfolded and contrasted. Arthur is about to propound to his war-loving knights the peaceful quest of the Holy Grail, and the whole action turns on their unwilling acceptance of the quest. It is put forward by the Bishop (Mr. William Waite) in a fine song. Arthur urges it with enthusiasm, but the knights only accept it by the decision of Lancelot, who raises his sword at last in response to the appeal of the Queen. In the music one misses any strong suggestion of the mystic meaning of the Grail. The Bishop's oration is naturally and rightly ecclesiastical, Arthur's view seems mainly political, Lancelot's is wholly personal; perhaps it will be the purpose of the third drama to dwell on the deeper, more universal aspect of the quest.

We have mentioned incidentally the artists representing most of the principal characters. One word must suffice to express regard for the sympathy and insight which the singers showed with the meaning of the work. Particularly we would remark on the performances of Miss Lemon as the Queen, Mr. Percy Snowden as the fiery Lancelot, Mr. Arthur Jordan as the genial Dagonet; but the unity of purpose in the whole presentation was even more noteworthy than any individual success.

'The Round Table' occupied the first night of the Festival, and another and very beautiful little new work followed on the second. Mr. Clarence Raybould's music to the Japanese one-act play 'The Sumida River' deserves more than the word of congratulation which is all the space we can give it just now. Acted and sung by Miss Lemon, Mr. Heming, and Mr. Louis Godfrey, with chorus, the whole made a most intimate appeal both to the ear and eye. 'Everyman,' given as a spoken play with incidental music, was performed on the same night with 'The Sumida River,' and later in the week Gluck's 'Iphigenia in Tauris' and Boughton's 'The Immortal Hour' were also performed.

GERMAN MUSIC IN FRANCE: SAINT-SAËNS AND RICHARD WAGNER.

By HERMAN KLEIN.

Plain-speaking is a luxury in which only the privileged few among musicians can afford to indulge; and even they may not declaim in a voice of thunder unless the moment be apt and the occasion weighty. One octogenarian there is who has never hesitated to say out exactly what he wanted to say; albeit, his characteristic national politeness has often concealed something of the trenchant force that lay in his argument. It will be guessed that the personage referred to is Camille Saint-Saëns, a great musician and a subtle thinker, from whose pen a clever article flows as readily as an intricate score.

His candour, however, like his activity, has acquired redoubled intensity since the war began. Four days before the invasion of Belgium he was strolling with the present writer on the Citadel heights at Namur. He did not quite guess the actual nature of the infamy that was near at hand; but when the innocent Musical Festival for which he had journeyed to Namur was countermanded by the King of the Belgians (who was to have been present), he grew very angry with the Kaiser and spoke his mind freely about that individual. At the same time he mentioned a kindred topic, namely, his extreme annoyance at the predominant share then generally allotted all over his native country to modern German music. He disliked its influence, he said, and complained of the consequent unfairness to French music, which was thereby relegated to a back seat—when it was not ousted altogether from the opera-house as well as the concert room.

A few weeks later a letter from Dr. Saint-Saëns, embodying some of his views on this subject, appeared in a leading Paris journal. More especially he emphasised the desirability of entirely leaving modern German music out of French concert-programmes so long as the war lasted. This sage counsel was thought good enough to follow by most French concert-givers, but it did not of course please the fanatics or the two or three writers whose business it was to maintain the craze for music of up-to-date Hun origin. The idea of keeping out Wagner in particular was deprecated by these folk as 'stupid' and 'ultra-Chauvinistic'—an expression of opinion that found an echo, if I remember right, in one or two quarters on this side of the Channel. The opposition was feeble enough in all conscience. It sufficed, however, to stir the pugnacious feelings of a born musical gladiator like Camille Saint-Saëns. After a lapse of eighteen months, during which he has conducted his music in San Francisco, revisited France, and is now 'starring' in the distant wilds of Uruguay, he has returned to the charge with a brochure of a hundred pages, entitled 'Germanophilie,' which puts the case for French *v.* German music much more plainly than it has ever been put before.*

Let us see how he has done it.

In a brief *avant-propos* Dr. Saint-Saëns tears to shreds the Teutonic claim that Might may subjugate Right; he denounces it as 'the reversal of the rôle of Christianity.' What is spoken of in France as 'Germanophilie' he therefore describes as either a fraud or a crime. 'Choose!' From this starting-point he sets out, not to belittle German art and artists, but to show that their exploitation in his native land has been carried on to such a degree that the musical taste of the public has been misguided and corrupted

* 'Germanophilie.' By C. Saint-Saëns. Paris: Dorbon Ainé, 1916.

to the profit of the foreigner. First and foremost, naturally, he instances the 'leading case' of Richard Wagner:

> Thanks to enormous and persistent efforts, such as have never gratified our most illustrious composers, the works of Wagner have been foisted upon the French public, which imagines it admires them when in reality it neither can nor ever will understand them. For these works are at once literary and musical; these lyric dramas, minus the text whereof the bald translations afford only a false idea, are for French auditors no better than magic lanterns with the lamp unlighted. And it has been found possible to render our public crazy for these works, to make it prefer them to those which would be intelligible to it. One is permitted to say anything one pleases about Auber, Gounod, Berlioz; but have you ever read a line pointing out the platitudes that here and there disfigure 'Tannhäuser' and 'Lohengrin,' the extravagances, the interminable *longueurs* of 'Tristan' and the 'Nibelungen' tetralogy?

This same public, he adds, talked as loudly of its admiration for Goethe and Schiller, without knowing any more about them. It had learnt to hold in poor esteem Gounod, the gifted Frenchman who, if he did naught else, wrote 'Faust,' and 'restored as well as enriched the beautiful declamation of bygone days with a respect for prosody neglected by Auber and his school.' Yet Saint-Saëns loves his Auber too. True opéra-comique—a 'home-production which, on that very account, had its value for us'—has been 'blackened under German influence; has been treated with derision; has been withdrawn from the répertoire (whilst retained there in Germany); no longer compels our young singers to learn the delivery of spoken dialogue; in a word, has been all but killed.' And yet to this *genre* belongs 'Carmen,' 'à la glorieuse carrière!' The venerable author goes on:

> Puff for German works, indifference for French—this is what we had for years, after the invasion (1870-71), after the loss of the two provinces, after the publication by Richard Wagner of 'Une Capitulation,' an infamous libel in which conquered France was dragged through the mud. Twice has this filth been published in Paris, and twice have the copies disappeared as though by magic.* A celebrated writer made a lecture-tour all through France to let the people know that it had no importance, that no attention should be paid to it.
>
> It has been said that art has no country, which is absolutely untrue, since art directly inspires the character of a people. In any case, if art has no country, *artists have one.* This saying, now often quoted, I was the first to utter, and I claim the honour of having done so.

The growth of the 'passion wagnérienne' in France was slow. When it ultimately developed into an obsession, Saint-Saëns, who had defended the *art nouveau* in the early days but always recognized its defects, kept silence no longer. He told the truth in an article entitled 'L'Illusion wagnérienne' in his 'Portraits et Souvenirs,' and was promptly accused of being a turncoat. Never was accusation more undeserved. He had never, he says, consented to enrol himself under the banner of those who bowed down to Richard Wagner as a sort of musical Messiah. But the propaganda gradually did its work. The hammer hit the nail so often that at last it drove it in:

> The Germans and their co-workers by degrees inoculated other races with the Germanic poison. Wagnerism, in the guise of art, was a machine marvellously fashioned to nibble at French patriotism. It was the soul of the Teuton insinuating itself gradually into our public. Language is said to be the soul of a race. Music is much more so. Listen to the airs of the Neapolitans, the Spaniards, the Russians, the Swedes, the Arabs; are they not the actual portraits of the people? Do they not tell us more of their nature than all the learned commentaries?

Speaking, singing, or even studying the German language is practically forbidden in France, though our author questions the wisdom of the prohibition. But he remarks that his countrymen still want Wagner without his language, and he regards the two as inseparable. He complains that the Bayreuth master is so frequently out of place. He cites particularly one occasion when a statue of Molière was being inaugurated and the 'Ride of the Valkyries' was included in the musical programme. He remarked to a Cabinet Minister who was present upon the unsuitability of such a piece for an essentially French ceremony. 'But is it not fine?' retorted the Minister, who, he adds, never forgave him for his observation. Alas! he has worse things than that to deplore. He considers that Wagner was guilty of charlatanism—and made it fashionable. Only those who have studied his scores know how much they contain of useless detail, amazing to the novice, not one item of which ever gets to the ear of the auditor, unplayable passages, and even passages for instruments that 'do not exist.'

And while all this adulation and worship has been going on, how much have French audiences heard of Berlioz? Next to nothing. The Cantatas of Félicien David, the Suites of Massenet (may I add the Symphonies of Saint-Saëns?) might almost not have existed. 'Tout cela était sacrifié au Moloch germanique.' The author proceeds to give a vivid description of the insulting skit, 'Une Capitulation,' wherein Victor Hugo figured as the principal personage. It is a miserable concoction, certainly, for a great man to have penned: one of those unhappy errors of judgment and breaches of good taste which Wagner would fain have had France forget, and for which he made all sorts of excuses. But Camille Saint-Saëns will not allow that it can be either forgotten or forgiven—anyhow, at such a moment as this, 'after the massacres of women and children, the bombardment of hospitals, the destruction of cathedrals, the profanation of holy places, the cynical avowal of hatred for France. . . . The *morale* of individuals is not that of nations. If in the former forgetfulness of injury is a virtue, in the latter it is a mistake; and even for the individual such obliviousness has its limits. *Would you go to applaud a marvellous singer if he had insulted your mother?* . . . . If the music of Richard Wagner was the most powerful machine employed by the Huns to Germanise the French soul, so must it remain the only one.'

In an eloquent passage Dr. Saint-Saëns pays ample tribute to the genius of Wagner, to the new beauties that he revealed, to the benefits wrought through certain features of his system. Then he turns his attention to other modern German musicians, notably Schumann and Brahms. In the opinion of the present writer, however, he does not quite do justice to the works of either. He quotes here and there, but without showing a close and intimate acquaintance with the masterpieces of those great men; and he holds Madame Schumann responsible for their success to a greater degree, perhaps, than is fair. He is right about the bad translations of their songs, but not about the songs themselves. Apart from this, there can be no question as to the truth of his ultimate claim: 'Who speaks of not recognizing that which is beautiful and great? What we must not do is to allow ourselves to be smothered—annihilated by our enemies; to

* The author states in a foot-note that a new translation has appeared only recently. Further on he relates that the last time he saw Wagner, in 1876, at a soirée given at Wahnfried, to which he was taken 'against his will' by Liszt, the *Meister* asked him, 'Are you angry with me on account of a bad joke?' To which Saint-Saëns replied, 'It would have been so easy for you not to have perpetrated it.' And Wagner answered not a word.

believe that everything that comes from them is beautiful and great, even when it is mediocre and detestable, whilst indifference alone is displayed towards our own native productions.'

ORCHESTRATION OF WORDS.

By REGINALD R. BUCKLEY.

There was a time when such a phrase as 'verbal orchestration' would have been sent to Coventry, Putney, or Bath, along with such vile terms as 'word-painting' or 'prose-poems.' But Bantock's setting of 'Atalanta' showed the possibility of symphonic writing in which the words are subjected to a treatment hitherto reserved for tones. The up-to-date librettist must forsake the 'metric system,' the safe guidance of lines and stanzas, and use a 'wireless telegraphy' that is adaptable to the several needs of choral-poems, operas, or songs.

What a musician needs in a text is audibility, terseness, and rhythm.

It is seldom useful to seek for a 'fine English text' among the poets, living or dead. It may be what Lewis Carroll called 'the best butter,' but the composer will slip if he tries to stand on it. The singer is taught to enunciate, but unless he actually chews and snaps his words they will not be audible in choral writing, or through an orchestra, unless the text is part of the music. I have heard Plunket Greene sing Whitman's words in 'Ethiopia saluting the Colours' and Frederic Austin in operatic work written and composed organically. Both were perfectly audible. And I have heard both sing a muffled text, poetically quite good, with the inevitable result.

In English opera, as Sir Thomas Beecham probably is aware, the practical musical value of the text (however literary it may be) is almost nil.

The Savoy light operas are not fair examples, because Gilbert and Sullivan begged the question by introducing 'talk' where audibility was essential, and the verses were written with a 'snap' that fell in with Sullivan's particular idiom.

In opera the chief technical difficulty is to evolve a drama that moves slowly, with its emotional moments strung together, along with the cumulative development of the music—requirements absolutely the opposite of the spoken play, as different as forked lightning from a furnace fire.

The author must disabuse his mind of the idea that his text will be a pleasure to read, if he writes orchestrally. The essentially audible parts must be written like telegrams. Let me give an example:

Dark and
Stark and
strong
Tintagel Castle
stands.

What the audience actually hears is: 'Dark 'n, stark 'n, strong, Tintage 'l Cas . . 'l stands.'

That is to say, they get what I call the 'telegram,' and the music gives them the poem. The function of the poet is to provide the emotional opportunity, the telegraphic messages, and for the composer to hatch them out.

Take a more or less symphonic interlude in opera or oratorio where the composer wants to express sea birds whirling round the rocks. He can get the swirl of the sea, the aeroplanic whirr of the winging fowl, and their raucous cries, but the chorus must infuse or 'chip in' the words, 'sea birds' . . . 'whirling' . . . 'wheeling' . . . and the old device of 'closed lips,' humming, and the singing of invented gollywog words are all part of the technique which modern music so far has declined to develop.

It is not too much to say that nearly all composers are professional musicians and amateur authors, and that what literary technique they possess is of a makeshift kind, the faults of which are covered up by their ability in other directions.

In this article I will avoid altogether the subject-matter of opera,* the public taste, and other things of practical moment to a composer who wants to appeal to an audience—for until the alphabet of audibility is mastered, all we have to offer is a more or less splendid noise.

I have heard it stated that the reason why Delius and others set Walt Whitman is that the author of 'Sea-Drift' wrote voidly and without form. If so, Swinburne would hardly have been among the first admirers of Whitman's poetic writing. Whitman did precisely what is required, namely, he wrote his phrases as a grown man would speak them, rhythmically and with emphasis, and when he wanted to rub in dead facts he let you have them in a list. So did Isaiah, and so was the song of lamentation for Jonathan written, and the excellent choral work known to the ancients as the Song of Deborah and Barak.

Alliteration, and the relationship of vowels, comes partly from instinct and mostly from long practice. The subject is dealt with in full by Wagner in the third Part of 'Opera and Drama,' a work that frightens the more timid composer because he is afraid of meeting the ghost of Schopenhauer, which however has been laid by Mr. Ernest Newman. It must, however, be read by the practical musician who wants to know how to make his words a part of his musical work rather than a patchwork encumbrance written by a more or less 'literary friend.'

Here is the kind of phrase:

The all-knowing dwarfs,
who dread the light of day,
and hold their dwelling deep in central caverns . .

That is not translated from 'Das Rheingold.' Nein, mein Herr! It is from 'The Circle of Loda,' written by George Meredith's father-in-law, one T. L. Peacock, and dates from 1801. Here is another:

Alas,
fast fading hour,
O dark despair!
Let gloom gulf all the world, ye gods of death,
For dead ye are.

That dates from 1915.

These phrases are quoted purely as examples of word-themes that have accented syllables and rounded vowels that are consonant and sonorous.

Words suggest instrumentation. See the text of 'Tristan,' opening of Act 3, and observe the scoring of the words 'Kurwenal,' 'Kareol,' &c.

The original Wagner texts are full of them, especially 'Die Walküre.'

But Wagner's own method was such, that, whenever he varied a theme, it became a tag, or 'visiting card,' as Debussy calls it, by association with an object such as a sword. But where the motives originate with the words a far greater variety is possible, while retaining the same music, appropriately varied in instrumentation. Here, for instance, is a variation on the phrase quoted above:

Let light gleam o'er the wold, O breath of dawn,
The light of day.

I leave it to each composer to recall, if he can, the process by which melodic ideas or harmonic treatment came into being. When Poe wrote of the 'glory that

* See also 'The Growth of British Repertory,' October, 1915.

was Greece' and 'the grandeur that was Rome' almost the same ideation must have been at work as the pom-pom-ic impulse that moved Bantock to compose the music of 'Some for the glories of this world' in his 'Omar.' One can hear almost Keats's 'magic casement' opening, and imagine how to his inner ear there came the 'wauning' and 'ripple' of seas faery and perilous. And while we muse (*i.e.*, prepare and attune ourselves to compose) there is a gap of silence, a loneliness that is the invisible companion of beauty. In such moments either poet or composer equally may develop musical ideas, incapable of verbal expression, until conference has taken place. This need for expression may take the form of 'What on earth am I to say here?' Whether an idea comes as a vision or as a joke, first in music or first in scene or words, only conference can make it useful. The worst that can happen to a libretto is that it should be complete in itself, and then be subjected to a sort of vivisection. Conference is the only hope of opera.

There is another way. In the 'Omar Khayyàm' aforesaid the composer unpicks the silken quatrains of Persian Omar and Suffolk Fitzgerald, and weaves a rug which has the rich colours of the East. The result is good because there is unity. But as a rule the use of regular sets of verses results either in singsong or the destruction of the poem's beauty. When one thinks of the regularity of 'John Gilpin' one really wonders how the bottle-necks got broken. But if our good friend Mr. Holbrooke set it, there would be no doubt about it. John would beat the Valkyries.

What I have written applies equally to the more or less robust type of opera that we need. Musical comedy is largely written on the stage. Comedy opera needs formal treatment, but also suggestion and discussion. *Pace* Wagner no man has yet lived, nor (with deference to Dr. Smyth) woman either, who could double the parts of author and composer.

MELODY AND MODERN MUSIC.

By J. S. Shedlock.

To the sane remarks of Mr. H. C. Colles on the above subject I should like to add something concerning a few of his statements, also to refer to an interesting and unfamiliar letter. Mr. Colles does not believe—and I agree with him—that the question whether the lines of the post-impressionists are worth working on can be settled by any dogmatic expression of opinion. Such a course would lead to argument—*i.e.*, to a *cul de sac*. The theorising and arguing of Wagner only provoked opposition and deepened prejudice. His music, however, once the new in it had become fairly familiar, began to make a strong appeal. But to go further back. The famous false relation in Mozart's Quartet in C, which roused the anger of Sarti, and the opening of Beethoven's first Symphony, were contrary to long-established rules and in that sense new. Had these composers announced that all rules were fetters, and deliberately tried to shake them off, they themselves would soon have been forgotten. But only when the *δαίμων* within prompted defiance of rule and custom did they forsake the beaten path.

Again, Mr. Colles says: 'Our tonal sense has changed from that of 350 years ago; it may change again, or, at any rate, expand to a wholly unexpected dimension.' Judging the future by the past, there is surely every reason to expect further evolution on similar lines. 'The post-impressionist,' continues the writer, 'wants neither: he wants it to be abandoned, obliterated.' Perilous was the sea of sound on which Schönberg went a-sailing, and he himself may possibly have now abandoned hope of obliterating Bach, Beethoven, and Wagner. Though an extreme case, it is a salutary warning not to waste time in argument, or in the words of the apostle, 'be no more tossed to and fro with every wind of doctrine.'

In connection with Mr. Colles's statement that 'no theme, however rhythmic, will appeal as a melody unless the mind can correlate it to some previously-comprehended scheme of tonality and harmony,' some quotations from a letter 151 years old will, I think, be acceptable. It was written (June 2, 1765) by Benjamin Franklin to the Scottish judge, Lord Kames. In it he explains the scheme of tonality and harmony on which the old Scotch songs are based. He, however, first expresses regret

> that Kames in his 'Elements of Criticism' did not fully examine the subject of music, and show how the pleasure artists feel in hearing much of that composed in the modern taste is not the pleasure arising from melody or harmony, but of the same kind with the pleasure we feel on seeing the surprising feats of tumblers and rope-dancers who execute difficult things.

Many modern pieces are to Franklin 'mere composition of tricks,' and he adds, 'People who listen to such music disdain a plain old Scotch tune.'

Every age has its pieces consisting of mere tricks, but even the good modern music of Franklin's day was based on a scheme which he did not understand, one in which there was art as well as nature, though Polixenes, in 'The Winter's Tale,' tells of an art:

> Which does mend nature—change it rather; but
> The art itself is nature.

Franklin continues as follows:

> The reason why the Scotch tunes have lived so long, and will probably live for ever (if they escape being stifled in modern affected ornament), is merely this, that they are really compositions of melody and harmony united, or rather that their melody is harmony.* And then he adds:
>
> Now the construction of the old Scotch tunes is this, that almost every succeeding emphatical note is a 3rd, a 5th, an 8ve, or in short some note that is in concord with the preceding note. Thirds are chiefly used, which are very pleasing concords. I use the word *emphatical* to distinguish those notes which have a stress laid on them in singing the tune, from the lighter connecting notes, that serve merely like grammar articles in common speech to tack the whole together.

After some remarks on the power of memory, he explains the circumstances under which the old Scotch tunes were composed, namely,

> . . . by the minstrels of those days to be played on the harp accompanied by the voice. The harp was strung with wire (which gives a sound of long continuance) and had no contrivance, like that of modern harps, by which the sound of the preceding could be stoppt the moment a succeeding note began. It was therefore necessary that the succeeding emphatic note should be in concord with the preceding, as their sounds must exist at the same time. Hence arose that beauty in those tunes that has so long lived, and will please for ever, though men scarcely know why.

*Franklin defines melody and harmony thus: 'In common acceptation indeed only an agreeable *succession* of sounds is called *Melody*, and only the co-existence of agreeing sounds, *Harmony*.'

Further on we read :

That they [*i.e.*, the old tunes] were originally composed for the harp, and of the most simple kind, I mean a harp without any half-notes, but those in the natural scale, and with no more than two octaves of strings, from C to C, I conjecture from another circumstance, which is, that not one of these tunes, really ancient, has a single artificial half-note in it, and that in times when it was most convenient for the voice to use the middle notes of the harp and place the key in F, there the B which if used should be in B flat, is always omitted by passing over it with a third.

'The connoisseurs in modern music will say I have no taste,' remarks Franklin, but he believes that the Scotch tunes afforded more real pleasure

. . . than is communicated by the generality of modern operas, exclusive of that arising from the scenery and dancing. Most tunes of late composition, not having this natural harmony united with the melody, have recourse to artificial harmony of a bass, and other accompanying parts. This support, in my opinion, the old tunes do not need, and are rather confused than aided by it.

Franklin may not have cleared up the mystery of the origin of the Pentatonic Scale, and his simple definitions of Harmony and Melody will naturally cause advanced musicians of the present day to smile. But the quotations will, I hope, be considered of sufficient point and interest to justify their length. The Scotch songs appealed to Franklin as melodies on the condition named by Mr. Colles. For the same reason Beethoven enthusiasts who had never studied the ecclesiastical modes might find the *Canzona di ringraziamento* in his Quartet in A minor impressive, although the apparent mixture of the major keys of F and C and the unexpected cadences would prove disturbing elements. The music could not make a full appeal to them.

Franklin's statement that 'the minstrels composed the old tunes to be played on the harp' is open to question. The word 'accompanied' which immediately follows evidently has the sense of *doubled*. The expression 'accompanying parts' in the last quotation of course means middle parts, those between the melody and the bass.

It is interesting to learn that Franklin was a frequenter of the opera, and there he heard ballads of a very mixed order. Even those of Arne would not have appealed to him with the same force as the ancient Scotch tunes.

Occasional Notes.

The thoroughness of the Germans in operatic matters, even in war-time, is remarkable. It may be remembered that some time ago a prize was offered for the best new German text of 'Don Giovanni.' The winner was the well-known baritone Scheidemantel. The Berlin authorities are however not content with this. They are arranging for a new production of the work this autumn, and asked Herr Scheidemantel to revise his libretto. Still they are not satisfied. Herr von Hülsen has sent the amended translation to a large number—several hundreds—of managers, singers, and teachers, with requests for further suggestions, as to which Herr Scheidemantel will finally decide. Some native singers who have to sing so much bad English may well wish that some managers here would pay as much attention to texts, though the machinery employed in the case of 'Don Giovanni' seems awfully cumbrous.

Beecham's Way.

Sir Thomas Beecham is the most optimistic-pessimistic musician we have in our midst. He has a way of doing very nice things and saying nasty things. Having just given us in London, in the dog-days, a remarkable season of opera by which he has earned our undying gratitude, if not much cash, he tells us (in the *Era* of August 9) that, after all he does not love us. We meekly submit to the lash if only he will persevere, as we firmly believe he will, with the jam. Here are some of his *obiter dicta :*

The public don't know anything about opera, and care less. And why? It's the fault of the Press. There isn't a newspaper in the kingdom that doesn't devote columns to a new musical comedy or revue—that doesn't hail the revue star—who has arrived at first magnitude proportions after about a month's training in an 'academy,'—as a marvel of charm and cleverness, that doesn't laud the whole production to the skies until you'd think it was a chapter out of the Book of Revelation or an earthly vision of paradise. But when they come to the discussion of a new opera, staged at immense trouble and expense, and played by people who have devoted their lives to the subject, they immediately adopt a chilling and carping attitude, and dismiss the whole matter in a few lines. Somebody sang fairly well and acted badly ; somebody else acted all right but couldn't sing ; the orchestra and scenery might have been worse, and so on. Consequently the public get the idea that opera isn't worth troubling about. There's no centre of artistic life in London. There can't be. It's too big. There are too many distractions. It's not a city—you might as well call Portugal or Bavaria a city. London is nothing but a mob. It has no pride in its institutions—no character—no dignity—no anything. There are two publics for opera. There's the upper-ten public, who don't care very much about paying for it, but are willing to come and hear it—that is, after the first or second Act. To suggest that they might change their dinner-hour, and so arrive at the theatre in time for the overture, would give them a galvanic shock from which they would never recover. Besides their shortcomings in that direction, the aristocrats only really care for opera sung by a bunch of great stars—foreign ones, of course. Give them opera adequately sung by a good cast, a well-staged, well-balanced, artistic production, and they don't care a button about it. They're eaten up with the particular kind of snobbishness that appreciates the art of every country but its own. They'll fall down and worship every long-haired, unwashed foreigner that comes over here to bang the piano or scrape the fiddle out of tune, but they simply won't believe that English people can play or sing or do anything. Then there's the other public who like 'Faust,' because they know it ; 'Butterfly,' because it's sentimental ; 'Bohème,' because it's short and lively, and they don't want to hear any other opera ever. [What about 'Tristan,' which drew at the Aldwych?] But no opera company that respects itself can keep on giving the same old operas.

He concludes :

I am a confirmed pessimist about everything. Still, I believe that after a hard fight for five or six years, and the loss of an enormous sum of money, we shall manage to accomplish something.

So, after all, there is hope of salvation ! The odd thing about this tirade is that it comes after a surely not unsuccessful opera season given in war-time.

An Association of British Musical Conductors has been formed. It has so far attached most if not all the best-known orchestral conductors. We have not seen its rules and regulations, but we understand that the main objects of the Association are to protect the interests of native conductors, and that its policy is not necessarily hostile to conductors of other nationalities.

Mr. Ernest Newman writes amusingly in the *Birmingham Post* (August 14) on 'Instruments and their Players.' He says:

Instruments, in fact, have distinct personalities, and each of them should be played by people born with certain characters and physiques and bearing appropriate names. The oboe was meant from the beginning of time for players with a touch of acridity in their names—Grice, for example. For the violin, players should have as many liquid consonants as possible in their names; Corelli was a happy stroke on the part of Providence. When we come down to the larger viola and 'cello we look for the darker consonants—Klengel, Becker, Popper, and Piatti are good examples; while for the double-bass a man's name should have still darker consonants and vowels; Providence did the right thing, for example, when it made Bottesini take up that instrument—a jolly, lumbering name for a jolly, lumbering instrument. But Providence makes grievous blunders at times. Two of its very worst were when it made fiddlers of Pugnani and Paganini; each name has a sort of thump in it that would surely, in a rightly-constituted world, have made these men unapproachable virtuosi on a percussion instrument—preferably the bass drum or the tam-tam. It argues unusual adaptability in them that, in spite of the handicap of their names, they should have developed into such wonderful violinists. Anyone can see how the name of Mr. Barlow—so full of sonorous vowel-tone—has helped him to become the king of tuba-players; who could associate that deep-chested instrument with a thin-chested name such as Bifkins or Smirke? The bassoon is a brown-toned instrument that one often hardly knows whether to take seriously or not; it is not for nothing that it has been called the clown of the orchestra. It is unnecessary to say that no one without a sense of humour ought to be allowed to play it—for no one *could* play the bassoon for a month without developing into a sly humorist. The harp should never be played except by young ladies with golden hair; and the instrument ought to be barred by statute from all except those named Cecilia, Angelica, or Miriam. One of the rare delights of my life is to listen to the saxophone. The instrument seldom appears in our concert rooms, but we can occasionally hear a quartet or a quintet of saxophones at the music-halls. For rich, fat, good-natured tone there is nothing to equal it; it is the very soul of beer made audible, and should have been invented by a German instead of a Belgian. But only Germans ought to play it, and only Germans with names appropriate to the tone of the instrument—ponderous, fleshy names, with a thick Teutonic gurgle in them, such as Humperdinck or Guggenheim, or Bugenhagen, names unthinkable in connection with say, the violin. This affinity between people and instruments is an important one that has never yet received the attention it deserves from philosophers. The elder Disraeli once pointed out how impossible it would be to associate an epic poem with anyone of the name of Titus. Who knows but that the bad orchestral performances we sometimes get are due to the various instruments being played by people with the wrong names and the wrong colour of hair?

THE ORIGIN OF OUR NATIONAL ANTHEM.

We understand that the London County Council has thought it worth while to set Dr. Boas, one of the officials of its Education Department, and Dr. Borland, its musical adviser, on to an investigation of the origin of the National Anthem. We are informed that the report is not, at the date we are writing, published; but it is evident from some Press comments and the inevitable crop of letters that this question always produces, that it has been made known to some journalist. We defer expressing any opinion until the report is before us. We are curious to know whether anything important has been discovered that was not known to Dr. Cummings when he wrote his standard book on the subject, 'The Origin and History of the Music and Words of "God save the King"' (Novello), or to Mr. Stringer Bateman, when he wrote his informing and amusing brochure, 'The strange story of the National Anthem' (Simpkin, Marshall & Co., 1902), in which he traces the evolution of 'our illiterate National Anthem' from a rebel song.

A SLIGHT MISTAKE.

In an article in a recent German paper on Schumann's well-known shortcomings as a conductor, a story is told of a strange mistake he made at a rehearsal of a work by Stanford. As Sir Charles was about four years old when Schumann died, one may be permitted to doubt the story. It is almost as strong a proof of German infallibility in the matter of dates as the famous remark that Purcell was an adroit imitator of Bach and Handel.

Church and Organ Music.

CONGREGATIONAL PRACTICES.

In an article in the *Musical Times* for August, dealing with the problems raised by the shortage of choirmen (and in some cases, boys), one of the solutions suggested was the adoption of an entirely congregational service. Where this is attempted, three questions will probably be at once asked: (1) Can the congregation 'carry on' entirely without practice? (2) If such practices are necessary, when and where should they be held? and (3) How can they best be conducted? Let us try to find practical answers.

THE NEED OF SUCH PRACTICES.

Even where the simplest of music is used, occasional practices are advisable, if not absolutely necessary. The more obvious faults to be expected in the singing of an untrained mass may be corrected at such meetings, instead of being modified or smothered by aggressive use of the organ. Also, at the present time we are using many special hymns, for some of which it is impossible to find a familiar and suitable tune. It is much better for a congregation to meet from time to time and learn necessary new tunes than to pick them up in a casual way during the service. Even when there is a strong choir to lead them, this method is slovenly: when choirs are small, or non-existent, it is hopeless. Moreover, people who claim their right to sing (as most church-folk do) should be prepared to take a little trouble about it: 'No trouble'='No rights,' should be the formula in this as in other things.

THE TIME AND PLACE.

The question of place will usually be found so connected with that of time that when we have settled the latter we have settled both. The writer has often heard this discussed by clergy and organists, and the average experiences of the speakers may be summed up thus: 'We have tried to hold congregational practices after the Sunday evening services, but the attempt was short-lived because the people wanted to go home as soon as service was over. We tried to fix up a week-night, but soon found that the more energetic folk were much engaged during the week and could not spare the time. The few really good singers of the flock were in request for other musical work, so that the two classes that counted most could not be depended upon. Moreover, our choirmaster could only come at the cost of at least a part of an evening's teaching. Finally, the use of the school-room, parish hall, or church on a week-night involved preparation,—lighting, heating, &c.'

The one time that seems to have occurred to few is the half-hour *before* the Sunday evening service. It is a time that simply cries out to be used, and also involves no difficulty as to lighting, heating, or caretakers. A good proportion of the congregation are in their seats with at

least twenty minutes to spare, and will willingly come a little sooner if they realise that there is a useful object in doing so.

Such use of this spare half-hour effectively breaks down the reserve of the people, and is much more edifying and not less interesting than watching new arrivals and noting what they are wearing. It is, after all, a kind of introduction to a service used so effectively by the early Wesleyan revivalists. With them the singing was looked upon as the best means of breaking the ground and preparing it for the preacher. Anyone who has had experience of this kind of practice will admit its excellent effect on the singing in the subsequent service. This time is also convenient for the choirmaster, since it calls him to work only a very little earlier than usual. It may be objected that he is already usually under-paid and over-worked, and therefore should not be asked to undertake this new task. The reply is, that although he is at present working under difficulties, these difficulties have led to the use of simpler music and he has therefore less choir work. The rank and file of the profession will hardly grudge an occasional half-hour spent on teaching the people, especially when they see how greatly the slight sacrifice is appreciated and how much the services are improved. Also, the bringing of organist, choir, and people into closer touch can hardly fail to put their relationship on a more cordial footing than usually obtains. The frequency of the practices may vary, but it will be found well to hold them monthly (except, perhaps, during the summer), and to fix on a given Sunday in each month.

METHOD.

As to the conducting of such practices, the writer ventures to suggest the following as one which he has seen successfully carried out. It was the result of the experience and experiments of some years, and so can claim consideration on the ground of having had a fair trial.

It is well to arrange for at least a portion of the choir to be present. This will generally be easy, since three or four men will be sufficient, and the boys can be persuaded by the promise of a special mark (value *1d.* or *2d.*) if they attend, and a bad mark (of the same price) if they don't. The choir may be stationed at some point in the nave, but the writer's experience is that the best results are got by putting them in their usual seats. The choirmaster may stand on the chancel steps, but will probably do better by exercising a roving commission up and down the nave. He will thus be among his pupils, and will also have an apportunity of hearing what his choir sounds like from the body of the church. He should be able to sing,—this goes without saying, though there are still too many organists who fail to realise the fact. Also he must not be afraid of addressing a crowd. The less stiff and formal he is, the better will be the practice. In a word, the qualities required are just those needed in keeping an ordinary singing class interested and busy. The music to be practised will usually be hymn tunes. In any case, it is well to start with such popular fare. The practice of chanting and other music had better be left until there is a good nucleus of people interested in the subject.

In teaching a new tune, the choir should first sing a verse or two alone (without organ, if possible). Then they should sing the first two lines in unison, with organ, the people repeating it, first with the choir, and then without. The verse completed thus, let choir and people sing it through together in unison with organ, followed by a verse with people singing the melody, choir in unaccompanied harmony. By this time, the people will be able (even eager) to do a verse unaided. If the teacher can give any historical or other interesting comments on the words or the music, so much the better. It is a good plan to include the hymn just learned in the service following,—indeed, the practice will 'go' better if the first few minutes are devoted to a hymn that is on the service list, and is only fairly well known. This will ensure its success later, and will give the people something they can make a good show with early, when the numbers are likely to be comparatively small.

The teacher will be surprised at the readiness with which an intelligent congregation will correct such faults as dragging, mistakes in rhythm, breath-taking at the wrong place, feeble attack, and so on. But as a matter of fact, need he be surprised? Considering the ease with which less educated people pick up ragtime and other popular choruses, and give correct and animated performances of them, we may well ask if we are not underestimating the intelligence of our congregations when we say that a florid plainsong melody, or any other tune with rhythmical peculiarity, is beyond their power. The more we study the possibilities of congregational singing, the more we must regret the action of our hymn-book committees in simplifying the rhythm of many of our old English psalm-tunes. Look at the original form of Gibbons's 'Angels,' for example, and compare it with the travesty in most of our hymnals.

Apropos the underrating of folks' intelligence, a reviewer of the new A. & M. Supplement objected to the inclusion of psalm-tunes with the melody in the tenor, on the ground that the congregation will do as they have done in the case of Tallis's five-part responses, and sing the treble discant instead of the tune! *If* there be any danger of such a fiasco, it may be avoided by three minutes' work at the congregational practice. The mention of fauxbourdon settings brings us to a development of Church music that may without much difficulty be brought about by means of these practices. Not only may choir and people unite in the Ravenscroft and other old tenor versions of psalm-tunes, but such beautiful settings of the evening canticles as those by Tallis, Byrd, Gibbons, &c.,* with alternations of plainsong and polyphony may be used with fine effect. The unison verses may easily be sung by the people (with or without a few men's voices to lead them) accompanied, while the harmonized verses, simple as they appear to be, will give the finest of choirs work worthy of their best care. What a good day it will be for English Church music when we find choir and congregation with a definite part in the service, and each taking pride in performing it! We shall hear nothing then of the tyranny of the choir and organ. There are possibilities, too, in the direction of treatment of hymns with choruses &c., which will readily suggest themselves, but which can only be managed by the occasional meeting together of organist, choir, and people in some way such as we are considering.

Finally, here is an example of the practical value of people's practices. The choirboys of a London church were recently away on a holiday for two Sundays. On these two occasions the choral celebration and evensong were sung throughout by half-a-dozen choirmen and the congregation. The singing was wholly in unison, the women singing the alternate verses in the hymns, and the portions of plainsong Communion Service usually sung by the boys. Musically, the effect of the antiphony was excellent, while the sense of independence, and of having a definite part of the service for which they were responsible, seems to have been not the least of the pleasures experienced in the nave. With monthly practices such times as holidays, week-day services, or other occasions when the choir is scanty or absent, may easily be provided for.

There is general agreement to-day that our parochial services should be at least in a good measure congregational, and everybody admits the fine and stirring effect of such a service. Here we have a good thing to our hand, and one of the few about which most of us are agreed. Why not take the very little pains required to organize and develop it? A half-hour a month will work wonders. Think of the many half-hours spent on departments of Church music that after all matter very little, and ask if one of them cannot be dropped in favour of this monthly practice that has in it such possibilities of edification for all concerned, whether in organ-loft, chancel, or nave.

SOME NOTES ON THE STRUCTURE OF THE GREGORIAN TONES.

By Francis Burgess.

In the August (1915) issue of the *Musical Times* I was permitted to lay before your readers some suggestions concerning the revision of the Gregorian Table of Tones now current in many English churches. In the course of some correspondence which resulted with a number of persons interested in the revival of Plainsong it was made clear to me that the idea of an extension of the Salisbury *Tonale* is generally welcomed so long as the additions are

* Edited by Royle Shore and Francis Burgess. (Novello.)

drawn from sources which may rightly be regarded as authentic. But beyond this, it was made equally clear that many people, though well enough disposed towards Plainchant, are under some misapprehension as to the structure and musical character of the old Psalm-tones.

It seems to be held quite widely that the Gregorian Tones form a series of melodies which differ only from Anglican Chants because :

(1) They are sung in unison,

(2) They are more readily adaptable to the varying accents of the text,

(3) They differ, and are more varied, in form.

Speaking as one whose experience of Anglican chanting is merely that of a charmed, if unconvinced, listener, I should say that these points of difference are all quite true, so far as they go. But there is a fundamental error which would become apparent and acute if some enterprising composer were to write a series of unison chants which could be sung freely, and which followed the forms of the Gregorian Tones. Would such a series of compositions be Anglican Chants or Gregorian Tones? For the first I cannot answer, but for the second I should say that they would not ; for the Gregorian Tones were intended to be regarded, not as melodies, but as simple recitative inflexions, utterly devoid in themselves of musical character, and therefore capable of assimilating and expressing the momentary character of the particular words which are being sung with them. I gladly present this statement that the Tones are characterless and unmelodic to any controversially minded musician who desires to use it as a weapon to attack Plainsong generally. And this for two reasons :

(1) Plainchant as a whole is neither characterless nor wanting in melody. But the Psalm-tones, together with certain allied recitatives, are deliberately and designedly unmelodic.

(2) The Psalms, with their constantly varying moods, demand, ideally, one of two possible methods of musical expression :

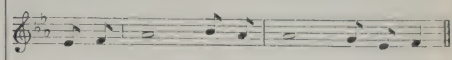
(*a*) The passive recitative, sufficiently characterless in itself to reflect unimpaired the changing thoughts of the text ; or

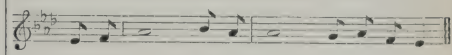
(*b*) The frankly dramatic setting, such as was evolved by Dr. Madeley Richardson, in which the music, being in itself expressive, has constantly to change with the thought of the text.

English public opinion, with its habitual distrust of logical extremes, has struck a *via media* between these two ideals. It is content either with normal Anglican chanting, which is more or less dramatic without being altogether un-impassive, or with normal Gregorian chanting, the character of which it misconceives.

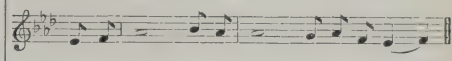
In order to understand the true import of the Gregorian inflexions we must realise certain points about their origin and early use. The first point is that, technically, an ordinary Gregorian Psalm-tone is only a simplification of a recitative form which is found in various degrees of elaboration elsewhere in the old service books of the Church. A normal Tone can usually be traced through the following forms :

(1) The simple Psalm-tone form,
(2) The *Magnificat* (and *Benedictus*) form,
(3) The Introit Psalm-verse form,
(4) The Invitatory form,
(5) The Gradual-verse form,
(6) The Alleluia-verse form,
(7) The Tract form,—

and in these forms, as classified, the Tone acquires an increasing amount of ornamentation. Historically I believe the ornate forms to be older than the simple ones, but musically the various forms show that there is no trace whatever of distinctive 'character' or atmosphere running through a single Tone—for the effect of a sad-sounding interval in a simple form is balanced by the festal effect which can be extracted from one of the ornamented forms of the self-same Tone by a musician who is on the look-out for 'atmosphere.' I think this can be proved by at least one illustration which avoids any of the little-known ornate forms, and which, therefore, will be easily made clear. It is often said that Tone II. :

is characteristically penitential, while Tone VIII. :



is markedly festal in character. It is evident that the first halves of these Tones provide no ground for such a contention. And only a restricted knowledge of the Tone-endings can justify such a view, for both the Gisburn and York books contain an Ending to Tone VIII. :

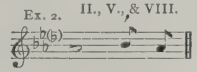


which, considered melodically, contains just that flavour of sadness which is supposed to characterise only Tone II.

Now if we dismiss this theory of melodic character (which would restrict the use of certain Tones to certain Psalms instead of leaving every Tone equally appropriate for all Psalms) and examine the Tones themselves, we see that they are nothing but a series of inflexions, having many points of similarity, but placed at different positions of the scale. The simplest forms lend themselves most readily to analysis. In these there appear to be three main figures :

Ex. 1. I.

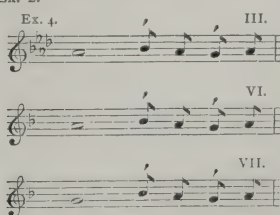
This is an 'automatic' inflexion used in the simple form of Tone I. The notes bear no musical accent.

Ex. 2. II., V., & VIII.

This inflexion is common to Tones II., V., and VIII. It contains one musical accent.

Ex. 3. IV.

This is the inflexion of Tone IV. It combines the two figures of the foregoing groups, the first figure retaining its automatic character, while the second bears the same musical accent as Ex. 2.

Ex. 4. III.



This figure is common to Tones III., VI., and VII. (It is also used for Tone I. in some books.) It contains two musical accents.

I have freely transposed these examples to make the similarity of their construction quite clear. The Gregorian scheme of Psalm-recitatives is thus shown to consist of three main groups of figures differing in accentuation, and placed at different positions in the scale. These differing positions are explained by the fact that these recitatives were not used as isolated and self-

contained musical forms, but were intended to link up with Antiphon-melodies which came between the verses of the Psalm. The relationship between the two forms was roughly that of a Recitative and Air, and the importance of the distinction between the two things is shown by the fact that to this day Plainsong is divided into two species—Antiphonal (that which has melody and lies within the Modal system) and Psalmodic (that which is sheer recitative, and is only connected indirectly with the Modes).

The original purpose of the Gregorian Tones will serve further to explain the variations to be found in their Intonations and Endings. The purpose of the Intonation was to lead up *from* the last note of the preceding Antiphon to the reciting-note of the Psalm-verse, which reciting-note corresponded with the Dominant of the allied Antiphon. The purpose of the Ending was to lead *into* the opening phrase of the ensuing Antiphon. Hence each Psalm-tone has but one Intonation (since the Final of the preceding Antiphon was fixed and invariable), but it has just as many Endings as are necessary to suit the various opening phrases possible in the subsequent Antiphon.

In view of such evidence as this, and of the internal evidence of the Psalm-tones themselves, I cannot but feel that any attempt to explain the Gregorian Tones melodically is foredoomed to failure. For my own part, I am amazed at the extraordinary skill of the early Plainchantists in managing to secure such an infinite variety of effect from material so simple and natural. Surely those of us who are attracted by the musical customs of the ages which used the Psalter of David enough to understand something of the glories of its contents cannot do better than sing the time-honoured recitatives in the same manner and in the same spirit as those who evolved them. Recitative Plainsong cannot be judged by melodic standards any more than the recitatives of the oratorio composers could be. Psalmodic Plainsong is really a counterpart of the modern declamatory recitative, save that the latter is dramatic while the former is passive and meditative.

AN OUTDOOR YORKSHIRE FESTIVAL.

An interesting event took place on Sunday, August 6, at Almondbury, when the outdoor 'sing' which has been dropped for some years was successfully revived in aid of the Huddersfield Royal Infirmary. A choir of 250 voices sang a selection from 'Messiah,' and some popular hymns, conducted by Mr. George F. Garner, with Mr. H. Field as leader of the band. There was a large audience, and the event proved entirely successful.

During Eisteddfod week Mr. Martin Shaw gave a series of lectures on 'Church Music at Aberystwyth.' The programme included two choral services each day, with two lectures, Mr. Shaw speaking on 'Hymns and Congregational Singing' and 'National Church Music.'

Dr. E. W. Taylor, besides pursuing an active musical career, has been Mayor of Stafford on three occasions. For twenty-six years he was organist of St. Mary's Church. His Oxford doctor's degree was taken in 1883. He is still actively engaged in his city.

On July 19 a tablet in honour of the late Henry R. Bird was unveiled at St. Mary Abbots Church, Kensington. About £2,000 was raised as a memorial fund. This has been invested, and the income will be paid to Mrs. Bird and her two daughters; the capital sum will revert to the survivor. The Prime Minister has granted a sum from the Royal Bounty Fund that will produce an annuity of £100 for Mrs. Bird.

Mr. Arthur S. Pratt has been organist and choirmaster at the Parish Church, Brasted, Kent, since 1882. Justifiably proud of his thirty-four years' service, he wishes to know if he holds the record for his county.

The autumn series of organ recitals at St. John's, Red Lion Square, Holborn, will begin on September 5, and will take place on Tuesdays at 1.10 o'clock. The players on the first five occasions will be Mr. R. A. Grier, Mr. G. D. Cunningham, Mr. Harold Darke, Dr. Hickox and Dr. Alan Gray.

A very interesting series of organ recitals commences at St. Michael's, Cornhill, on September 11, to continue on Mondays at 1 o'clock until December 18. Mr. Harold E. Darke is the organist, and his items include organ music and transcriptions drawn from a wide field. We are glad to see included in his programmes specimens of the works of such old worthies as Rameau, Couperin, Stanley, Byrd, Gibbons, Buxtehude, Scarlatti, Maurice Greene, &c. The modern side will be well represented by Reubke, Vierne, Widor, Parry, Saint-Saëns, Charles Wood, &c. Vocal and instrumental solos include the 'Lamentation' from Parry's 'Job,' Bantock's 'The Wilderness,' Dvorák's 'Inflammatus,' and some Bach songs, with Violin Sonatas and Concertos by Bach, Avison (two violins), Boyce (two violins), Handel, and Mendelssohn. A good list of soloists is announced, including the Folk-Song Quartet. Altogether, an exceptionally enterprising scheme.

A new hymn-book called 'Hymns for National Occasions' will shortly appear. It will contain fifty hymns with tunes, and will be published by the Faith Press, Buckingham Street, Strand. The hymns have been chosen from the corporate rather than the subjective point of view, and in the tunes an attempt is made to represent all that is best in our national heritage and the modern developments therefrom. The general editors are the Rev. A. S. Duncan-Jones and Mr. Francis Burgess, and the musical editors are Mr. Martin Shaw, Mr. Geoffrey Shaw, and Mr. Harvey Grace.

ORGAN RECITALS.

Mr. Ernest Biltcliffe, at Harewood Parish Church—Sonata in A minor, *Borowski;* Romance in A flat, *Sandiford Turner;* Fantasy in A, *Franck;* Finale in B flat, *Wolstenholme.*

Mr. Herbert Walton, at Ardrossan Parish Church—Toccata and Fugue in D minor, *Bach;* Second Suite, *Boellmann;* Rondo Capriccio, *Lemare.*

Mr. C. Hylton Stewart, at Rochester Cathedral—Prelude and Fugue in A minor, *Bach;* Sonata No. 6, *Mendelssohn;* Arabesque and Carillon, *Louis Vierne;* Overture, 'Egmont.'

Mr. Albert Orton, at Walton Parish Church—Sonata No. 6, *Mendelssohn;* Triumphal March from 'Caractacus,' *Elgar.*

Mr. Henry Riding, at St. Alphege, London Wall—Fantasia, *F. E. Gladstone;* Triumphant March, *Deshayes.*

Mr. James W. Preston, at St. George's, Jesmond—Voluntary, *John Stanley;* Scherzo, *Sandiford Turner;* Kieff Procession, *Moussorgsky;* Pastorale, *Scarlatti;* Adagio and Finale (Symphony No. 8), *Widor.*

Mr. Herbert F. Ellingford, at St. George's Hall, Liverpool (four recitals)—Fugue in C minor, *Bach;* Fugue in E, *W. T. Best;* Sonata No. 1, *Guilmant;* Symphony No. 5 (three movements), *Widor;* Overture, 'Magic Flute,' 'Ride of the Valkyries'; Concert Fugue, *W. T. Best;* Finale from 'Pathetic' Symphony; 'Finlandia'; Overture to 'Zampa'; Overture to 'Le Philtre,' *Auber;* Finale, Concerto in D, *Samuel Wesley;* 'St. Francis preaching to the birds,' *Liszt;* Military March, *Schubert;* Fantasia and Fugue in G minor, *Bach.*

Mr. Herbert Pierce, at Union Chapel, Highbury (five recitals)—Evening Song, *Bairstow;* Funeral March and Hymn of Seraphs, *Guilmant;* Romance with Variations, *J. Stuart Archer;* Triumphal March, *Grieg;* March on a Theme of Handel, *Guilmant;* Prelude and Fugue in G, *Mendelssohn.*

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Sonata in D minor, *A. H. Allen;* Introduction and Fugue (Sonata No. 2), *Alan Gray;* Military March, *Schubert;* Canzonetta, *Brewer;* Question and Answer, *Wolstenholme.*

Mr. Henry Riding, at Chigwell (five recitals)—Triumphal March, *Guilmant;* Allegro con spirito, *Dupuis;* Military March, *Gounod;* Prayer and Cradle-song, *Guilmant;* Prelude, 'The Deluge,' *Saint-Saëns.*

Mr. Herbert Hodge, at St. Stephen's, Walbrook (two recitals)—Allegretto in E flat, *Wolstenholme;* Andante in D, *Haydn;* Gavotte, *Lemare;* Pastorale, *Chaminade;* Polonaise, *Chopin.* At Selfridge's (four recitals)—Air with Variations in F sharp minor, *Wesley;* Grand Chœur in D, *Guilmant;* March in C, *Spohr;* Toccata, *Batiste;* Andante, *Hoyte.*

Mr. W. F. Grace, at Romsey Abbey—Toccata in F, *Bach;* Prelude and Fugue in B, *Saint-Saëns;* Prière, *Franck;* Postlude on the 'Old Hundredth,' *Harvey Grace.*

Mr. Herbert Walton, at Glasgow Cathedral—Introduction and Fugue, *Raff;* Second Suite, *Boëllmann;* Lament, *Harvey Grace;* Military March No. 4, *Elgar;* Overture, 'The Magic Flute.'

Mr. W. Bell-Porter, at Holy Trinity, Barnes (three recitals)—Allegro Maestoso (Sonata in G), *Elgar;* Andante Religioso, *Bell-Porter;* Offertoire in G, *Wely;* Postlude in D, *Tours;* Barcarolle from Pianoforte Concerto, *Bennett;* Fantasia and Fugue in A minor, *Bach;* Canzonetta from Violin Concerto, *Tchaikovsky;* 'Occasional' Overture, *Handel;* Allegretto from 'Lobgesang,' *Mendelssohn.*

APPOINTMENTS.

Mr. F. C. Butcher, Mus.B. (Dunelm.), F.R.C.O., late assistant-organist Canterbury Cathedral (until recently organist and music-master, Hoosac School, Hoosick, New York, U.S.A.), organist and choirmaster, St. Stephen's Church, Pittsfield, Mass., U.S.A.

Mr. W. Bell-Porter, organist and choirmaster, Holy Trinity, Castelnau, Barnes, W.

Mr. A. E. H. Nickson, organist and choirmaster, St. John's, Toorak, Melbourne, Australia.

Mr. F. J. Nott, organist and choirmaster, St. Peter's, Melbourne, Australia.

Reviews.

The Crown of Empire. Choral Song for S.A.T.B., with pianoforte or orchestral accompaniment. Words by Frederick George Scott, 1st Canadian Division, B. E. F. Music by Eaton Faning.

[Novello & Co., Ltd.]

The words of this vigorous chorus are a further testimony to the strength of the feeling Canadians have for the mother country. The second stanza runs as follows:

'O England of our fathers, and England of our sons,
Above the roar of battling hosts, the thunder of the guns,
A mother's voice was calling us, we heard it over-sea,
The blood which Thou didst give us is the blood we spill for Thee!'

Dr. Faning has allied the little poem to highly sympathetic and flowing music that makes no undue call on technical ability.

North Sea Fantasies (for pianoforte). By Alec Rowley.

[J. & W. Chester.] [G. Schirmer, Ltd.]

Mr. Rowley's Suite consists of four movements, 'The bell-buoy,' 'Sea-spray,' 'Moonlight,' and 'Into the icy blast.' All are well written and effective. Mr. Rowley shows some affinity to MacDowell, and could hardly have a better model for tone-pictures of this kind.

The National Mission Hymn-Book with Tunes.

[London: Society for Promoting Christian Knowledge.]

It has always been a matter for wonder that Mission Hymns should so often be sung to poor and worthless tunes. It is so often the case that anything is considered good enough if it catch the popular taste. In the collection under notice we are glad to find music at once dignified and eminently suitable to the words. That German sources have been drawn upon is perhaps an advantage, for whatever may be our opinion of that nation to-day, we must admit that in their chorales the highest ideals are to be found.

Old and new English tunes are also included, and the whole collection is we think a notable addition to the Church song of the people. There are a few misprints which no doubt will disappear in a second edition.

BOOKS RECEIVED.

Mozart and the Sonata Form. A companion book to an edition of Mozart's Sonatas. By J. Raymond Tobin. Pp. 156. (William Reeves.)

Polish Music and its Composers. By Ethel Rayson. Pp. 64. (William Reeves.) A sketch on a subject rarely dealt with in English.

Correspondence.

THE CENTENARY OF SCHUBERT'S 'ERLKÖNIG.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Answering the question asked in the interesting article under the above heading in this month's number, let me say that Goethe's poem was written in 1781 and first published in 1782. As to the date of Schubert's composition, the following facts should be taken into consideration: In the chronological index (Vienna, 1894) prefacing the ten volumes of Schubert's Songs, which form part of Breitkopf & Härtel's complete edition of Schubert's works, the editor, Dr. Mandyczewski, places the 'Erlkönig' amongst the songs composed *between August and December*, 1815, and he puts the date of 1815 at the head of the four different versions of the song published in vol. i. of the series. The autograph of the final and published version was for many years in the possession of Madame Schumann, and after her death passed, to my knowledge, into that of one of her surviving daughters. The autograph of one of the other versions is in the Royal Library at Berlin. Though Schubert, in a majority of instances at least, was in the habit of dating his compositions, he seems not to have done so in the case of either of these versions. But as it is only upon the most valid grounds that so highly competent and conscientious an editor as Dr. Mandyczewski could have assigned the composition of the song to the period mentioned above, we must, I am afraid, conclude that the centenary of the 'Erlkönig' has already gone by, and that in reality it took place in 1915. Let me add that the 'Erlkönig' was both first sung in public and published in 1821, and that according to Prof. Max Friedlander, in Bielschowsky's 'Life of Goethe' (1904), there exist forty-eight published compositions by as many different composers of Goethe's poem. In all this, however, it is the psychological aspect which remains the paramount one, for we here witness the astonishing spectacle of the youth of eighteen, whose instrumental compositions of that time (1815) are still of a more or less colourless and imitative character, launching into the world a work like the 'Erlkönig' which already bears the full imprint of his genius and individuality, and is destined to become the herald of a new era in song-writing.

Yours truly,
Ridgehurst, Shenley, Herts. Edward Speyer.
August 1, 1916.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In Bowring's translation of Goethe's Poems—in the edition issued by George Bell & Sons, 1891—the date of the original publication of 'The Erl King' is given as 1782.—Yours truly,
Reldas, Bridge Road, H. E. Baker.
Epsom.

Mr. Lewis L. Kropf also points out that the poem was first published in 1782. [Ed., *M.T.*]

'THE MELODIC POVERTY OF MODERN MUSIC.'

(*See June, p. 376; July, p. 332; and August, p. 360.*)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Both Mr. Scott and Mr. Colles allege that I said that there was no place for definite melody in modern music. Will these two gentlemen be so kind as to read my letter once again? They will then observe that what I really said was that there was no place in modern music for *Mr. Scott's* definite melody. I took especial care in my letter to lay stress on Mr. Scott's definition of melody, and particularly on his words, 'tunes which everybody can get hold of.' I also said: 'Melody as understood in a wide and not unwarrantably restricted sense there is in abundance [*i.e.*, in modern music] of richest and rarest beauty.'

That a melody is not a melody because any Tom, Dick, or Harry cannot grasp it as such, I repudiate. The right of the melodies of practically all your great European masters to be considered as such was denied by some of their contemporaries.

The artist must express himself as he feels by means of the processes that seem to him most adequate for his purpose;

and whether or not these processes happen to fit in with the notions of the man in the street cannot be expected to be a matter of concern to him.

Mr. Colles considers my Indian fragment somewhat irrelevant. I wonder why. Mr. Scott appears to postulate a melody among other things as 'a tune which everybody can get hold of,' and, so far as I can see, would deny that title to one which does not conform to his condition. My quotation is typical of Indian vocal melody of a simple form, but does not conform to this condition. Where is the irrelevancy! If a melody is a melody in one place, it can scarcely cease to be so somewhere else!

My fragment is written in a modality absolutely outside the ordinary European ones. Further, it is not sung in your Western scale at all, but in one containing twenty-two intervals to the octave.

175, Clarence Gate Gardens. D. K. SORABJI.

[Lack of space compels us to abbreviate the much longer letter sent by Mr. Sorabji.—ED., *M.T.*]

Mr. Rupert O'Erlebach, of 'Blencathara,' Shepherd's Hill, Highgate, N., writing on Mr. Scott's article on 'The Melodic Poverty of Modern Music,' says:

'In the main I agree that modern music lacks that which is to my mind of paramount importance—good tunes, and interesting thematic material. All the younger men tend to underrate their importance, with the single exception, I believe, of Dr. Vaughan Williams, who writes good tunes in abundance.

'There is one point, however, on which most, I think, of the readers will differ from Mr. Scott. This concerns the last paragraph of the first column of page 277, where he says, "Certainly Wagner was a greater melodist than Brahms, though the latter *could also do good work in this way when he chose*, which was, however, *not very often*, . . ." Leaving aside the comparison with Wagner (which has been enough discussed in the past), I should like to give some examples of Brahms's big tunes in instrumental and orchestral works (leaving out of consideration his songs, as Mr. Scott does).'

Mr. O'Erlebach proceeds to give a list of about twenty melodies, which we regret we have not space to enumerate. He adds that many more might be adduced, and he expresses the hope 'that Mr. Scott will study his Brahms to his own and other people's advantage.'

We are obliged to hold over a long letter we have received from the Rev. J. R. Milne in answer to Dr. Terry.—[ED., *M.T.*]

Obituary.

We regret to record the following deaths:

WILLIE B. MANSON, a highly-promising pupil of the Royal Academy of Music. He joined the London Scottish as a private in January, 1916, and served in France with his battalion from May until he met his death in action on July 1. The officer in command said, 'His death was as glorious an one as anyone could wish to die.' He was born in New Zealand, and after coming to this country became a chorister at the Chapel Royal, St. James's. The Sub-Dean of the Chapels Royal, Canon Sheppard, said of him, 'I cannot speak too highly of Willie Manson's influence for good during the time he was with us here, nor can I fully express my appreciation of all that he did to uphold the traditions and the dignity of the Chapel Royal among the choir-boys.' He entered the Royal Academy of Music in 1913, and during his first year won three bronze medals. After only four terms he was appointed sub-professor of harmony and composition. As a result of his second year's work he gained three silver medals, the Oliveria Prescott prize, and the Charles Lucas silver medal for composition, which is looked upon as the 'blue riband' of the Academy, and later he won the Battison Haynes prize for composition.

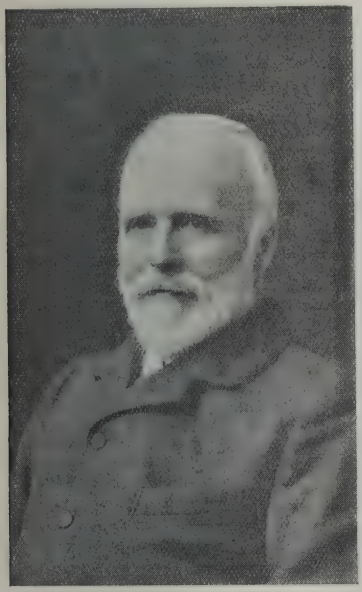
HAMISH MACCUNN, at Abbey Court, St. John's Wood, London, N.W., on August 2, after a long and painful illness. He was born at Greenock in 1868. His father (who survives him), a shipowner, having musical and other artistic tastes, greatly influenced the trend of his son towards music. Hamish was one of the first composition scholars of the Royal College of Music when it was opened in 1883, and he became a pupil of Sir Hubert Parry. He soon displayed talent which found vent in a romantic rather than a formal style. His early Overture, 'Land of the mountain and the flood,' exemplifies his fanciful and imaginative mode of expression, and is even to-day regarded as one of his most characteristic and popular compositions. Other orchestral pieces that have not had so much vogue are 'The ship of the Fiend' and 'The Dowie Dens o' Yarrow.' The choral cantatas, 'Lord Ullin's daughter' and 'The Lay of the Last Minstrel,' are amongst his successes. When he turned to opera he naturally sought a Scottish story, which he found in that of 'Jeanie Deans,' the libretto of which was written by the late Joseph Bennett. It was produced at Edinburgh by the Carl Rosa Company in 1894, and afterwards had some success in the provinces. He became one

[*Photo. by Elliott & Fry.*

of the conductors of this Opera Company, and later on the Savoy Company, and in this capacity displayed much ability. It seemed evident that his desire to compose serious artistic music became chilled by his realisation of things as they are in this country, and consequently his later output, although it provided some beautiful songs and light music, did not fulfil the great promise of his youth. It can only be conjectured what might have been if an adequate stimulus had existed. In 1910 he was one of the conductors of the Thomas Beecham season at Covent Garden and His Majesty's Theatre, and he was also prominent in this capacity in the Beecham Shaftesbury Theatre season in 1915 until his ominous illness forced him to retire. In 1889 he married the daughter of Mr. John Pettie, R.A. She and a son, who is a lieutenant in the King's Own Yorkshire Light Infantry, survive him. The funeral took place at Hampstead Cemetery.

Besides the pieces named above he composed 'Diarmid,' a grand opera in four Acts, libretto by the Duke of Argyll (then Marquis of Lorne), which was produced at Covent Garden on October 23, 1897, 'The Golden Girl,' musical comedy, written by Captain Basil Hood, and the cantatas, &c., 'Bonny Kilmeney,' 'The Cameronian's dream,' 'Queen Hynde of Caledon,' 'The wreck of the Hesperus,' and 'The death of Parcy Reed' (male voices).

John Spencer Curwen, at 6, Portland Court, London, on August 6, in his sixty-ninth year. He was the eldest son of John Curwen (1816-80), the propagandist of the Tonic Sol-fa system and notation of music. He was born at Plaistow, Essex, on September 30, 1847. On the death of his father he became chief director of the firm of Curwen & Son, the music-publishers, and president of the Tonic Sol-fa College, an office in which he was succeeded by Sir Walter Parratt in 1911; and he edited the *Musical Herald*. For a few years he studied at the Royal Academy of Music, and was made a Fellow of that institution. In 1896 he was made a Welsh Bard (Ap Derwent Pencerdd), and he was president of the Tonic Sol-fa Association. He was a member of the Madrigal Society of London, and a regular attendant at its meetings. He travelled on the Continent and in the United States for the purpose of investigating methods of popular musical education, and he lectured frequently in this country. He wrote a series of 'Studies in Worship Music,' which have



been widely read, and a monograph on 'The Boy's Voice,' in which the opinions of many experts were collated. In his writings he displayed a lucid literary style and generally a judicial balance of judgment, which, however, was not always apparent in his journalistic comments on men and things. He founded the Stratford (East London) Competitive Musical Festival, which was one of the first of its kind to be held in England. In 1877 he married Annie, daughter of J. C. Gregg, of Dublin. She and one son and two daughters survive him. Mrs. Curwen is well known in the musical educational world as the author of 'The Child Pianist,' a work that has done much to reform elementary pianoforte teaching in this country. Mr. Spencer Curwen's interests were not confined to music. He was a Socialist in the best sense of that word, and deeply interested in schemes for the amelioration of the condition of the working classes. He wrote an interesting account of the history and topography of Plaistow, in which village, as already stated, he was born. In his later years he gradually became deaf, a misfortune which must have been felt deeply by one whose life was so much immersed in musical matters.

The funeral took place on August 10 at Hampstead Parish Church, the beautiful and peaceful surroundings of which were familiar to the deceased. Many well-known promoters of the Tonic Sol-fa movement were present.

Lieutenant George S. K. Butterworth, Durham L.I. He was thirty years old, and the only son of Sir A. Kaye Butterworth, general-manager of the North-Eastern Railway. He was educated at Eton and Trinity College, Oxford, and from a very early age evinced great musical talent. One of his compositions was played at an Eton school concert while he was still a boy there. Among his musical publications are two cycles of songs from Housman's 'Shropshire Lad,' and an orchestral rhapsody, played at the last Leeds Festival, also at Queen's Hall in the spring of 1914. He also devoted much time to the collection and arrangement of folk-songs and folk-dances in collaboration with Mr. Cecil Sharp, and he took an active part in the formation and in the work of the Folk-Dance Society. He contributed musical criticisms to *The Times* intermittently for several years, and whatever he wrote showed shrewd judgment, sound knowledge, and independence of view. He was, in fact, a musician of great promise as well as a man of sterling character, who, if he had not given his life in a greater cause, would undoubtedly have done much to further a national ideal of musical art in this country. Lieutenant Butterworth joined the Duke of Cornwall's Light Infantry as a private immediately war was declared, and was soon offered a commission in the Durham Light Infantry. He was abroad on active service with his battalion for a year, and was slightly wounded, as recorded in the casualty list of August 7; a week later he was killed after successfully taking an enemy trench at the head of a bombing party on August 4.—(*The Times.*)

Karl Klindworth, at the end of July, while on a holiday at Stolpe. He was born at Hanover on September 25, 1830. In his early days he was a violinist and conductor of an opera company. When he was twenty-two he determined to become a pianist, and went to Weimar to study with Liszt. Two years later, in 1854, he migrated to London, where he lived till 1868 and became an important figure in London musical life. He appeared first at John Ella's concerts, and later founded the Musical Art Union, which introduced several important works to London but failed to establish itself permanently. In 1868 he migrated to Moscow, and returned in 1882 to Berlin, where he founded the Klindworth-Scharwenka Conservatoire. He retired into private life when ten years ago he took up his residence at Potsdam. He paid one visit to London since he left England—in May, 1898—when he conducted a concert for Mr. Frederick Dawson, a full account of which will be found on p. 513 of the *Musical Times* for that year. He will be best remembered as the arranger of the masterly vocal scores of 'The Ring.' They have, too, a special interest for London, for it was here that he first met Wagner. When Wagner came to London to conduct the Philharmonic Concerts he had with him an introduction from Liszt to Klindworth. As Klindworth was ill at the time, Wagner visited him as he was in bed, and invited him to come to hear some of the music with which he was busy. It was 'Die Walküre.' Soon afterwards Klindworth called on Wagner and was asked to play some of the first Act. Wagner was so delighted with his skill that he asked him to take it home and study it. He returned a few days afterwards and played the music to the composer so wonderfully that he said, 'Nobody but you shall make the piano arrangements.' This was the beginning of a lifelong friendship. As a teacher and conductor he attained considerable distinction. He was for some time conductor of the Berlin Philharmonic jointly with Joachim, and held many other important posts. He was an indefatigable editor of the classics, and among the most important things to his credit in this direction was the re-scoring of the accompaniment to Chopin's F minor Concerto.

W. H. Liddle, Mus. Bac. (Durham), organist of Fairfield Parish Church, Basingstoke, on July 17, aged sixty-five. Before coming to Basingstoke, in 1883, he was for seven years organist at the Chapel Royal, Windsor Great Park. For some time he was conductor of the Basingstoke Harmonic Society.

Adelheid Wette, the sister of Humperdinck, at the age of fifty-seven. She was the authoress of 'Hänsel und Gretel.'

Frederick Hampton Burstall, organist of Liverpool Cathedral from the formation of the diocese in 1880. This event has removed from active work a highly-respected musician and an excellent man, whose death at the age of sixty-five has occasioned widespread regret. Mr. Burstall in early life relinquished a business career, which for him had no charms, and became a pupil of the late Dr. G. W. Röhner,—an old resident of Liverpool, whose harmony text-book was locally much studied in its day—and in the lessening ranks of Liverpool organ-players of the older generation whose ideals were helped by the influence of Mr. Best's inimitable organ recitals, he will be much missed. He showed tact and command on two notable occasions as conductor of the great choir of men and boys organized by the Liverpool Church Choir Association to sing at the ceremony of the foundation-stone-laying of the new Cathedral by H.M. King Edward in 1904, and at the opening of the Gladstone Dock by H.M. King George V. in 1913. As a composer, his 'Anniversary Ode,' written to Mr. William Watson's words, was chorally one of the most effective pieces in the music-book of the Liverpool Pageant of 1907. Unassuming and kindly in disposition, Mr. Burstall held his responsible post with general acceptance, and to his quiet influence was largely due the maintenance of the musical services of the Cathedral Church at a consistently high standard.

Charles Frederick South, organist of Salisbury Cathedral, on August 12, at his residence in the Close, aged sixty-six years. He was a pupil of George Cooper, and for some time was organist at St. Augustine's and St. Faith's in the City of London. He was appointed to Salisbury Cathedral in 1884 on the recommendation of the late Sir John Stainer. In 1899 he married a daughter of the late Mr. P. Bentliff, of Salisbury, who survives him. At the funeral, which took place in the Cathedral, the pall-bearers were the following members of the Salisbury Diocesan Organists' Association: Mr. W. T. Bowey (St. Thomas's), Mr. E. P. Lloyd (St. Edmund's), Mr. G. Blake (St. Martin's), Mr. C. M. Wilson (Landford), Mr. S. W. Bowey (St. Mark's), and Mr. E. C. Seamark (Chilmark). Dr. Prendergast (organist of Winchester Cathedral) played the organ.

Fritz Steinbach, on August 13, the well-known conductor, who first appeared in London with the Meiningen Orchestra, and in recent years frequently conducted the concerts of the London Symphony Orchestra. He had been suffering from heart trouble for some time, and was unable to undertake any work last autumn. He will be best remembered as an interpreter of Brahms. His life was comparatively uneventful. He was born on June 17, 1855, at Grünsfeld, in Baden, and was educated at the Leipsic Conservatoire, and later under Lachner and under Nottebohm at Vienna. For a time he was second conductor at Mayence with his brother Emil. In 1886 he succeeded Bülow at Meiningen, and maintained the fame which the orchestra had achieved. In 1903 he became director of the Gürzenich Concerts at Cologne, which position he occupied till his retirement from active life.

FREE CHAMBER CONCERTS: A BRADFORD EXPERIMENT.

Yorkshiremen are, as a rule, inclined to lay claim to many virtues, but one at least will be allowed to them by impartial observers, and that is a certain dogged determination. The Yorkshire 'tyke,' when he once gets his teeth into anything, will not readily let it go, and in this respect Mr. Samuel Midgley, of Bradford, is a typical 'tyke.' He has for more than forty years been organizing chamber concerts at Bradford, but while the excellent programmes indicate the artistic value of the concerts, their financial success has been as fluctuating as is usually the case with such ventures. Mr. Midgley, however, instead of losing heart, determined to try a new plan of attack, by which good music, adequately performed, should be brought within the reach of the humblest music-lover—for in the West Riding there are many whose means are not equal to their ambitions in this direction. He struggled hard to secure the help of the Municipality, but the debate in the Council showed conclusively that public—or let us say, Aldermanic—opinion was not ripe enough for a scheme which might cost the ratepayers of a wealthy and populous town like Bradford as much as £100 a year, a sum which would be regarded as a trifle if expended on paintings or books, but somehow is considered socialistic and impossible if spent on music.

So Mr. Midgley shifted his attack slightly, and turned to some of the wealthy music-lovers who are fairly numerous at Bradford. The result was that half-a-dozen people consented to subsidise a scheme of Free Chamber Concerts which began on January 9, 1911, and have been continued ever since. In the first instance the subsidy was for three years, and this was voluntarily continued for the further period of three years just brought to a close.

There have been six concerts each season,—without counting one or two extra ones,—and a rough analysis of the programmes will enable us to realise the nature of the fare provided. Duets (Sonatas, Suites, &c.) by Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Grieg, Bruch, Gade, Goldmark, Dvořák, Franck, Sinding, Dohnányi, Esposito, C. H. H. Parry, John Ireland, Algernon Ashton. Pianoforte Trios by Beethoven, Schubert, Mendelssohn, Schumann, Brahms, Franck, Smetana, Dvořák, Rubinstein, Hiller, Arensky, Saint-Saëns, C. H. H. Parry, Algernon Ashton, John Ireland, Arthur Hinton, and String Trios by Beethoven. Pianoforte Quartets by Mozart, Beethoven, Brahms, Rheinberger, A. C. Mackenzie, Frank Bridge, Henry Westrop, and W. Y. Hurlstone. String Quartets by Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Dvořák, Borodin, and W. Y. Hurlstone. Pianoforte Quintets by Schubert, Schumann, Goetz, Dvořák, Sinding, and Stanford. String Quintet by Schubert, and Beethoven's Septet. Of course a good many of the greater names are represented by several works, and there must be added to the list a great number of songs, always of real artistic value, and among them the Liebeslieder of Brahms, Dvořák's 'Biblical Songs,' some of Beethoven's 'Scotch Songs,' with the original violin and violoncello accompaniments, Beethoven's Liederkreis, 'An die ferne Geliebte,' and other song-cycles.

While the music has thus been of the highest order, the concerts have been in other respects on a very modest scale. The performers have all been local professional musicians, who have been willing to accept small fees, recognizing not only the excellent purpose of the concerts, but the value to themselves of having to prepare nothing but good music. The total cost of each concert has averaged about £15, and this has been borne chiefly by the anonymous supporters of the scheme, while the sale of twopenny books of words has materially supplemented the receipts. These leaflets have contained brief notes on the works given, and a characteristic feature of the concerts has consisted of introductory remarks, in the course of which the principal themes were played over. And occasionally the precedent set years ago by Von Bülow has been adopted, and a work not easily followed on a first hearing has been repeated at the close of the concert for the benefit of such keen enthusiasts as cared to remain and hear it again.

The concerts have been given in the Bradford Mechanics' Institute, the hall of which is not too spacious for chamber-music, yet is commodious enough to hold an audience of well over 1,000. Though the overcrowded audiences of the early seasons have not been maintained since the attraction of novelty has disappeared, the attendance has always been good, and has been maintained without the least suggestion of playing to the gallery. The value of the concerts in educating the musically-inclined public has been great, and no less marked has been their influence on the musicians who have taken part, who have in many instances had their attention turned to better music than they had ever before attempted. One result has been the establishment of a very promising string quartet party at Bradford, while another has been that vocalists have been encouraged to introduce at other concerts songs of greater artistic worth than they might otherwise have ventured upon.

While feeling that in theory, at least, such an effort should have had the support of the Municipality, one cannot but recognise that there are two sides to the question, and that Mr. Midgley has, in securing the co-operation of a few amateurs who take an intelligent interest in music, been better off than had he been subject to the unintelligent criticisms of which numerous examples were to be found in the course of the debates in the Bradford Council meetings when his original scheme was discussed.

Once I loved a maiden fair.

ENGLISH POPULAR SONG.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Moderato e semplice.

mp smoothly.

SOPRANO. 1. Once I loved a maid - en fair, But she did de - ceive me;

mp smoothly.

ALTO. 1. Once I loved a maid - en fair, But she did de - ceive me;

mp smoothly.

TENOR. 1. Once I loved a maid - en fair, But she did de - ceive me;

mp smoothly.

BASS. 1. Once I loved a maid - en fair, But she did de - ceive me;

PIANO. (*For practice only.*) *mp*

poco più f

She with Ve - nus might com - pare In my mind, be - lieve me.

poco più f

She with Ve - nus might com - pare In my mind, be - lieve me.

poco più f

She with Ve - nus might com - pare In my mind, be - lieve me.

poco più f

She with Ve - nus might com - pare In my mind, be - lieve me.

poco più f

She was young, and a - mong Crea - tures of temp - ta - tion,

She was young, and a - mong Crea - tures of temp - ta - tion,

She was young, and a - mong Crea - tures of temp - ta - tion,

She was young, and a - mong Crea - tures of temp - ta - tion,

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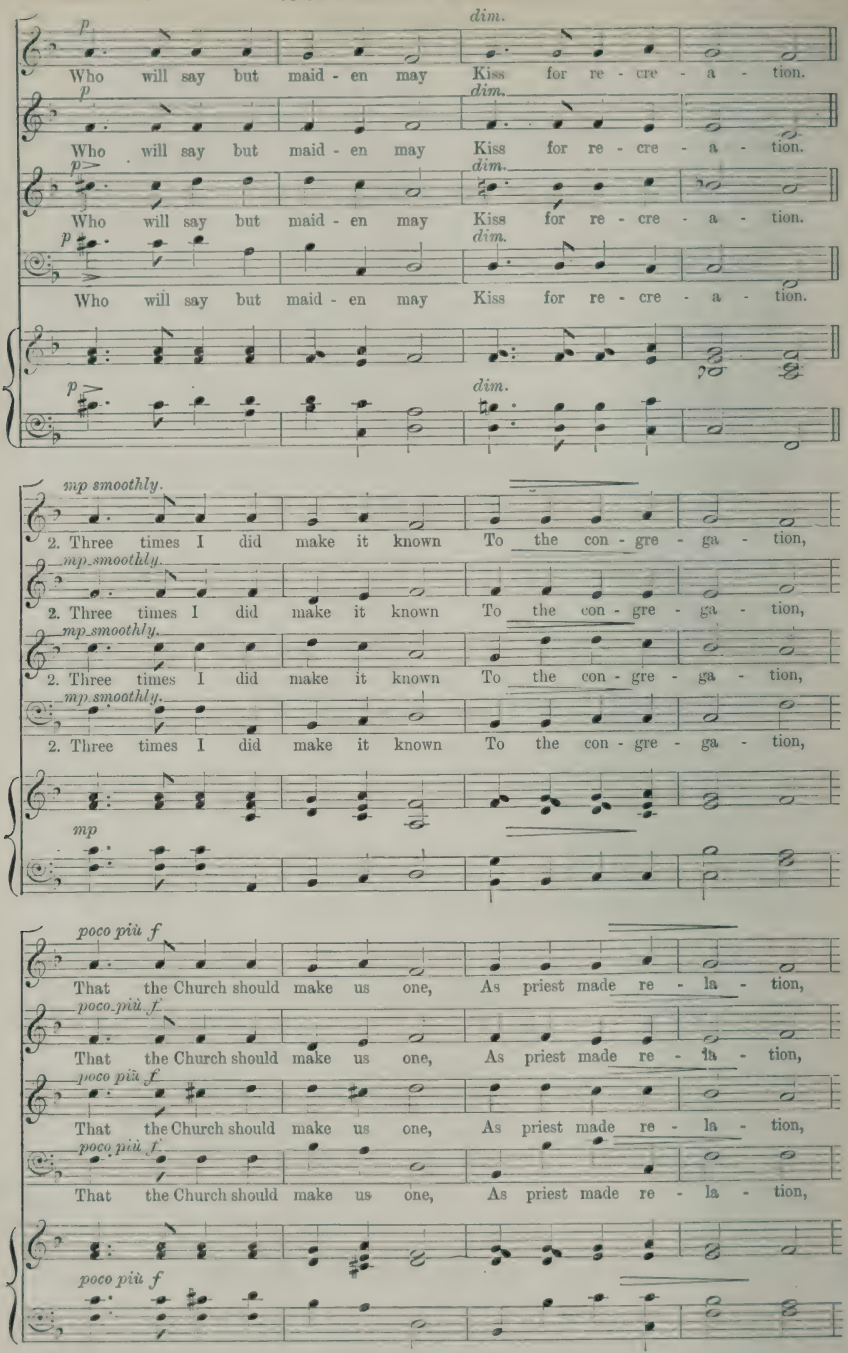
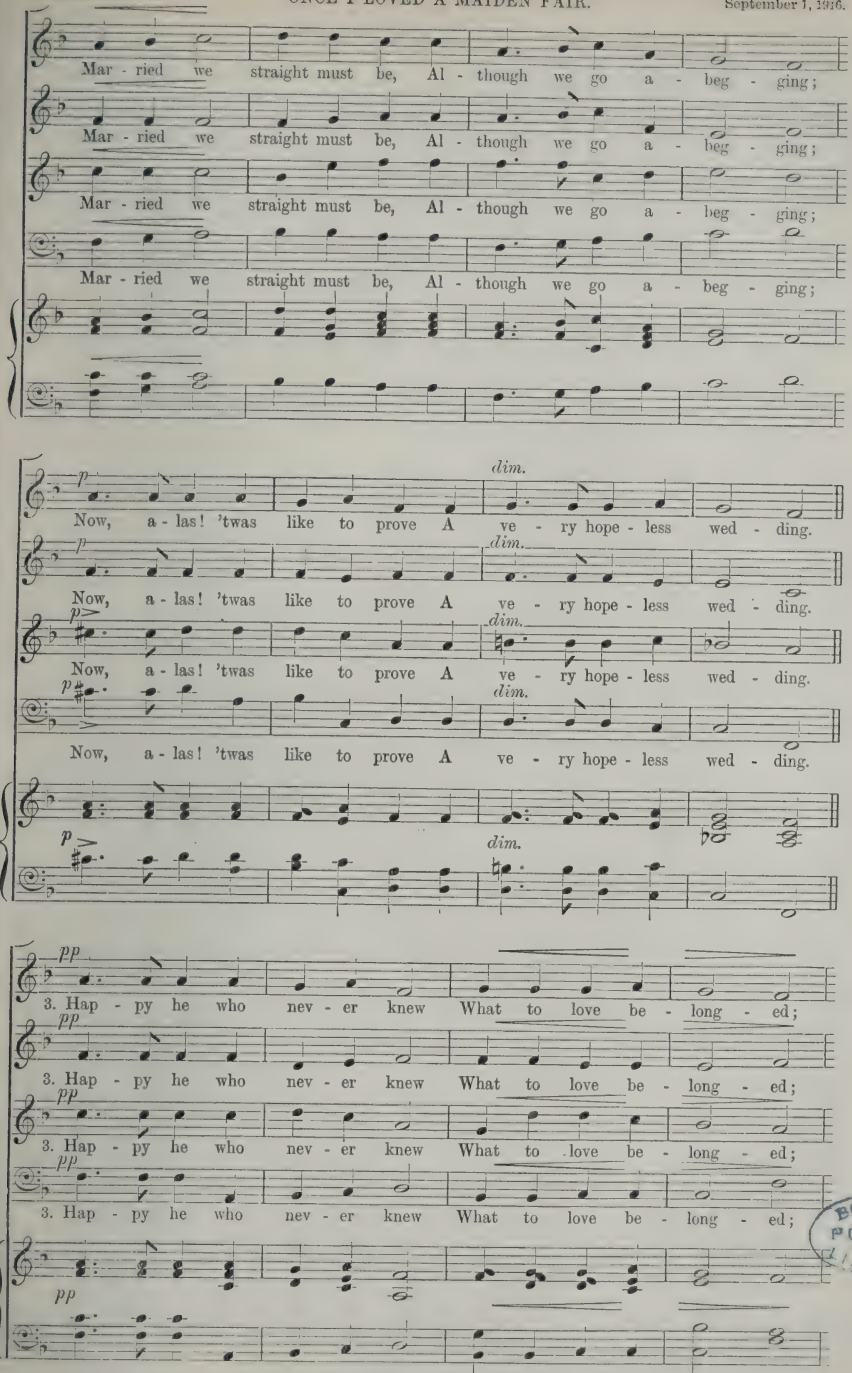

p
dim.
Who will say but maid - en may Kiss for re - cre - a - tion.
mp smoothly.
2. Three times I did make it known To the con - gre - ga - tion,
mp
poco più f
That the Church should make us one, As priest made re - la - tion,


Mar - ried we straight must be, Al - though we go a - beg - ging;
Mar - ried we straight must be, Al - though we go a - beg - ging;
Mar - ried we straight must be, Al - though we go a - beg - ging;
Mar - ried we straight must be, Al - though we go a - beg - ging;
p
dim.
Now, a - las! 'twas like to prove A ve - ry hope - less wed - ding.
Now, a - las! 'twas like to prove A ve - ry hope - less wed - ding.
Now, a - las! 'twas like to prove A ve - ry hope - less wed - ding.
Now, a - las! 'twas like to prove A ve - ry hope - less wed - ding.
pp
3. Hap - py he who nev - er knew What to love be - long - ed;
3. Hap - py he who nev - er knew What to love be - long - ed;
3. Hap - py he who nev - er knew What to love be - long - ed;
3. Hap - py he who nev - er knew What to love be - long - ed;

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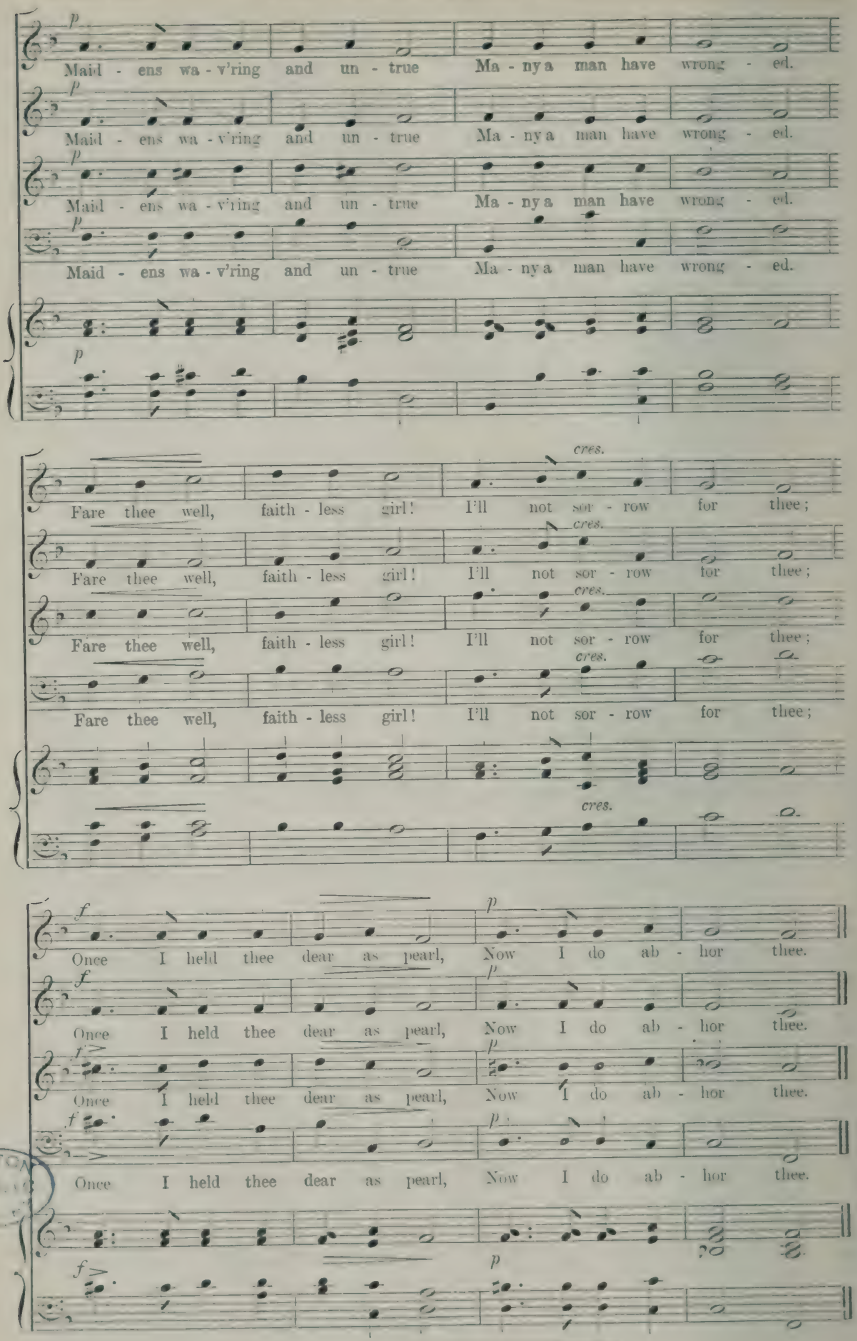
p
Maid - ens wa - v'ring and un - true Ma - ny a man have wrong - ed.
Maid - ens wa - v'ring and un - true Ma - ny a man have wrong - ed.
Maid - ens wa - v'ring and un - true Ma - ny a man have wrong - ed.
Maid - ens wa - v'ring and un - true Ma - ny a man have wrong - ed.
cres.
Fare thee well, faith - less girl! I'll not sor - row for thee;
Fare thee well, faith - less girl! I'll not sor - row for thee;
Fare thee well, faith - less girl! I'll not sor - row for thee;
Fare thee well, faith - less girl! I'll not sor - row for thee;
f p
Once I held thee dear as pearl, Now I do ab - hor thee.
Once I held thee dear as pearl, Now I do ab - hor thee.
Once I held thee dear as pearl, Now I do ab - hor thee.
Once I held thee dear as pearl, Now I do ab - hor thee.

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THE ROYAL NATIONAL EISTEDDFOD.

ABERYSTWYTH, AUGUST 15-18.

MR. LLOYD-GEORGE AND TEN HOURS' HYMN-SINGING.

After having to face some opposition the Eisteddfod has been held triumphantly. Objectors to its continuance in these times did not take into account the fact that the gathering is not an ordinary amusement, but the means for expression of the fervent Welsh soul in weal or in woe. The event was lifted far away above the commonplace by the inspiring speeches of the War Minister, Mr. Lloyd-George, and the ten-hours' day that was wholly given to the singing of Welsh hymns. It may be questioned whether any opposition has survived the brilliant and moving oration by which Mr. Lloyd-George vindicated the holding of the Eisteddfod. It is safe to say that all who heard or who have read it were uplifted by its inspiring thoughts. Has any orator ever said anything finer than the following :

I know war means suffering; war means sorrow. Darkness has fallen on many a devoted household. But it has been ordained that the best singer among the birds in Britain should give its song in the night, and according to legend, that sweet song is a song of triumph over pain.

Another passage deserves quotation :

I make no apology for advocating the holding of this Eisteddfod in the middle of this great conflict, even although it were merely a carnival of song, as it has been stigmatized. The storm is raging as fiercely as ever, but now there is a shimmer of sunshine over the waves, there is a rainbow on the tumult of the surging waters. The struggle is more terrible than it has ever been, but the legions of the oppressor are being driven back and the banner of right is pressing forward. Why should we not sing? It is true there are thousands of gallant men falling in the fight, but let us sing of their heroism. There are myriads more standing in the battle-lines facing the foe, and myriads more behind ready to support them when their turn comes. Let us sing to the land that gave birth to so many heroes.

Our soldiers sing the songs of Wales in the trenches, and they hold the little Eisteddfod behind them. Here is a telegram which has been received by the secretary of the Eisteddfod from them. The telegram says : 'Greetings and best wishes for success to the Eisteddfod and Cymanfa Ganu from Welshmen in the field. Next Eisteddfod we shall be with you.' Please God, they will. That telegram is from the 38th Welsh Division. They do not ask us to stop singing. There is not one of them who would not be sorry if we gave up our National Eisteddfod during the war. They want to feel that while they are upholding the honour of Wales on the battlefields of Europe, Asia, and Africa, we are doing our best to keep alive all the institutions—educational, literary, musical, religious—which have made Wales what it is to them. They want the fires on every national altar kept burning, so that they shall be alight when they return with the laurels of victory from the stricken fields of this mighty war. That is why I am in favour of holding this festival of Welsh literature and of song even in the middle of Armageddon.

The last day (August 18), as stated above, was devoted to hymn-singing to Welsh words, the vast audience forming the choir under the direction of Prof. David Evans, of Cardiff. For about ten hours these born singers revelled in four-part harmony, not minding repeating verses or a passage over and over again : a truly marvellous outpouring of intensity of feeling. Mr. Lloyd-George spoke again, this time upon the value of the old tunes. He said :

There was a peculiar appropriateness in holding the singing festival in a time of war, because they could express in song feelings which they could not voice in words. There were emotions surging in the soul of a nation which could not be put into words, which could not be expressed from pulpits or platforms in words. One of the world's greatest musicians had composed a series of 'Songs without words,' and, in fact, every great song was a song without words. There were things they could not describe by the spoken word. That was why the great old preachers of Wales—in his opinion the best orators in the world (Wales had reared more first-class orators in fifty years than any other nation ever did)—why, when those old giants found their feelings had got beyond words their soul overflowed and they 'tuned' it. That was the Welsh 'hwyl' they had just heard—that grand old tune 'Llanllyfni.' Who composed it? ['Averie Jones Talysarn.'] That was so. He was one of the greatest orators of Britain. It was the oratory of John Jones Talysarn in notes; the 'hwyl' of John Jones in old notation. That was what the old songs of Wales were, and he came there because he wanted to hear them. He was glad of the new tunes, for they must have new ones, else the people of the next generation would have no old ones left; but he loved the old ones. He was not enough of a musician to select good new ones, but time had chosen the old ones for him. When they heard an old air it must occur to them that it must have a splendid constitution to be able to walk across the ages down to them and to stride over the hills of the centuries without tiring. They were as fresh to-day as they were three hundred years ago, and they would continue so until the last trumpet resounded over the hills of Wales. They would notice in their programmes many of the tunes were headed 'Alaw Gymreig.' On one occasion John Curwen said he liked those tunes composed by Mr. Allo Jimrick. (Laughter.) He (Mr. Lloyd-George) liked that composer too. (Laughter.) He was a good, powerful composer, breathing the soul of the people. The tunes were not merely songs, but the music of the Welsh harp expressing the soul of Wales. (Cheers.)

'Alaw Gymreig' is the equivalent of English 'Anon.' Probably John Curwen knew this when he made the remark quoted. 'Hwyl' is the sort of sing-song rhetoric into which passionate Welsh orators fall when speaking in a kind of ecstasy.

The chief choral prize was won by Rheidol, Aberystwyth, the second prize falling to Fforestfach Choral Society.

CHORAL SOCIETIES AND THE AMUSEMENTS TAX.

Mr. C. T. Dunn, the hon. secretary of the Alexandra Palace Choral and Orchestral Society (conductor, Mr. Allen Gill), is anxious to confer with managers of choral Societies throughout the country with a view to the presentation of a petition to the authorities to exempt choral concerts from the Amusements Tax, on the ground that they are mainly educational in character. It is submitted that as choral Societies that can exist at all are endeavouring to carry on their work during the war generally under circumstances of considerable financial difficulty, their case should be differentiated from that of cinemas, music-halls, and theatres, which in these times are mostly prosperous business undertakings. Mr. Dunn has drafted the following

PETITION IN SUPPORT OF EXEMPTION BEING GRANTED TO RECOGNISED CHORAL SOCIETIES FROM THE AMUSEMENTS TAX.

The undersigned, having been informed of the decision of the Board of Customs that concerts as given by the Alexandra Palace Choral and Orchestral Society do not fall within either of the Exemption Clauses, claim respectfully that such concerts given by this and other similarly-constituted Societies, being of a valuable educational character and not being conducted for private profit, should be encouraged by exemption from the Tax.

He asks that conductors and secretaries who will support this appeal should write to him immediately with a view to a meeting being held in London if possible early in September. Address, 33, Thornby Road, Clapton, N.E.

WHAT PUCCINI IS DOING.

By Claude Trevor.

Admirers of Signor Puccini's operas will be interested to hear news of works on which for some time past he has been busy. One, entitled 'La Rondine' ('The Swallow': unless before its production another title is found for it), is completed and orchestrated, and is of the genus opéra-comique—though recitative has taken the place of dialogue, which latter treatment was the intention of the composer originally. When the opera opens the heroine, who has had several lovers, is at present the intimate friend of a millionaire who literally showers gold upon her. To a reception at her sumptuous villa is brought a young provincial student who is unmoneyed to embarrassment. Needless to say they love at first sight. In order that he shall see something of real Parisian life, the youth is persuaded by his friends to accompany them to a *bal-masque*. La Rondine (the pseudonym of the heroine) resolves to go too. During the evening, after much coquetry on her part, she reveals herself to her admirer, who of course declares his love for her, with the result that they decide to fly together, and we next find them at Nice. Alas! the financial position of the couple is not brilliant, and very soon want knocks at the door. The infatuated lover sees no way out of the difficulty but to apply to his father for assistance, though he knows full well that little is to be hoped for from that quarter. He soon receives a paternal letter revealing the past of his companion, whose one adventure he has fondly imagined to have been with him. A violent scene between the lovers follows. He ends by bidding her farewell, and La Rondine returns to her former life. There are many secondary characters, contributing to an under-plot introducing a lively soubrette, her cavalier, students, &c. The Opera is in three Acts, and abounds in music gay and sentimental, and at times dramatic. In Act 2 I am given to understand that a quartet is introduced which is destined to rival that in the famous Snow scene in 'La Bohème.'

The second Opera on which Puccini is engaged is of a very tragic description, and is short, being in fact only in one Act, but occupying from an hour to an hour and a-half in performance. The writer of the story is a young French author, M. Didier Gold, whose play, 'La Houppelande'—from which the 'book' of the Opera is taken—was performed, if memory serves, at Paris in 1910. On that occasion M. de Max and Mlle. Vera Sergine appeared in the two principal rôles. It was owing to the suggestion of a lady, met by chance in an hotel, that Puccini's attention was called to the play. He had scarcely read a couple of pages when he confessed himself fascinated by its splendid situations. At once he decided to set it to music.

The scene of the whole story is unfolded on the deck of one of the great barges frequenting the Seine. A little cabin on board, whose small windows, decorated with bright plants and dainty white curtains, seem designed to suggest a perfect nest of peace and happiness, is the abode of two of the chief actors in the drama. It is an autumn evening, and as the scene opens the setting sun casts a crimson glow over Paris and its river. Notre Dame and other prominent edifices stand transfigured in the dying rays, while here and there the twinkling of lamps in patches of gloom lends a somewhat sickly contrast to the ruddy glory. Michele (I give the names as they appear in the Opera), the master of the boat, is discovered leaning against the great tiller of the rudder, deep in thought. His wife Giorgetta, who is fair to look upon, and years younger than Michele, is distributing the usual libations to the three men who work on board. One, an elderly man, is presently taken home by his wife, who comes to take charge of him ere he can fall into the hands of evil companions. Another of the men has been driven to drink by a dissolute and faithless spouse. The third man is Luigi, a handsome young man whose aim in lingering is not to drink, but to bestow loving glances on Giorgetta and hold her in furtive conversation. Michele's suspicions are awake. At first he had decided to dismiss Luigi; but second thoughts have prevailed, and the story moves to its harrowing climax. Luigi at length withdraws; but he has succeeded in imparting to Giorgetta that when all is still on board he will return. Her signal that the coast is clear is to be the lighting of a match. During this interchange of brief passages of assignation, the betrayed husband has descended to the hold. On his return his suspicions are quickened by the overdone indifference of the guilty pair. Night falls; and husband and wife are left alone. Michele comes closer to his wife, his manner as one who would woo her again after many years. He recalls to Giorgetta their happy days of married life when under his ample cloak he sheltered their little one—now dead—from the rough winds, and when they peacefully loitered beneath the trees at the riverside in the suffocating heat of summer evenings. Giorgetta is disturbed, and trembles at this unwonted and reminiscent mood of Michele. She would escape from its influence, and as a subterfuge to retire feigns intense fatigue. The strains from a popular dancing rendezvous close by are heard as Michele, in the gloom on the deck of his barge, fills his pipe and, striking a match, lights it. Luigi, watching, takes the match for the expected signal. He springs on board, only to find himself seized by the throat. His struggles to free himself from the iron grip are vain. A confession of his guilt is forced from his dying lips, and when Michele withdraws his hold it is a corpse that lies under his hand. Hearing the noise, and fearful of disaster to her hopes, Giorgetta hurriedly emerges from the cabin. Michele deftly conceals the dead body of his rival under the folds of his cloak, and with his dreadful burden seats himself on a bench, while from near by the bells of a church chime the hour. Trembling, the faithless wife approaches, though she is reassured at seeing Michele alone, calmly seated on the bench. 'See,' she says, in husky, faltering tones, 'I have come to ask your pardon for my coldness. Will you not forgive me, and take me to your heart, and let me nestle to you beneath your cloak, as in the days gone by? For I love you.' Michele rises, and opening wide his arms as though to say 'Come,' lets the dead body of her lover fall at her feet. With a horrible cry the guilty woman steps back, but forcing her to her knees Michele holds her face close to that of the dead Luigi, while the gay strains from the hall near by are heard in mocking, ghastly contrast. The horrific climax is reached when, staggering on to the boat, comes Michele's dissolute employé, brandishing the blood-stained knife with which in drunken frenzy he too has slain his betrayer. Surely enough tragedy for a one-Act opera!

I shall hope a little later to be able to say something as to the music.

In great contrast to the above is a third work that Puccini has now for a considerable period been engaged upon. It is adapted from Guntero's delightful comedy 'Anima Allegra,' and the Opera will bear the same title. When the composer first read the play he felt that he had found a subject that thoroughly appealed to him. When later the piece was announced for performance at Turin, in all excitement he hurried to the theatre to see it. He was, however, disappointed. The play seemed different from what he had imagined it would be; but the subject continued to haunt him. Some time after, when travelling by train with a friend, he broke a long silence and considerably startled his companion by exclaiming 'I have it!' 'Yes,' he replied to his friend's inquiry, 'I see my way to the opera provided Act 2 is entirely re-modelled, and other changes are made in Acts 1 and 3.' When the train stopped he at once telegraphed to his publishers at Milan, and when he arrived at that city he found his librettist awaiting him. The desired changes were rapidly effected. Several of the characters in the play were relegated, while others were strengthened and made of greater importance for operatic purposes.

The following is a sketch of the opera. In the ancient castle of the Arrayanes dwells the old Marchesa Mercédès—austere and grim as the old château in which she lives, where sounds of gaiety and laughter have not been heard within the memory of man. Her son Pedro pays her an occasional flying visit—generally when he is in want of money—but flees as soon as possible, for, as he sings:

'Youth has need of life, light and love,
Here one feels buried alive!'

The Opera opens when Pedro is paying one of his infrequent visits, but this time things are about to change. His pretty cousin Lolita, who has been absent for some years, is about to return. She duly arrives, with her companion Corallina, and is received with all the stiff ceremony of a young queen. Beautiful and light-hearted, she brings with her an atmosphere of gaiety which by no means has

the approval of the Marchesa or of the solemn *homme d'affaires*, Don Eligio. A few days later (Act 2) the girls decide that, unknown to anyone, they will take a ramble in the country and visit a 'festa' which is to be held in honour of a newly-wedded pair. The peasants and gipsies in the hillside camp are awed by the beauty of Lolita, and a peasant-poet makes impromptu verses in her honour. The bridal procession approaches, and all beg Lolita to stand sponsor to the bride. She graciously consents, and drawing near, murmurs, 'Only those can live happily who console others in sorrow, who can bring gaiety and life into sadness of heart, for these mean life.' These words call forth enthusiastic applause from the crowd, who regard Lolita as a very Madonna sent specially to their festival. Suddenly Pedro appears, solemn of mien, and tells the girls that he has been sent by the Marchesa to conduct them home at once. Lolita's reply is that she is enjoying herself, and intends to remain, and she adds with unmistakable meaning, 'If you liked me, you also would stay!' Is it necessary to add that Pedro at once accommodates himself to the situation? The 'festa' is at its height, and Lolita, radiant with joy, is singing with all her soul of youth and happiness, when, breathless and consumed with indignation, Don Eligio arrives. He too has been sent in quest of the missing girls. Lolita defies him. Running to the neighbouring church, she ascends the steep stairs to the belfry, whence she waves her hand to the crowd beneath. Then swiftly she sets the bells in motion, and scores of pigeons fly out from their peaceful retreat, whirling round her so as almost to hide her from view. Breaking again into song, she calls down blessings on one and all. In the last Act, Pedro vows that Lolita has endeared to him the once dreary château whence he had always fled, and that her presence enchains him to its grim and forbidding walls. And he adds: 'My love began on that blest day when I came to seek you on the hillside at the marriage feast.' They fall into each other's arms. The Marchesa, accompanied by retainers, appears in the verandah above. They shower blossoms on the happy pair, and sing in chorus 'Amore! Amore! Amore!'

Still another subject which the prolific Italian composer had announced his intention of setting to music, 'I due Zoccoletti' (on Ouida's 'Two little wooden shoes'), is, I understand, temporarily put on one side. It really seems strange what so strong a composer could see in the exceedingly thin plot (if plot it can be called) of this very simple idyllic story, but I have heard that Mascagni also has a great desire to essay the same task. A setting of the story was composed by a French pupil of Massenet's, under the title of 'Muguette,' and produced at Paris some years ago; and, if I mistake not, in London also—but apparently it created no effect.

THE SOCIETY OF WOMEN MUSICIANS.

The Society of Women Musicians held its Annual Conference for Composers on July 7 and 8 at the Women's Institute, Victoria Street, London. There was a large attendance. On the first day Miss Adela Hamaton presided, and Miss Kathleen Bruckshaw read a paper on 'The Sketch-book and Pianoforte as Aids to Composition.' She emphasised the great value of the sketch-book to composers, showing most interestingly its utility in checking the threefold loss of Material (work done), Time, and Temper. She urged the importance of starting the regular habit of writing down forms and figures of musical expression and keeping them as records of experiments. Miss Bruckshaw then showed what a genuine friend the pianoforte is when once a composer has grasped the limitations of the instrument, and warned writers against the dangers of vertical writing, that is, harmony to the exclusion of polyphony. Miss Katharine Eggar (vice-president of the Society) spoke on the subject of 'Noise, a Puzzle for Composers.' She deplored the conditions of noise in which the world's work was being carried on. Noisy music she considered to be an undue concentration on the physical effect of music to the exclusion of the mental and spiritual; but she was careful to explain that she was contending not against *loudness* but against impurity of tone. An interesting debate followed, and the audience showed its appreciation of the original way in which Miss Eggar had treated her subject.

On the second day the Institute was full to overflowing, when the subject of 'Composer and Publisher, a study in Rights and Wrongs,' was discussed. Mr. Herbert Thring (secretary of the Authors' Society) poke from the author's point of view, Mr. Thomas E. Dunhill presented the composer's point of view, and Mr. Percy Scholes dealt with the business view-point.

On July 15 the Annual Birthday Party of the Society was held, and a large audience enjoyed an excellent programme performed by members and friends, including Madame Marie Brema, Miss Kathleen Bruckshaw, Miss Laura Bush, Miss Margaret Champneys, Madame Amina Goodwin, Miss Olga Haley, Mrs. Agnes Lambert, Mr. Harold Darke, Mr. David Evans, Mr. Herbert Howell, and Mr. W. E. Whitehouse.

Miss Katharine Eggar was presented with a handbag by the members of her 'Group of Composers' as a small token of their thanks for the inspiration she had given them during the year in directing the meetings of the group at her own home and at Æolian Hall. Miss Lucie Johnstone (hon. secretary) expressed the thanks of the members, and Miss Kathleen Bruckshaw presented the bag to Miss Eggar.

SIR A. C. MACKENZIE ON BACH AND THE MODERNISTS.

In the course of his address at the presentation of diplomas at the Royal College of Organists on July 22, Sir A. C. Mackenzie said:

> Shall we be obliged to continue to draw our printed supply of the classics from any country but our own? Signs of greater activity at home are not wanting. Certain British editions there are, but—if my information is correct—few, if any, can yet pretend to completeness, and the lee-way to be recovered is considerable. The situation *ante bellum* is in danger of remaining unchanged unless native editors and master-printers set to work speedily, in the encouraging knowledge that their efforts will be loyally supported by all those who have it in their power to do so. And that must be the professional musician's part in the campaign. The fact presented itself once more on seeing the first and splendid instalment of Bach's Choral Preludes just issued by Novello's. Although this is the twenty-fifth book of the master's works published by the firm, there must be much more to come before the Organist's Bible is within our reach in its entirety. Personally, I don't care a fig where Bach was born! But I do know that we need him badly: more than ever at present, were it only to help to preserve our sanity and protect us from the deteriorating curiosities of an up-to-date keyboard literature which is spoiling the ears and sapping the minds of our young people.
>
> Most of it seems to come into the world with a grievance: seems to be always in pain: rarely smiles, certainly never laughs, and is generally of a morbid disposition. So far from regretting having been born in the now far-distant Mid-Victorian era, I sometimes regard that fact as a kind of blessing, because if this miscalled 'advance' meets with encouragement, I shall be allowed—in the ordinary course of nature—to make my escape from much thoroughly undeserved punishment and torture. Someone said to me lately, 'My dear sir, it is the Age!' Not so. The Age will always be just what we all want it to be, and help to make it. You organists can do much, and in a very extended and influential sphere of work, to counteract the quite un-British tendencies and acquired mawkish moods which have been creeping and stealing into the style of our native productions in every branch of music. And realise that these are at complete enmity with the genius of your instrument. Bach is your remedy; he never grows old, and is the best musical 'vacuum-cleaner' I know. So, be he commended to you.

Madame Sophie Menter, who, one regrets to hear, is in very poor health, has joined the ranks of composers. She has written the music of a Ballet-pantomime which will be produced during the autumn at Vienna.

CARILLON RECITAL AT CATTISTOCK.

On the afternoon of July 27, M. Josef Denyn, Chevalier of the Order of Leopold and Carillonneur of the City of Malines, gave his annual recital on the carillon of Cattistock. The carillon consists of thirty-five bells, with a compass of three octaves, the largest bell weighing 19 cwts. For many years past this occasion has been the special annual event of the village. This year, no doubt owing to the exigencies of the petrol regulations, there were only a small number of visitors present at the recital, and the attendance was far below the average. This is to be regretted, because the opportunities of hearing carillon music in this country are few and far between, to say nothing of the privilege of hearing the greatest living virtuoso, M. Denyn.

Despite the fact that M. Denyn has been despoiled of his beloved instrument at Malines for more than two years, his playing was as fine as ever.

The programme consisted of the following items:

(1) Theme with Variations ... ... *Adolphe Denyn.*
(2) English Airs:
  (*a*) 'I dreamt that I dwelt' ... ... *Balfe.*
  (*b*) 'Tripping through the meadows' ... *Molloy.*
  (*c*) 'The sunshine of your smile' ... *Reay.*
(3) (*a*) Cabaletta ... ... *Lack.*
  (*b*) Mazurka ... ... *Meyer-Helmund.*
(4) Ancient Flemish Songs:
  (*a*) 'S'avonds als ik slapenga' ... ...
  (*b*) 't'Haeske' ... ...
(5) 'Les Rameaux' ... ... *Faure.*
(6) The National Anthems of the Allies.

NEW QUEEN'S HALL ORCHESTRA: PROMENADE CONCERT SEASON.

It is gratifying to announce that these concerts are to be held this autumn, and commenced on August 26. The prospectus—which was not issued until August 10—states that during the first few weeks the solo artists to appear will include Misses Clara Butterworth, Louise Dale, Kathleen Peck, Carrie Tubb, and Ruth Vincent, Margaret Balfour, Carmen Hill, and Ethel Hook; Messrs. John Booth and Walter Hyde; Fraser Gange, Charles Tree, and Robert Radford, vocalists; Miss Myra Hess, Mr. Howard-Jones, Mr. Benno Moiseiwitsch, Mr. William Murdoch, Miss Irene Scharrer, and Solomon, pianists; and the following members of the Orchestra: Messrs. Arthur Beckwith (violin), C. Warwick-Evans (violoncello), Albert Fransella (flute), and Frederick B. Kiddle (grand organ).

Owing to calls to the Army, the orchestra is necessarily somewhat reconstituted, and it is stated that it will include some lady players. The general trend of the programmes, so far as they are announced, is towards the familiar, but some British novelties are promised. Percy Grainger's 'Clog Dance,' entitled 'Handel in the Strand'; Sir Alexander Mackenzie's arrangements of two 'Ancient Scottish Tunes,' 'Lett never Crueltie' and 'Honest Luckie'; Norman O'Neill's 'Hornpipe for full Orchestra'; Eric Coates's Suite, 'From the Country-side'; and a new version of Montague F. Phillips's 'Symphonic Scherzo' are amongst the items. Two pieces by Russian composers, whose names are unfamiliar, are mentioned: a 'Scherzo Humoresque' for four bassoons by Prokofiev, and 'A Passing Serenade' by Protivinsky. Sir Henry Wood conducts as usual, and Mr. Robert Newman, notwithstanding the fact that he has not completely recovered from a severe illness, will continue to manage the concerts. Much sympathy and regard for him is felt, not only because of this illness, but because of the sad loss of his son, a young aviator, which has already been recorded in our columns.

It should be noted that the concerts are to commence at 7.30 p.m. and that they will be over by about 10 p.m.

Austrian church bells are being seized by the military authorities to be melted down for munitions. Even famous and historical bells, such as the Wetterglocke at Marling, Tirol, and five out of the eight bells at the convent church at Admont, have been taken.

THE ROYAL ACADEMY OF MUSIC.

In our August issue we reported briefly the proceedings at the annual distribution of prizes which took place on July 21. We are now glad to give some extracts from the interesting speech made on that occasion by Sir Alexander Mackenzie, the principal. Referring to the influence of the war on the staff and students, he said:

> It is certainly not any shortage of matter which prompts me to brevity to-day. Rather, be it understood that the session we are now concluding has been the fullest—in many respects, and for causes which none of us care to dwell on—the most exacting and difficult within the longest and ripest experience here. But seeing that the burden is common to all, is shared with every other public institution—and presses even more heavily upon some of these—so far from murmuring, the Academy may well be congratulated upon the exceptionally kindly terms in which fortune seems disposed to deal with it in these anxious and grisly times. You need but look beyond and around me to realise that there is no extravagance in this statement. True, as the Bard says, 'A soul feminine saluteth us.' But here, in larger or smaller measure, it always did. Why a greater preponderance prevails to-day, one need hardly ask or answer. Every fit student or professor responded to the call.

After mentioning with regret the deaths of Lord Alverstone, Hugh Spottiswoode, Richard Cummings, and Sir George Martin, he spoke as follows of the late Stanley Hawley:

> The name of an ex-student, whose unswervingly loyal activities in the interests of his Alma Mater were proverbial, must in gratitude be recorded, since he was an exceptionally marked example of that none too common virtue himself. Enthusiasm is rare enough: unselfish enthusiasm still more so. And many musical Societies have much reason to cherish the memory of Stanley Hawley. It was entirely owing to his attachment to us that Mrs. Maude Drinan's benevolent thoughts were directed to the Academy. But these matters belong to the smaller consideration he had on our regard. A better friend was never lost.

Sir Alexander gave generous praise to the winner of the Dove prize:

> because (he said) this Prize has in course of time come to be considered as a sort of D.S.O. here; and rightly so, seeing that it can only be awarded to that student who has satisfied the rather wide claims of general excellence among a large number. On this occasion it will be given to one who would, in common orchestral parlance, be called a 'double-handed' musician. Young as she is, she has already become known beyond our walls as an accomplished violinist. But besides possessing the highest certificate as a pianist, she has also developed very tuneful and amiable gifts as a composer. One might also add, gifts as an amiable composer—the two qualities do not necessarily accompany each other—because her constant readiness to take part in the numerous instances when her help on the platform is called for has also influenced my selection considerably. And I am sure that cordial congratulations will be received by Miss Winifred Small.

And he delivered himself of his feelings regarding some modern music:

> My own convictions regarding certain sickly, thoroughly anti-British tendencies, now in deplorable vogue, are so positive, and have been so frequently expressed—not yet too often—in and out of the Academy, that they need not be reiterated. There need be no minimising of the value of what is already much more than a distant promise. Believe me! home talent abounds, and in a very remarkable degree: it is a fact which should bring pleasure and pride to all those who are not, as Rosalind puts it, 'out of love with their own nativity.'

ROYAL COLLEGE OF MUSIC: MIDSUMMER TERM AWARDS.

Among the awards made by the Royal College of Music at the close of the Midsummer term are the following: Council Exhibitions.—Cicely M. Daubeney, Marguerite A. Echevarri, Thomas J. Harris, Hilda M. Klein, A. May Mattingley, Thelma Petersen. Charlotte Holmes Exhibition (£15).—Nancy F. Phillips. Clementi Exhibition for Pianoforte-playing.—Dorothy T. Davies. Arthur Sullivan Prize (£5) for Composition.—Stanley H. Wilson. Dannreuther Prize for the best performance of a Pianoforte Concerto with Orchestra.—George T. Ball. Challen & Son Gold Medal for Pianoforte-playing.—Kathleen L. Long. John Hopkinson Medals for Pianoforte-playing.—Gold Medal, Irina Meyrick; Silver Medal, Kathleen M. Cooper. Gold Medal presented by the late Raja Sir S. M. Tagore.—Dora Garland. Pauer Memorial Exhibition.—Margaret A. W. McMaster. Directors' History Essay Prize.—Herbert N. Howells. Associated Board of the R.A.M. and R.C.M. Exhibitions.—Gladys P. Ashdowne (pianoforte), Adrian Hollard (pianoforte).—Heywood-Lonsdale (Shropshire) Scholarship.—Effie K. F. Archer (violin).

GUILDHALL SCHOOL OF MUSIC.

Scholarships have been recently awarded as follows: Special Corporation Scholarships (annual value varying from £25 to £80): Rene Maxwell, Henri Spivakowsky, Antoinette Trydell, Muriel Hay, Marjorie K. Reynoldson, Kathleen McQuitty, Dorothy Wren, Phyllis Plank, Herbert Y. Templeman, Ruth Jones, Amy Taylor, Phyllis Harding. Heilbut Scholarships: Major (annual value £200), Grace Williamson; Minor (annual value £50 each): Dora Labbett, Cynthia Harris, Edward J. Gubbins. Mitchell Scholarships: Doris C. Etherington, Rose M. Ramsay, Marion I. Hunt, Katherine E. Collings. Mercers' Scholarship (annual value, £52 10s.): Pierre R. F. Laffitte. Merchant Taylors' Scholarships (annual value, £40): Victor Olof. Melba Scholarship (annual value, £30); Doris Ashton-Ball. Drapers' Scholarship (annual value. £31 10s.): Sylva Van Dyck. The following Scholarships of the Worshipful Company of Musicians were also awarded:—The Carnegie Scholarship (annual value, £23): Reginald Pursglove, Hedley F. Nicholas; the S. Ernest Palmer Scholarship (annual value, £23): Lilian I. Hurst, Leo. F. B. Turpin; the Company's Silver Medal, given triennially for the most distinguished pupil in the School: Lilian Stiles-Allen.

ROYAL MANCHESTER COLLEGE OF MUSIC.

The 'Examination' Concerts given on July 18, 19, and 20 showed that the tuition in this College maintains a high standard, and that there is considerable natural executive talent in the ranks of the students. At the last of the series Dr. Brodsky's quartet class, led by Miss Margaret Fairless, of Newcastle, gave a fine interpretation of Beethoven's C major Quartet (Op. 59); Miss Edith Robinson's quartet played two movements of Debussy's G minor Quartet, and Miss Constance Felpts sang three of Bantock's 'Sappho' songs. Miss Marie Brema's pupils sang some of Beethoven's arrangement of Scottish songs. The new College year begins on September 28.

BEECHAM OPERA SEASON: ALDWYCH THEATRE.

'La Tosca,' with Miss Jeanne Brola as the heroine, Mr. Fred. Blamey as Cavaradossi, and Mr. Frederic Austin as Scarpia, was given on July 22, with Mr. Percy Pitt as conductor. But the most notable recent production was that of Mozart's 'Il Seraglio,' on July 24. The opera had been prepared with the greatest care, and it was sumptuously mounted under the direction of Mr. A. P. Allinson. The cast was as follows:

Constance	Miss Mignon Nevada.
Blonda	Miss Bessie Tyas.
Belmont	Mr. Maurice D'Oisly.
Pedrillo	Mr. Alfred Heather.
Osmin	Mr. Robert Radford.
Selim	Mr. Frederic Austin.
Captain of the Guard	Mr. Lewis Morgan.
Conductor	Sir Thomas Beecham.

Much interest was shown in the performance, not only because of the inherent attractiveness of the music, but because it was announced that the proceeds would be devoted to the benefit of the six young children of the late Catalan composer Enrique Granados, who was drowned in a vain effort to save his wife on the occasion of the dastardly torpedoing of the *Sussex*. A distinguished audience attended to show its deep sympathy, and was rewarded by a remarkably fine interpretation of Mozart's beautiful creation. It is difficult to believe that such charming music can ever cease to attract, even though it is allied to a libretto of comparatively little consequence. It was sung in English, and at one stage the unlucky use of the phrase 'Wait and see' convulsed the audience. The chorus was excellent. 'Faust' was given on July 29, with a new tenor, Mr. Gerald O'Brien, who possesses a good voice and a style that promises future successes. Madame Licette was an excellent Marguerite, and Mr. Robert Radford was a splendid Mephistopheles. Other operas that had already been given in the earlier part of the season, including Ethel Smyth's 'Boatswain's Mate,' 'The Critic' (Stanford), 'Butterfly,' 'Boris Godounov,' and 'Tristan,' were repeated. The season came to an end on August 5. The Company had performed nearly uninterruptedly for ten months (including a visit to Manchester), and had brought forward twenty-eight works. It is generally understood that notwithstanding some lugubrious utterances by Sir Thomas Beecham—which we report elsewhere—a new season will be begun at Aldwych in October.

THE ORIANA MADRIGAL SOCIETY.

We have often recorded with high appreciation the objects and doings of the Oriana Madrigal Society (conductor, Mr. Charles Kennedy Scott). It has made and filled a niche of its own in London musical life. We are glad to hear that it proposes to go on with its activities next season. Singers (S.A.T.B.) of special ability are invited to join the choir. Able sight-reading is essential. The weekly practices take place at Leighton House (ladies 5.15 to 6.45, gentlemen 5.45 to 7.15) on Mondays. The subscription is £1 1s. per annum. Special terms are arranged at the discretion of the committee for professional singers. The hon. conductor will be glad to receive applications at Leighton House, Holland Park Road, Kensington, W.

London Concerts.

The War Emergency Concerts under the direction of Mr. Isidore de Lara given recently have taken various forms. The British ballad has had an airing, even 'The lost chord' was presented, but the most notable feature has been the appearance of what is curiously called the 'Prima Donna' Choir, a variation of the 'Beauty chorus' now so much in evidence elsewhere. In view of the well-known fact that the average prima donna 'can't abear' any other prima donna, it is certainly remarkable that the talented ladies chosen sing with such charming unity and on the platform bear no evidence of strife behind the scenes. We note that the *Daily Telegraph* critic remarks that the choir 'is chiefly composed of clever singers who are carrying-on while their menfolk are at the front,' a way of putting it that the menfolk will duly appreciate and that may afford them a valid reason for getting immediate leave. At Steinway Hall on July 25 Mr. H. B. Dickin stated that about 500 concerts of the series had been given, and that £3,900 had been paid in fees for 3,300 engagements to 500 artists, and further that 155 new works by British composers had been brought forward. This unquestionably is a generous record.

Mrs. Mary Layton's annual Students' Concert was given on July 20 at the Fulham Town Hall. Sir Hubert Parry's 'Voces Clamantium' was a principal item. Flemish songs were sung by Madame Khourshed de Ravalieu, and a feature was 'Hear ye, Israel' from 'Elijah,' sung in Esperanto by Miss Ethel Maunder, and the hymn for peace, 'God the All-Terrible,' in the same language. A small party of string-players led by Miss Jessie Grimson assisted. Mrs. Layton conducted.

The band of the Belgian Guides—'Le Musique du régiment des Guides'—performed at a concert given at the Royal Albert Hall on the Belgian Independence Day, July 21. The band is a very fine one, and was accorded a great reception. Captain Léon Walfot is the conductor.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The seventieth annual report of the Birmingham Festival Choral Society is by no means encouraging, inasmuch as the year's balance-sheet showed a loss on the concert and management fund to the amount of £180, in consequence of which the Society does not think it advisable to formulate a scheme for the coming season. However, something had to be done, so the Society is arranging to give a performance of Elgar's 'Dream of Gerontius' in the autumn, in conjunction with the promoters of the Hallé Orchestral Concerts at Birmingham. The annual performance of 'Messiah' will also be given on Boxing Night, December 26.

A preliminary announcement of an interesting character has been issued by Mr. Richard Wassell, who has arranged to give three Orchestral Concerts with an orchestra of sixty performers. Conducted by Mr. Wassell, the concerts will take place in the Town Hall on September 30, 1916, January 20, 1917, and March 21, 1917. Among the solo artists will be Mr. Mark Hambourg, Mr. Benno Moiseiwitsch, and M. Arthur de Greef. These concerts will be given under the direction of Messrs. Dale, Forty & Co.

Mention has already been made in these columns of Mr. T. Appleby Matthews's first chamber concert of a series of four. The second, third, and fourth were given on July 19, July 26, and August 2, the last being held in the Grosvenor Room, Grand Hotel, instead of the Royal Society of Artists' Exhibition-room, where the first three took place. The programme on July 19 consisted of a violoncello and pianoforte recital by Mr. J. C. Hock and Mr. T. Appleby Matthews, and the programme on that occasion comprised Rachmaninov's Sonata in G minor, Brahms's Sonata in F major, Op. 99, and a new Sonata for Violoncello by Debussy. At the concert on July 26, Mr. Arthur Catterall once more joined Mr. Matthews in the performance of Mozart's delightful Sonata in A major, a Sonata by Debussy, and Delius's Sonata, the latter being heard for the first time this season. These concerts were immensely appreciated, and the three artists—Messrs. Catterall, Hock, and Matthews—gained fresh laurels with their masterly performances. The last concert, on August 2, was choral, the executants being Mr. Appleby Matthews's choir. One was glad to hear once more Brahms's 'Songs of Love' for pianoforte duet and vocal quartet, Messrs. Novello's splendid edition with English words being used. These charming waltzes went with much greater swing than on the former occasion. The other choral works were Brahms's 'O lovely May' and 'Night Watch,' Rimsky-Korsakov's 'Peaceful the moonbeams,' Marc Delmas's 'Aubade,' and Elgar's delightful part-songs 'The Shower,' 'Weary Wind of the West,' and 'The Fountain.' Finally came Walford Davies's Six Pastorals for four voices and string quartet. Quite interesting proved a new work for two pianofortes (four hands) by Debussy. The choir and soloists were in good form, and Mr. Matthews certainly realised some excellent effects with his well-trained singers.

DEVON AND CORNWALL.

PLYMOUTH.

In spite of the coming of the holiday months, which are perhaps being more generally observed this year than they were last, the musical entertainment of wounded soldiers and sailors, and men in barracks, camp, and fort, has not been allowed to lapse in the Plymouth district. Arranged by a central bureau under the auspices of the local Y.M.C.A., these essential features of war-time have proved of benefit not only to those for whom they are intended but to the professional and amateur public generally, by promoting good feeling and mutual appreciation. Troops at the Front have also been the object of special consideration, for on July 27 the Guildhall was crowded for a concert in aid of Miss Lena Ashwell's fund, also worked by the Y.M.C.A. By this effort sufficient funds were raised to provide fifty concerts in base camps and hospitals. Miss Louise Dale sang Mozart's 'L'Amero' ('Il re pastore'), and songs by Haydn Wood and Montague Phillips; Lady Maud Warrender introduced items unfamiliar to Plymouthians in Sauzay's 'Chanson ancienne' and songs by Elgar and Stanford; and Mr. Gale-Gardiner joined Lady Maud in duets, and also sang alone. Mr. Dettmar Dressel (violin) and Mr. Theodore Flint (pianoforte) notably forwarded the artistic success of the concert; and the Theatre Royal Orchestra, conducted by Mr. T. A. Kelly, won thanks for efficient help. Among other commemorations of the anniversary of war was a notable performance on August 4 in Plymouth Theatre Royal by the Band of the Royal Garrison Artillery of national and patriotic music. Mr. R. G. Evans, bandmaster, prepared a remarkably fine programme which was carried out with artistic skill and discernment by his players. In aid of the Prisoners of War Fund several bands of the garrison massed and played a programme of varied music in Plymouth Guildhall on August 9. The King's Own Royal Lancaster Regiment, the Devon Regiment (two), the Worcester Regiment, and Prince Albert's Somerset Light Infantry sent their bands, and the combination was conducted by the several band-masters—Mr. A. O. Smith, Mr. C. A. Herniman, Mr. J. W. Cox, Mr. T. H. Wheeler, and Mr. T. A. Mitchell—in operatic, incidental, and characteristic numbers.

One does not expect to experience artistic benefit from music provided at a garden fête, but exception was made by that arranged at Government House on August 9 in aid of a War Hospital Supply Depôt. Lady Maud Warrender, the hostess, was responsible for the music, and secured the assistance of Madame Beatrice Langley (violin), Mr. Albert Evans, N.S., and Second Leader Harold Warrender (songs), and herself contributed vocal numbers to a programme of unusual interest.

OTHER DEVONSHIRE TOWNS.

Apology must be made to the music-makers of Exmouth for this belated reference to their spring concert on June 2. The event, like most performances of this conscientious choral Society, is too important in character and standard to be left unchronicled, for the choir achieved artistic expression and fine quality of tone in a long list of part-songs including some by Elgar, Brahms ('The death of Trenar,' for female voices), and Edward German. A string orchestra played pieces by Grieg, Massenet, Coleridge-Taylor, Percy Pitt, and Percy Grainger, conducted—as was the choir—by Mr. Raymond Wilmot. Other noteworthy incidents were the first appearance as pianist of Miss Dorothy Bridge in music by Chopin and G. Grovlez; and the first performance of a 'Romance d'Amour' for 'cello and pianoforte, played by Mr. C. G. Pike and Mr. Wilmot (the composer). Mr. Joseph Cheetham was the principal vocalist. This painstaking Society is continuing its practices through the summer months. For war purposes, at Paignton, on July 19, a concert was given *al fresco* by an orchestra conducted by Mr. F. L. Harris, the Borough Glee-singers, and Torwood Instrumental Trio; and another successful out-of-doors music-making was that of West Putford Churston Juvenile Choir, trained by Mrs. Walter, at Churston Manor on July 21.

The usual varied programme of musical events has been continued in Torquay Municipal Pavilion, Mr. Joseph Ivimey conducting the orchestra. Several noted artists have visited the Pavilion, and on special occasions wounded men from the military hospitals at Exeter have been brought down, the number on July 25 being over 600. A special event was the visit on August 15 of Mr. Albert Sammons and Mr. William Murdoch, who respectively played with the orchestra concertos by Beethoven and Grieg, and Schubert's 'Unfinished' Symphony was played by the orchestra. A sacred recital on July 29 at Combemartin deserves notice, the performers being Mr. J. Swinney (organ), Miss M. Trew (violin), and Miss Nita Goss (songs).

CORNWALL.

The regimental band of the East Surrey Regiment gave a concert at Saltash on August 19, which pleased a very large audience. Sacred concerts were given on July 23 by Bugle Primitive Methodist Church choir (conducted by Miss E. Warne); and at St. Austell on the same date a party of vocalists sang choruses, duets, quartets, and solos of sacred character. Mr. F. Everson Luke arranged a vocal

programme at Camborne on July 23, comprising quartets, duets, and solos by local performers; St. Agnes Wesley choir, conducted by Mr. J. Angwin, sang anthems and choruses on July 24, assisted by Hayle military band, and conducted by Mr. H. Robins.

St. Kew Glee Party were among the performers at a concert on July 24, which was given patriotic significance by the performance of a cantata, 'Flags of Allied Nations,' for female voices, conducted by Mr. A. Worth. Another feature of the proceedings was an organ recital given in the church by Mr. Worth. Falmouth Orpheus Male Choir sang part-songs at Penryn on July 24, conducted by Mr. Smale; and a concert at Liskeard by the town orchestral band, conducted by Mr. J. Phillips, deserves notice. A vocal and instrumental concert at Newquay, on August 7, was successful, the performers being Mr. George Swidenbank, Mrs. Stoneman, Miss O. Parkes (songs), Miss B. Watkis, Miss M. Phillips, and Mr. D. Parkes (pianoforte), and Mr. S. M. Robins (violin).

A pastoral play adapted from 'As You Like It' received exceptionally good performance at Padstow on August 5, directed by Mr. G. T. Skilbeck; and at Bude, on August 7, chamber music was played by the Misses Marjorie Whyte, Joyce Whyte, Dorothy Whyte, and Jessie Whyte.

During the visitors' season at Newquay, Mr. H. C. Tonking arranged frequent organ recitals at which he has had the assistance of musicians from other districts. Thus on August 9, with the collaboration of Mr. David Parkes, of Plymouth, a Sonata by Merkel for organ for two performers was played, and Miss Dorothy Osborne sang solos; and on August 16, Miss Rebé Kesslova, Anglo-Russian violinist, played interesting music artistically.

LIVERPOOL.

The Philharmonic Society has secured the following conductors for nine of the twelve concerts to be given in the ensuing season, viz., Sir Thomas Beecham, Sir Frederick Bridge, and Sir Frederic Cowen (each one concert), while Mr. Landon Ronald, M. Savonov, and Sir Henry Wood will each conduct two concerts. The first concert is on October 10, and weekly choral rehearsals are to be resumed on September 11, under Mr. R. H. Wilson. There is of course some difficulty at present in filling up male vacancies in the choir, and it is hoped that the advertisements for tenors and basses, 'good readers with strong voices,' will result in suitable recruits being forthcoming.

While thus laudably engaged in carrying-on, the choralists will not be called upon to tackle any modern choral problems. Their chief opportunity will occur in the 'Elijah' performance on December 19, which Sir Frederick Bridge will conduct, an event already pleasurably anticipated.

The solo vocalists already engaged include Madame D'Alvarez, Miss Carrie Tubb, Miss Dilys Jones, Mr. Alfred Heather, and M. Auguste Bouilliez, the Belgian baritone. Among the instrumentalists appear the names of the Misses Beatrice and May Harrison, Miss Olive Byrne, and Mr. Albert Sammons. Some changes are unavoidable in the personnel of the orchestra, which Mr. Arthur Catterall will again lead.

Regarding prospective lettings of the Philharmonic Hall, dates have been 'pencilled' by Mr. Percy Harrison and Mr. Vasco Akeroyd; and the Welsh Choral Society, whose activities are now perforce in abeyance, hopes to give a Christmas performance of 'Messiah.'

The Liverpool School Teachers' Association has compiled the programme for the fourth annual singing-festival for massed choirs from schools under the Education Authority, and it is satisfactory to note that there is no diminution in the enthusiasm and perseverance of the directors of this excellent movement. The selection of music to be taught and sung has been carefully considered, and contains folk-songs in unison, as well as two-part and three-part songs whose composers range from Elizabethan to our modern English masters.

In the absence of opportunities to hear any serious music—with the exception of Mr. Ellingford's eclectic organ recitals at St. George's Hall—one cannot overlook the fact that public amusements as regards theatres, music-halls, and cinemas have been booming of late. In the picture-houses especially the music has been distinctly improved by the employment of competent instrumentalists, and the visit of the Wolkovsky Company of Russian balalaika-players was a welcome novelty. Surprising effects were produced by eleven of these three-stringed instruments, aided by a player on the goussle, a species of dulcimer with five octaves of steel strings.

As usual in the summer season the Tower and Tivoli at New Brighton have attracted crowds to the Sunday concerts of these rival establishments. Their quality may be gauged by the singers and players who have appeared, including Madame Clara Butt, Miss Una Truman, and Solomon at the Tower, while Moiseiwitsch was one of the stars at the Tivoli.

The news that Lord Derby's military band which he raised with such fine public spirit for recruiting purposes is to be transferred to France, as the only band attached to Sir Douglas Haig's Headquarters, has occasioned feelings of regret. It is, however, a compliment to the quality of the band and to its capable bandmaster, Mr. Holford.

MANCHESTER AND DISTRICT.

The seventeenth annual report of the Hallé Concerts Society, Limited, records a deficit on the year's working of £343, necessitating a call of £2 each upon the guarantors, who now number 169, their liability aggregating £13,426, of which sum £1,785 has been received in anticipation of future calls. The gross receipts for the season were £6,543, the Manchester concerts producing £4,081, and the eighteen concerts outside Manchester £2,461. Sir Joseph Beecham has become a guarantor, and the executors of the late Miss Ida Freund have contributed £100 to the guarantee fund. Under her will £400 has been received towards the purchase of the Hallé library, which thereby becomes the absolute property of the Hallé Society. The same benefactress willed £250 to the Hallé Sick and Benevolent Fund (quite distinct from the Hallé Pension Fund). The annual concert in aid of the latter yielded £92, and the accumulated funds invested on behalf of it amount to £10,752, ten old members of the band now being in receipt of annual sums aggregating £215.

The chairman of the Society, on May 27, spoke with becoming gratitude of their indebtedness to Sir Thomas Beecham, both financially and artistically; his services in all capacities were gratuitous. A number of members of the band have been 'called up,' and the Society has undertaken reinstatement, so far as it is possible, after the war. Not improbably some of the vacancies will be filled by ladies, although the disbanding of the Scottish Orchestra may render such arrangements unnecessary. The Society has entered into closer alliance with the Promenade Concerts, now carried on under the direction of Sir Thomas Beecham, without entailing any pecuniary liability upon the guarantors of the Hallé Concerts Society. It is understood that provision against such a deficit has been made by a separate guarantee. I understand that more subscribers are coming forward for the next Hallé season.

One of the by-products of the opera season has been the discussion thereby caused as to the probability of housing the Hallé, Proms. and the Opera in the New Queen's Theatre, which proved such a superb Opera House. However, such a purchase is impracticable. The season displayed in the most unmistakable manner that there is a big public able to pay up to 5*s*. for fine music—more about 3*s*. rather than 5*s*., no doubt—but there is something in the complaint that at Hallé's the provision for the 'bob squash' is lamentable. Efforts to stimulate attendance in the 2*s*. 6*d*. seats were made with some success last season, but the fact remains that the policy of good, cheap seats (not standing room merely), which has paid so abundantly at the Saturday Orchestral Concerts, would probably be quite as successful at Hallé's; and after all, the cheaper Saturday programmes are designed as an incentive to further participation in the bigger works done at Thursday Hallé's. Sir Thomas Beecham handsomely admitted that the 'people' had done their share in supporting the opera: but not so the 'quality.' If the higher-priced reserved seats which occupy so much room are not adequately subscribed, it would seem politic to utilise some of this space for more modest purses who won't take their chance in unreserved seats. A smaller-priced serial ticket might contribute something to bring in the increased subscriptions

to which Mr. Forsyth alluded at the annual meeting. This is the only sure foundation on which the edifice we all so much desire can be erected.

As last winter, it will again be true to say that the 1916-17 season will, from a music-lover's point of view, be better worth living in Manchester than any other centre in the country. Through the courtesy of the management I am enabled to outline the whole of the Hallé programmes:

October 19.—Conductor, Sir Thomas Beecham; vocalist, M. Auguste Bouilliez: Wagner evening.

October 26.—Conductor, Sir Thomas Beecham; vocalist, Miss Rosina Buckman: Delius's 'Appalachia' Variations, with the newly-formed Select Choir; Rimsky-Korsakov's 'Scheherazade.'

November 2.—(Arrangements now pending.)

November 9.—Conductor, Sir Thomas Beecham; vocalist, Madame Kirkby Lunn: Brahms's Alto Rhapsody; Beethoven's 'Eroica' Symphony; Stravinsky's 'L'oiseau de feu.'

November 16.—Conductor, Mr. Landon Ronald: Elgar's first Symphony; Beethoven's E flat Concerto (soloist, Busoni).

November 23.—Elgar's 'Dream of Gerontius' (conducted by the composer): soloists, Miss Muriel Foster, Mr. Gervase Elwes, Mr. Charles Mott.

November 30.—Conductor, Sir Thomas Beecham: Brahms's second Symphony; Mozart's Concerto for violin and viola (soloists, Mr. Albert Sammons and Mr. Lionel Tertis).

December 7.—Conductor, Savonov; Tchaikovsky's Symphony No. 5; 'Easter' Overture, Rimsky-Korsakov (first performance).

December 14.—Conductor, Mr. Landon Ronald: Tchaikovsky's 'Romeo and Juliet'; Dvorák's 'From the New World' Symphony.

December 21.—Conductor, Sir Thomas Beecham: 'Messiah' (soloists, Miss Mignon Nevada, Miss Edna Thornton, Mr. Alfred Heather, and Mr. Norman Allin).

January 4.—Conductor, Sir Thomas Beecham: Vocalists, Miss Bessie Tyas and Mr. Herbert Langley; César Franck's Symphony; Mozart's 'Impresario' Overture; scenes from 'Le Coq d'Or.'

January 11.—A pianoforte recital by Paderewski.

January 18.—Conductor, Sir Thomas Beecham: Debussy's 'Iberia'; Mozart's C major Symphony, No. 86; Brahms's Concerto (soloist, Mr. Arthur Catterall).

January 25.—Conductor, Mlynarski: Bantock's 'Hebridean' Symphony.

February 1.—Conductor, Sir Thomas Beecham: Verdi's 'Requiem' (soloists, Mesdames Licette and Doris Woodall, Mr. Webster Millar and Mr. Foster Richardson).

February 8.—Conductor, Sir Thomas Beecham: Delius's 'Dance Rhapsody'; Debussy's 'The Blessed Damozel'; 'Venusberg' music (the Paris version).

February 15.—Conductor, Mr. Landon Ronald: Beethoven's fourth Symphony; and vocal solo numbers.

February 22.—Conductor, Sir Thomas Beecham: Tchaikovsky's 'Serenade' for strings; Stravinsky's 'Petrouchka.'

March 1.—(Arrangements now pending.)

March 8.—Conductor, Sir Thomas Beecham: Wagner programme (choral and operatic numbers).

March 15.—Hallé Pension Fund concert. (The original arrangements have been somewhat disturbed by the disbanding of the Scottish Orchestra, M. Mlynarski's engagements having as a consequence undergone some modifications. To this cause is assigned one or two blanks in the above list.)

Arrangements have been made by the Hallé Society for the co-operation of the famous Manchester Male-Voice Orpheus Glee Society, conducted by Mr. Walter Sheridan Nesbitt, and these men will undoubtedly be a tower of strength to the somewhat thinned ranks of the Hallé choir. Friendly help thus extended will be sure of warm recognition on all hands.

The Promenades scheme is not yet definitely completed, but in the October issue allusion will be made to these and to the Brand Lane series conducted by Sir Henry Wood.

The Tuesday Mid-day 'Forty-minute' Concerts having survived the heat of the dog-days may fairly be considered as established, and if the committee can arrange that all the programmes should be of absolutely first-class order, both as to choice and executive capacity, their future is assured. A really great performance of Tchaikovsky's 'Rubinstein Memorial' Trio by Miss Lucy Pierce and Messrs. Brodsky and Walter Hatton was tumultuously received; Miss Pierce far excelled her reading at the last Brodsky Concert both in conception and vigour of performance. Harassed business men went back to their tasks on 'Change recreated in a very real sense; they had 'seen a great light,' and the memory of it did not easily fade away.

An organization, whose functions have been lost to view in these war-days, has, I find, been struggling manfully against adverse conditions—the Nelson Congregational Orchestra, conducted by Mr. Charles Townsley. It gave a couple of programmes on July 29 to the wounded soldiers at the big Military Hospital at Whalley—close to the famed Ribble Valley Abbey of that name. Many old Festival test-pieces made up the programme—fine music, well used in a noble cause. The conductor's daughter was an acceptable vocalist.

Miscellaneous.

Kimberley.—The Musical Association gave 'The Creation,' with orchestral accompaniment, on June 6, under Mr. A. H. Ashworth.

St. Ives.—A very successful concert in aid of the Red Cross was given on August 16, when Mr. John Dunn, the eminent English violinist, and Mr. Lloyd Hartley (Leeds), gave a violin and pianoforte recital assisted by Miss Bessie Mark, a dramatic soprano vocalist of much promise. The chief items of the programme were Grieg's Sonata in C minor for violin and pianoforte, Introduction and Rondo Capriccioso by Saint-Saëns, Schumann's 'Carnival-Frolic,' and Verdi's Aria 'A fors è lui.'

The centenary of the birth of John Curwen (he was born in 1816 and died in 1880) will be celebrated by a great gathering of school children at St. Paul's Cathedral in November, and other meetings will be held in London. We hope to give more particulars next month. Although John Curwen did not invent the idea of a letter notation to be used apart from the Staff, it cannot be questioned that his was the force that built up the Tonic Sol-fa system and spread it over the world. Sarah Ann Glover (1785-1867), of Norwich, provided the idea. In the September *School Music Review* there is reprinted an interesting personal account of her early use of a tonic notation. She was a fine character, earnest and simple. It is pathetic that John Spencer Curwen, whose death we record elsewhere, did not live to witness the tribute that will be paid to his father's work. Much sympathy is felt for Mrs. Spencer (Annie) Curwen, not only because of her bereavement, but because of the effects of the painful accident that happened to her some months ago and from which she has not yet recovered.

Dr. Carroll's lecture-course for music-teachers will be continued this autumn at Onward Hall, Manchester. Among the lecturers are Madame Blanche Marchesi, Madame Agnes Larkcom, and Mr. Cairns James on the teaching of singing; Mr. Stewart Macpherson on music-appreciation; and Mr. Frederick Dawson, Mr. Frank Merrick, Mr. R. J. Pitcher, and Dr. Carroll on the teaching of pianoforte-playing. Copies of the syllabus may be obtained of the hon. secretary, Mr. George Pritchard, 230, Upper Chorlton Road, Manchester.

The Germans have founded a Symphony Orchestra in Belgium which is to have its headquarters at Brussels and will travel all over the country. The conductor is Dr. Fritz Volbach, of Mayence. At the first concert at Brussels the 'Emperor' Concerto of Beethoven was played by Eugen D'Albert. According to the German papers, which give great prominence to all efforts to civilize Belgium, the audience was chiefly 'field-grey.'

An enjoyable feature at the Belgian National Fête Celebration at the Royal Albert Hall, on July 21, was the first performance of an Organ Rhapsody on Belgian Themes by Guy Wietz, organist of Liége Conservatoire. The themes chosen are simple, but telling, and their treatment by M. Wietz results in a stirring and brilliant piece. The work (called 'Rapsodie Wallonne') was written for the celebration, and played by the composer.

Houston Stewart Chamberlain is now a German. His naturalization papers were handed to him in the presence of the Wagner family and a gathering of friends, and it is said that a photograph was taken on the occasion 'to perpetuate the historic event,'—as though historians are likely to notice the proceeding!

Mr. Twells Brex, writing in the *Daily Mail* on the cab whistle nuisance, remarks on the inconsistency of the law which tolerates the whistle [now forbidden during the night-hours], but which would force Paderewski to be sternly [we like this word] moved on if he played the *violin* in the streets.

The South London Philharmonic Society will resume rehearsals on September 9, at the South London Christian Institute, South Street, Greenwich. The 'Hymn of Praise,' 'Les Cloches de Corneville,' 'Acis,' and miscellaneous works are announced. Hon. secretary, Mr. John W. Waterer, 19, Adelaide Road, Brockley, S.E.

The annual meeting of the Incorporated Staff-Sight-Singing College was held at the Royal College of Music on July 22. Sir Walter Parratt (the president) took the chair. The report stated that three diplomas of fellowship and ten of associateship had been conferred. No statistics were given of the number of certificates granted.

The golden wedding of Mr. and Mrs. J. A. Matthews, of Cheltenham, was celebrated on August 16. The couple received shoals of congratulations, to which we desire to add our own. Mr. Matthews, now in his seventy-fifth year, is still active, and contemplates a good season's work next winter.

In our last issue it was stated that Dr. E. Norman Hay, of Coleraine, who gained the composition prize at the recent Dublin Feis Ceoil, was self-taught. But this is not true. Dr. Hay studied with Dr. Koeller for seven years, and recently with Dr. E. M. Chaundy (the organist of St. George's, Belfast).

We are requested to announce that the 1917 syllabus of the London College of Music is ready, and may be obtained from the Director of Examinations, at the College, Great Marlborough Street, London, W.

Mrs. Mary Davies has had conferred upon her by the University of Wales the degree of Mus. Doc. *honoris causâ*. This is a very proper recognition of her numerous services to art as a singer and worker.

We are glad to hear that Mr. George Grace (brother of Mr. Harvey Grace) has passed the final examination at Oxford for the degree of Doctor of Music.

M. Gabriel Fauré has written a new work for the Russian Ballet.

Answers to Correspondents.

Perplexed.—The melody about which you inquire (published as a supplement in our last issue to the hymn 'Eternal God, Who quickening light') is an old German one. 'The English Hymnal' gives as source 'Geistliche kirchengesäng,' a book published at Cologne in 1623. It has been arranged as a sacred song by (we think) Dr. Frank Bridge, and this was probably the version you heard. There is also a choral arrangement by Max Reger.

S. A. C.—It is impossible to compile such a list without knowing more of the pupil's aptitude. A visit to a good-class music shop at Birmingham would give you more satisfaction.

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3	Boating Song	Monk	2d.
4	Song of the Railroads	Macfarren	3d.
5	Good morrow, fair ladies	Morley	2d.
6	Home Fairy (T.T.B.B.)	Winter	2d.
7	The Wreath	Benedict	2d.
8	Countryman's Song ...	Rimbault	3d.
9	Student's Greeting (T.T.B.B.)	Berner	2d.
10	Magdalen College Song	Monk	2d.
11	{Integer Vitæ (T.T.B.B.)	Flemming}	4d.
12	{Orpheus with his lute	Macfarren}	
13	Harvest Song	Macfarren	2d.
14	Come, heavy sleep ...	Douland	2d.
15	Fisherman's Song ...	Rimbault	2d.
16	In all thy need ...	Douland	2d.
17	All among the barley...	Stirling	2d.
18	When icicles hang ...	Macfarren	2d.
19	Jolly Cricket Ball ...	... Monk	2d.
20	Emigrant's Song ...	Macfarren	2d.
21	Shepherd's Song ...	Brewer	3d.
22	Pedlar's Song	Douland	2d.
23	Fairies' Song (S.S.S.S.)	Bishop	6d.
24	June (S.S.A.)	F. Dun	2d.
25	Awake! the starry	Mendelssohn	2d.
26	Fair Flower	Rimbault	2d.
27	O happy he who ...	Gastoldi	2d.
28	Green Leaves	Taylor	2d.
29	Dirge	S. Wesley	2d.
30	Angler's Trysting Tree	Corfe	3d.
31	The Dream	Stewart	2d.
32	{God speed the Plough	Richter}	2d.
33	{There is a ladie sweete	Ford}	
34	Football Song	... Monk	3d.
35	Haymakers' Song ...	Stewart	3d.
36	Come away, Death ...	Macfarren	3d.
37	Old May-day, in A ...	Benedict	1½d.
38	Invocation to Sleep ...	,,	3d.
39	A Night Song	,,	3d.
40	Dirge for the faithful lover	,,	1½d.
41	A Drinking Song (T.T.B.B.)	,,	3d.
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45	Hunting Song	,,	1½d.
46	Lady, rise, sweet Morn's	,,	1½d.
47	Summer Morning ...	,,	1½d.
48	The Sea King	,,	1½d.
49	Orpheus with his lute	Macfarren	1½d.
50	When Icicles hang ...	,,	1½d.
51	Come away, Death (S.A.T.T.B.)	,,	3d.
52	When Daisies pied ...	,,	3d.
53	Who is Sylvia	,,	1½d.
54	Fear no more the heat	,,	3d.
55	Blow, blow, thou winter wind	,,	1½d.
56	The Belfry Tower ...	J. L. Hatton	1½d.
57	England	,,	1½d.
58	Come, celebrate the May	,,	1½d.
59	Song to Pan	,,	1½d.
60	The Indian Maid ...	,,	1½d.
61	The Pearl Divers ...	,,	4d.
62	Robin Goodfellow	G. A. Macfarren	3d.
63	Break, break on thy cold grey	,,	1½d.
64	Echoes (The Splendour falls)	,,	1½d.
65	Song of the Railroads	,,	1½d.
66	Christmas	,,	1½d.
67	Adieu, Love, Adieu ...	,,	3d.
68	Sir Knight, Sir Knight	Macirone	1½d.
69	The Wounded Cupid...	,,	1½d.
70	Woman's smile ...	,,	3d.
71	Autolycus' Song ...	,,	1½d.
72	Footsteps of Angels ...	,,	3d.
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76	Awake, the flow'rs unfold	,,	1½d.
77	How sweet the moonlight	,,	1½d.
78	Land, Ho!	,,	1½d.
79	Up, up, ye Dames ...	,,	1½d.
80	Thine eyes so bright ...	,,	4d.
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83	All ye woods (S.S.A.T.B.)	,,	1½d.
84	My love is fair (S.A.T.B.B.)	H. Leslie	1½d.
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89	To the Morning Wind	,,	3d.
90	To Daffodils	,,	3d.
91	Summer longings ...	,,	3d.
92	Night, lovely Night ...	F. Berger	1½d.
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94	Childhood's melody ...	,,	1½d.
95	Now	,,	3d.
96	Sunset	,,	1½d.
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99	Breathe soft, ye Winds	,,	1½d.
100	My lady is so wondrous fair	,,	1½d.
101	Chivalry of Labour (S.S.A.T.B.)	,,	4d.
102	Come, fill, my boys (A.T.T.B.)	,,	3d.
103	Echoes	,,	1½d.
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105	Luna	,,	1½d.
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128	O mistress mine ...	,,	1½d.
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130	Hark, the lark	,,	3d.
131	Tell me where is fancy bred	,,	1½d.
132	The Violet ...	H. Leslie	3d.
133	One morning sweet in May	,,	3d.
134	Daylight is fading ...	,,	1½d.
135	Down in a pretty valley	,,	1½d.
136	The Primrose	,,	1½d.
137	Arise, sweet love ...	,,	1½d.
138	'Tis break of day ...	H. Smart	2d.
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140	Doth not my lady come	,,	1½d.
141	Spring Song	,,	1½d.
142	The Curfew	,,	1½d.
143	Fear, sweet spirit ...	,,	1½d.
144	Spring Voices	S. Reay	3d.
145	Waken, lords and ladies gay	,,	3d.
146	As it fell upon a day ...	,,	3d.
147	Huntsman, rest ...	,,	3d.
148	'Tis May upon the mountain	,,	3d.
149	Take, oh take those lips away	,,	1½d.
150	The Rainy Day ...	A. Sullivan	1½d.
151	Oh, hush thee, my babie	,,	3d.
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153	Joy to the Victors ...	,,	2d.
154	Parting gleams ...	,,	1½d.
155	Echoes	,,	1½d.
156	Spring	W. Macfarren	1½d.
157	Summer	,,	1½d.
158	Autumn	,,	3d.
159	Winter	,,	3d.
160	You stole my love ...	,,	1½d.
161	Dainty love	,,	1½d.
162	Drops of Rain ...	J. Lemmens	1½d.
163	The Fairy King ...	,,	3d.
164	The Light of Life ...	,,	3d.
165	Oh, welcome him ...	,,	3d.
166	Sunshine through the	,,	3d.
167	The Corn Field ...	,,	3d.
168	Wake! to the hunting	H. Smart	1½d.
169	Dost thou idly ask ...	,,	3d.
170	A Psalm of Life ...	,,	1½d.
171	Only Thou	,,	1½d.
172	I prithee send me back	,,	1½d.

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174	A Spring Song...	...Ciro Pinsuti	3d.
175	An Autumn Song ...	,,	3d.
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177	The Crusaders... ...	,,	1½d.
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179	Stradella	,,	3d.
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181	Absence	,,	1½d.
182	April showers	,,	1½d.
183	The red, red rose ...	,,	1½d.
184	Beware, beware ...	,,	1½d.
185	The Sailor's Song ...	,,	1½d.
186	Good Night	,,	1½d.
187	Blythe is the bird ...	,,	2d.
188	Stars of the summer night	,,	1½d.
189	The hemlock-tree ...	,,	4d.
190	Jack Frost	,,	1½d.
191	I loved her	,,	3d.
192	The Village Blacksmith	,,	1½d.
193	Bait (Come, live with me)	,,	1½d.
194	Softly fall the shades of	,,	3d.
195	Auburn (Sweet village)	,,	3d.
196	Bird of the wilderness	,,	3d.
197	The Summer gale ...	,,	2d.
198	I met her in the quiet lane	,,	2d.
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200	Spring Song	,,	3d.
201	Good wishes	,,	3d.
202	Parting and Meeting...	,,	2d.
203	Whether kissed by sunbeams	,,	3d.
204	The roses are blushing	,,	1½d.
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209	Over hill, over dale ...	,,	3d.
210	Love me little, love me long	,,	3d.
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214	Hark, the Convent bells are	,,	3d.
215	When evening's (male voices)	,,	1½d.
216	Warrior's Song ...	,,	3d.
217	Absence	,,	2d.
218	April showers	,,	1½d.
219	The red, red rose ...	,,	3d.
220	Beware, beware ...	,,	1½d.
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222	The Sailor's Song ...	,,	3d.
223	Busy, curious, fly ...	,,	2d.
224	Good night, beloved ...	,,	2d.
225	Bacchanalian Song ...	,,	3d.
226	Stars of the summer ...	,,	1½d.
227	King Witlaf's Song ...	,,	3d.
228	Tars' Song	,,	3d.
229	The hemlock-tree ...	,,	4d.
230	Jack Frost	,,	3d.
231	The Lye	,,	3d.
232	I loved her	,,	3d.
233	Village Blacksmith ...	,,	3d.
234	The Letter	,,	3d.
235	Shall I wasting in ...	,,	3d.
236	Way to build a boat ...	,,	4d.
237	I loved a lass	,,	4d.
238	The Lifeboat	,,	3d.
239	Shepherd's farewell ...	H. Smart	1½d.
240	The waves' reproof ...	,,	3d.
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249	O say not that my heart	,,	2d.
250	Love and mirth ...	,,	3d.
251	Sweet vesper hymn ...	,,	3d.
252	Crocuses and Snowdrops	,,	1½d.
253	Stars of the summer night	,,	1½d.
254	Wind thy horn ...	,,	3d.
255	The land of wonders ...	,,	3d.
256	Ye little birds that sit and sing	,,	2d.
257	How soft the shades of	,,	1½d.
258	How sweet is summer	,,	2d.

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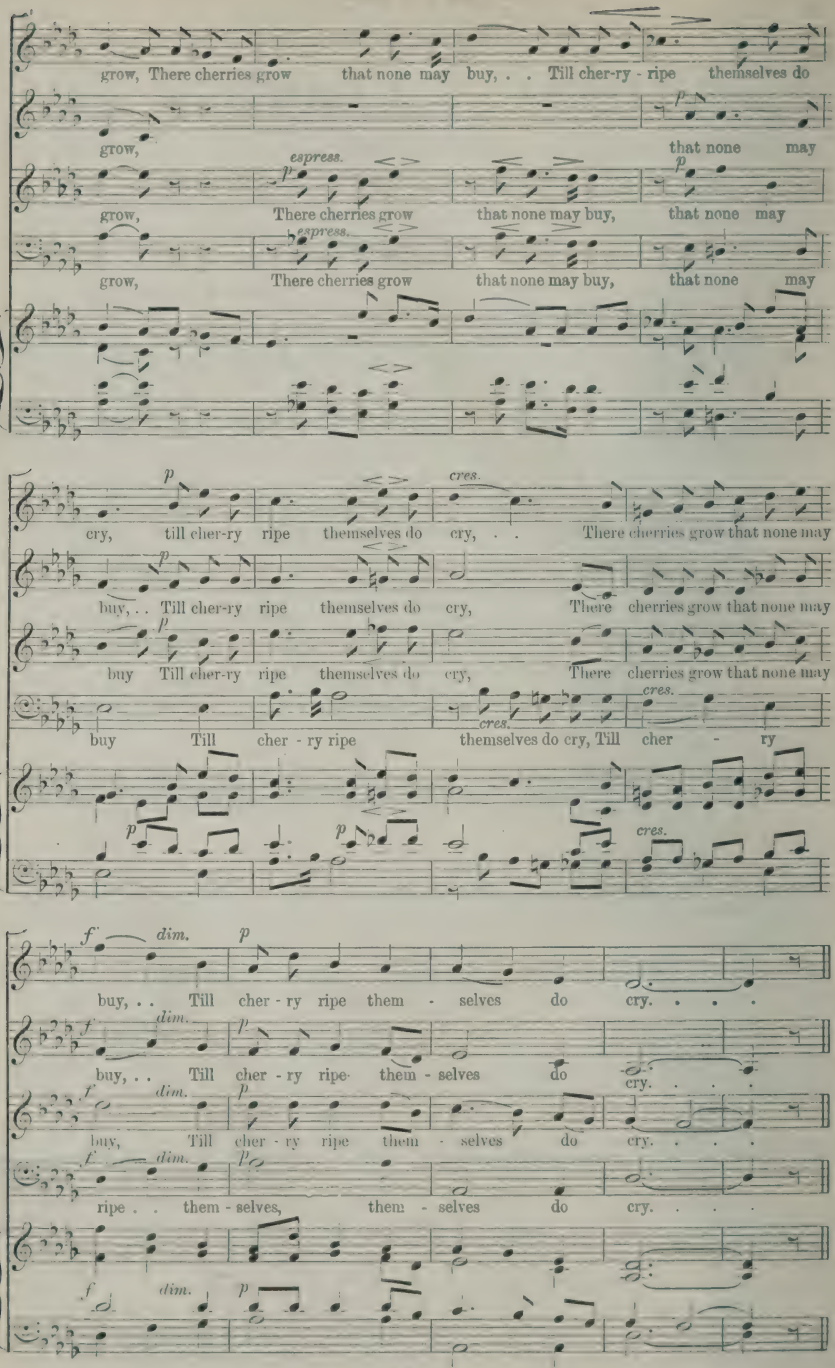
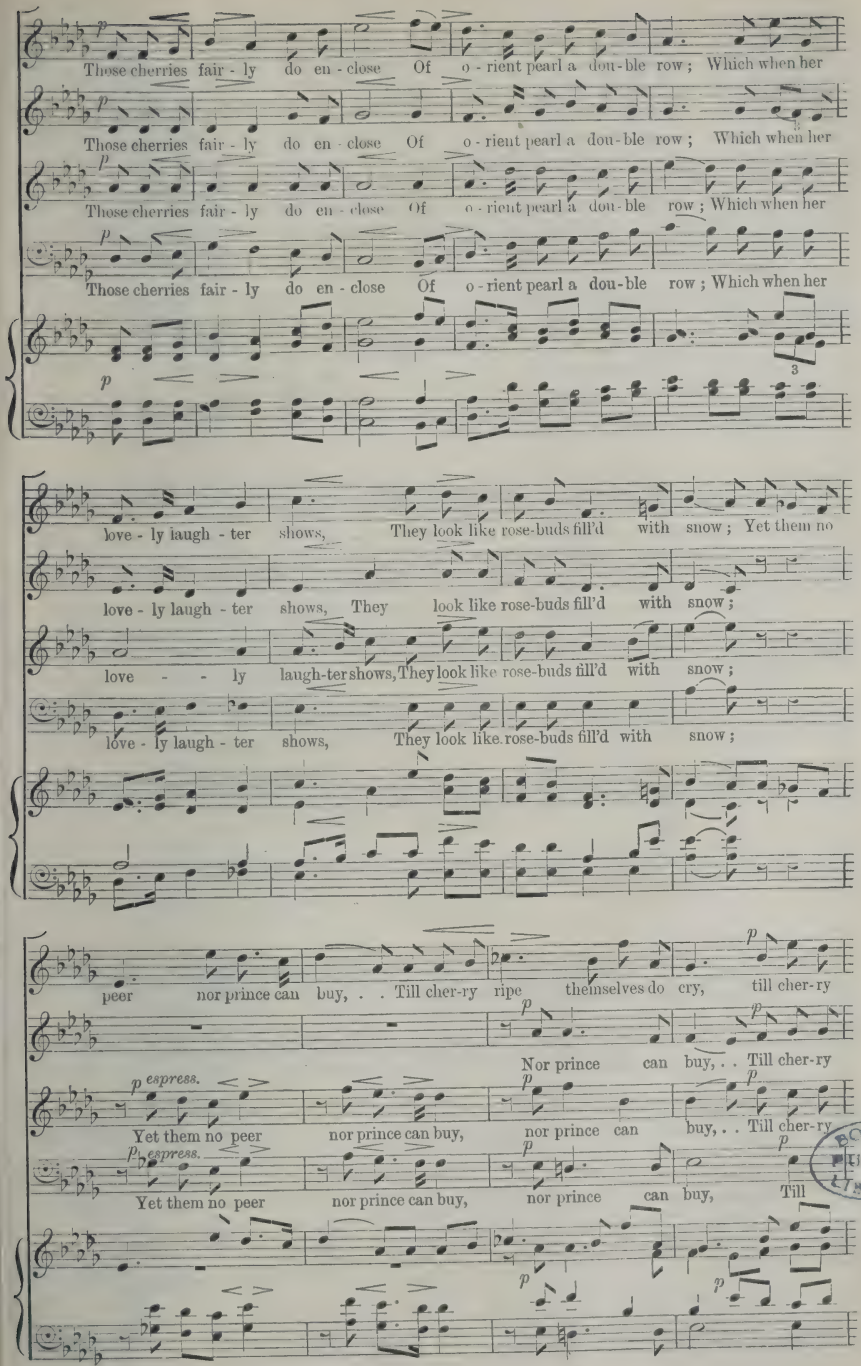

grow, There cherries grow that none may buy, . . Till cher-ry - ripe themselves do
grow, that none may
espress.
grow, There cherries grow that none may buy, that none may
espress.
grow, There cherries grow that none may buy, that none may
p
cres.
cry, till cher-ry ripe themselves do cry, . . There cherries grow that none may
buy, . . Till cher-ry ripe themselves do cry, There cherries grow that none may
buy Till cher-ry ripe themselves do cry, There cherries grow that none may
buy Till cher - ry ripe themselves do cry, Till cher - ry
f dim. p
buy, . . Till cher - ry ripe them - selves do cry. . . .
buy, . . Till cher - ry ripe them - selves do cry. . . .
buy, Till cher - ry ripe them - selves do cry. . . .
ripe . . them - selves, them - selves do cry. . . .


Those cherries fair - ly do en - close Of o - rient pearl a dou - ble row; Which when her
Those cherries fair - ly do en - close Of o - rient pearl a dou - ble row; Which when her
Those cherries fair - ly do en - close Of o - rient pearl a dou - ble row; Which when her
Those cherries fair - ly do en - close Of o - rient pearl a dou - ble row; Which when her
love - ly laugh - ter shows, They look like rose-buds fill'd with snow; Yet them no
love - ly laugh - ter shows, They look like rose-buds fill'd with snow;
love - - ly laugh-ter shows, They look like rose-buds fill'd with snow;
love - ly laugh - ter shows, They look like rose-buds fill'd with snow;
peer nor prince can buy, . . Till cher-ry ripe themselves do cry, till cher-ry
Nor prince can buy, . . Till cher-ry
p espress.
Yet them no peer nor prince can buy, nor prince can buy, . . Till cher-ry
p espress.
Yet them no peer nor prince can buy, nor prince can buy, Till

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783	The Daisy	H. Clarke	2d.
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MR. BEN DAVIES. | MR. THORPE BATES.

SATURDAY, NOVEMBER 25, 1916, AT 3.

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CHRISTMAS CAROLS.

MISS CLARA BUTTERWORTH.
MR. WALTER HYDE. | MR. GEORGE PARKER.

SATURDAY, JANUARY 6, 1917, AT 3.

MESSIAH - - - - - HANDEL.

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MR. BEN DAVIES. | MR. HERBERT BROWN.

SATURDAY, FEBRUARY 3, 1917, AT 3.

REQUIEM - - - - - - VERDI.

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MR. ALFRED HEATHER. | MR. ROBERT RADFORD.

SATURDAY, MARCH 3, 1917, AT 3.

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ELGAR.

MISS MURIEL FOSTER.
MR. GERVASE ELWES. | MR. BERTRAM MILLS.

GOOD FRIDAY, APRIL 6, 1917, AT 3.

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CAPTAIN JOHN COATES. | MR. ROBERT RADFORD.

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1917.
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PRESS NOTICES.

DAILY TELEGRAPH.

"To Women" is a distinguished apostrophe to woman, and the part so nobly played by her in war-time. The music is of rare reticence, even for Elgar, and of immense dignity. But in the latter work, "For the Fallen," Elgar has attained to a height of personal expression hitherto unreached, even in "Carillon," and far beyond that of "Une voix dans le désert." In musical literature inspired by war it would indeed be difficult to find a work more poignant in feeling, more powerful in its terrible expressiveness, or one the climax of which is so absolutely overwhelming in virtue of the sheer intensity of its emotional content. Again, that "personal note," so thoroughly characteristic of Elgar, sounds in every page, and, becoming absorbed by the individual hearer, makes the appeal direct, which is a symbol of the quality called greatness in musical art.

MORNING POST.

In the first, "To Women," the soloist is a tenor, and is used chiefly to point the work of the choir. This is cast in purely vocal style, which, as the composer has already shown in his part-songs, is individual and notably expressive. The second, "For the Fallen," is more extended in style and forms a Requiem such as may well be adopted as our own, to be performed on all suitable occasions. The feeling revealed is very sincere, and in the design there is musician-like resource and grasp of poignant effect, of which a most striking example is the utterance by the solo soprano of the phrase "We will remember them."

DAILY CHRONICLE.

The first, which is very short, expresses the sacrifice of the women most poignantly, the composer building up the vocal writing over one or two simple but striking phrases beautifully treated in the orchestra. The atmosphere of the music is remarkable, as is also that of the second poem, "For the Fallen," which is of larger dimensions, and might be described as a proud lament over the heroic dead. The miniature overture has a fine elegiac feeling, the chorus entering with a quiet theme of resignation, which rises up to a big climax for "the glory that shines upon our tears." The middle section, built upon a mystical march theme, pictures the men going out to the battle, this being succeeded by an apotheosis of much beauty, in which an exquisitely tender little phrase is prominent, the music towards the end broadening out into a climax of great emotional force, and then dying away peacefully.

DAILY NEWS.

The almost devotional tenderness of the first is very characteristic of Elgar, and it has a long-drawn melody of haunting charm which bears his unmistakable hall-mark. In this chorus the emotions of the poet and composer move in a more or less restricted circle; the second has a wider range, and we are in touch with the world of secular things. Towards the middle there is an exciting quick march, but the passage on which the memory will dwell most lovingly is the climax, a noble utterance of faith and confidence without bluster or self-glorification.

OBSERVER.

The first, "To Women," is a dignified utterance laid out for choir and tenor solo, but, fine as it was, it did not reach the overwhelming effect of the wonderful inspiration, "For the Fallen," which, at the end, will probably prove to be the greatest expression in music, attributable to the call of the hour, given by any composer of any nation.

GLOBE.

The music can be summed up in one word—Elgar. It is such as no other British composer could have conceived, and is instinct with dignity, pathos, and beauty.

BIRMINGHAM DAILY POST.

The "To Women" is very short but poignant. In the middle of it comes a remarkable passage descriptive of the "Hawks of War." The "For the Fallen" is as moving a piece of music as Elgar has ever given us—a work of passionate sincerity and beauty that is by turns touching, thrilling, and consoling. Into a short poem of eight stanzas he has packed not only great intensity, but an astonishing variety of expression. The emotional basis of the music is proudly elegiac, with moments of soaring rapture. The climax is a magnificent outburst. Technically both works are of the rarest quality. It takes a lifetime of incessant practice to attain a touch at once so light and so sure as this. Wherever we look—at the cunning, telling strokes in the orchestra, at the effective choral writing which crystallises the splendid technique Elgar has made for himself in his part-songs, or at the wonderfully thrilling entries of the solo voice—we see the Master.

The above works were fully analyzed (with Musical Illustrations) by Mr. Ernest Newman in the May "Musical Times."

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HIGHER EXAMINATIONS, 1916.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to July, 1916:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Robert T. Almond, Harold Adshead, Dorothy Allsep, Elsie L. Abbott, Stella S. Boyce, Ivy M. Bilner, Carrie Brooke, Hazel Barrett, Beatrice Benoit, Mary L. Campbell, Hilda Cathro, Robert Charles, Mary Codd, Dorothy A. Culling, Doris E. Cuthbert, Rosa Charbonneau, Marie G. Cairns, Sadie L. Carr, Margaret W. Dale, Dorothy Dent, Hartley Dean, Mary T. Davies, Lilian M. Dangerfield, Elved Davies, Gladys Fairley, Hilda C. A. Farmer, Percy G. Fryer, Ethel F. Greaves, Frances H. Gordon, Alfred S. Gregory, Mary Howson, Cecilia Hirst, Lillian Hardman, Nellie Hill, Edward Holland, Annie Henshall, John W. Hewett, Irene Hartland, Ethel P. Hughes, Louisa A. Horsley, Addie Hart, Mary A. Jones, May E. Knight, Olive A. Keylock, Laura Knight, Dora E. Lloyd, Arthur Lomax, Edith M. Lawson, Nellie Lawler, Winnie McMeniman, J. Winifred E. Martin, Frank Marshall, Minnie Mountford, Ada M. Mottram, Gertrude Moule, Marion M. Muirhead, Kathyrn I. McHugh, Marjorie S. H. McDonald, Helen F. C. Noren, Hilda M. Nash, Margaret A. Nicholson, Mavis Ottie, Helen M. Philpott, Annie F. Parry, Dorothy Pemberton, Madge Paroz, Elizabeth Roberts, John C. Roadhouse, Lilian Roberts, Isabel Ridley, Elsie M. Rossiter, Gladys Ridge, Louisa Reed, Doris Sharps, Norah N. Shackell, Gertrude F. Stephens, George C. Starkey, Elsie M. Skipp, Constance A. Stedman, Laura Shoesmith, Ethel Smethurst, Gladys E. Shotliffe, Dulcie E. Saturley, Gladys Stewart, Eleanor Turner, Gladys E. Taylor, Agnes Turton, Thelma Thurgar, Eva Vote, Tom Whalley, Florence M. Welch, Florence F. Williams, Ivy Winter, Evelyn Way, Thelma Watman.

SINGING.—Evangeline Clements, Florence G. Gunatilaka, Radcliffe Hawley, Alexander W. Main, Arthur H. Watts, Richard Walker, Edward Willard.

CORNET PLAYING.—Edward P. Code.

ELOCUTION.—Margaret Clark, Margaret F. Dyer, Florence G. Gunatilaka.

VIOLIN PLAYING.—Richard Honner, Florence W. O'Brien, Walter Ross, Ruby W. Skinner.

ASSOCIATES (A.L.C.M.).

PIANOFORTE PLAYING.—Thurza Adams, Irene J. Allan, Vivienne L. Allatt, Florence G. Aldridge, Mary A. Armstrong, Annie R. Abernethy, Frances E. Abernethy, Stella Averns, Oyinkan A. Ajasa, Evelyn Appleby, Annie Allen, Emily E. Anderson, Margaret Ashcroft, Millicent A. Ansell, Doris M. Anthony, Elizabeth E. Ascott, Bertha Ashton, Johnny Allen, Rita Anderson, Edna Abraham, Charlotte L. Anderson, Alice Andrew, Elizabeth R. Arbuckle, Marie Alexander, Gwladys Boddy, Rene Burke, Elizabeth A. Bristow, Laiberta A. Bravy, Doris Boothroyd, Jack Beaty, Mildred M. Blunt, Irene Behrmann, Elsie Booth, Annie Braban, Kathleen E. Baldwin, Helen C. Brown, Doris Barrow, Mary G. Brown, Clara Brown, Agnes Blacklock, Dorothy L. Butterworth, Frank Baskeyfield, Minnie Boyarsky, Florence Beverley, Constance V. Bradley, Elsie Buckley, Olive Barrett, Elizabeth Baker, Gertrude F. Bunday, Abigail J. Blank, Frederick T. Burrs, Edward Burdett, Helena M. Blakeway, Florence M. 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Singing.—Robert Burns, Hilda G. Casewell, Fanny M. Dowson, Evelyn H. Graham, Radcliffe Hawley, Dorothy M. Hall, Louisa C. Juriss, Elsie Lawton, Mabel I. Loades, Jane Lawson, Lydia Oldham, Florence E. Powell, Maud Thomas, Ella Ulrich, Beatrice L. Waters, Minnie Williams.

Violin Playing.—Henry Askew, Alice M. Burrows, Gordon Erskine, Cyril Greatz, Elsie Hill, Ida Hosking, Agatha M. Johnson, Grace Kirkwood, Elsie Keeley, Jean Marr, Welsford Munby, Alice M. Pool, Anastasia M. Quinn, Eveline Richardson, Horace A. E. Styles, Olga Slinning, Jane Stirling, William Staton, George Turner, Ada E. Thomas, Elsie C. Wotton.

Elocution.—Norah L. Allmann, Marguerita M. Bowlas, Helen S. Blair, Heather Barclay, Gladys M. Bellamy, Nellie Crozier, Alice Coombes, Lesley Crease, Edith Campbell, Myrtle I. Davey, May Duffy, Margaret F. Dyer, Katharine L. Gwillim, Doris M. Holmes, Bertha A. Hogarth, Lily S. Johnson, Dorothy M. Johnston, Mayne S. Jones, Maria Lopez, Mary T. Laverty, Helena M. Loader, Rebecca K. Loader, Jessie Nichols, Idonea M. Nutt, Lydia Ottery, Gertrude E. M. Plummer, Gladys Richardson, Dora R. Steele, Ellen Scott, Ethel Sands, Maud Sparks, Ethel M. Tate, Eveline B. Waud, Annie Watson, Winifred Williams, Lillian R. Zefferti.

Organ Playing.—Harold Bone, William R. Davey, George H. Gray, Robert B. Harle, Lilian M. Holbrook, Frederick J. Stevenson Edwin A. Till.

Cornet Playing.—Norman Whittaker.

TEACHERS' DIPLOMA.

Pianoforte Playing.—Herbert Bramley, Jessie I. Buchanan, Gladys Mudge, Florence McEachern, Oscar O. Olssen, Pearl Wilson.
Elocution.—Edith M. Groves.

* Gold Medalist. † Silver Medalist.

DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

John Davies, Elsie A. Dunhill, Evan Hopkins, Herbert G. Pearce, Ella Ross, Dorothy A. C. Taylor, Idris Williams, Frank S. Walker.

The examiners were: Horton Allison, Esq., Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq., Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; Harrison Allen, Esq.; Percy S. Bright, Esq., Mus. Bac. Lond., F.R.C.O.; S. Bath, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O.; Chas. T. Corke, Esq., Mus. Bac. Cantab., A.R.A.M.; Evan P. Evans, Esq.; Leonard N. Fowles, Esq., Mus. Doc. Oxon.; W. O. Forsyth, Esq.; Cuthbert Harris, Esq., Mus. Doc. Dunelm., F.R.C.O.; H. F. Hemiker, Esq., Mus. Doc. Cantuar., A.R.A.M.; Arthur S. Holloway, Esq., Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; A. H. Howell, Esq.; D. J. Jennings, Esq., Mus. Doc., T.U.T.; Charles E. Jolley, Esq., Mus. Doc. Oxon.; Aug. W. Juncker, Esq.; F. J. Karn, Esq., Mus. Doc. T.U.T., Mus. Bac. Cantab.; Geo. F. King, Esq.; M. Kingston, Esq., Mus. Bac. Cantab.; Fewlass Llewellyn, Esq.; D. J. Montague, Esq.; G. D. Rawle, Esq., Mus. Bac. Lond.; Roland Rogers, Esq., Mus. Doc. Oxon.; J. Howlett Ross, Esq.; R. Walker Robson, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., L.R.A.M.; Sydney Scott, Esq., Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; W. H. Shinn, Esq.; Reginald J. Shanks, Esq.; C. Reginald Toms, Esq.; John Thornton, Esq.; Harold E. Watts, Esq., Mus. Doc. Oxon.; Purcell Webb, Esq.

There were 1,129 Candidates for Diplomas, of which number 705 passed, 409 failed, and 15 were absent.

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OCTOBER 1, 1916,

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The Musical Times

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1916.

'MUSICAL TIMES' PRIZES.

The Proprietors of THE MUSICAL TIMES offer two prizes, of the value of Fifteen Guineas each, for the best composition of—

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Full particulars were given in our September number, page 399.

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THE EDITOR OF THE MUSICAL TIMES,
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and endorsed 'MUSICAL TIMES COMPETITION.'

THE GREAT BELL OF MOSCOW.

BY W. W. STARMER.

'But who can fathom Heaven's mysterious ways?
With thy deep tones destined to mix our praise;
On solemn feasts from high Kremlin's pile,
To call a people to the sacred aisle.
Alas! condemned, e'en in thy birth, to die,
And ne'er fulfil thy noble destiny.'

This famous bell, written about as one of the wonders of the world, like all things which attain such notoriety has suffered much from incorrect descriptions written by travellers who—while doing their best—possessed insufficient knowledge to deal satisfactorily with its technical details. For the purposes of this article, the particulars as given by Montferrand have been adhered to, as he had special facilities for making accurate measurements when the bell was moved to its present position, being the engineer employed to carry out the work.

The great bell of Moscow is the largest in the world, and was cast in 1733 by order of the Empress Anna Ivanovna to replace a very large bell of the Tsar Alexis Michaelovitch, which was destroyed by fire in 1701.

The original intention was to build a tower on the site of the pit in which the bell was cast. This tower was to communicate with that of Ivan Veliki. Galleries were to be constructed at various heights to form passage-ways between the two buildings, and these would act as ties and add to the stability of the structures.

The project was about to be carried out when a terrible fire (1737) demolished a great part of the city of Moscow, including the wooden erections which had been put up around the great bell. The blazing rafters fell upon the bell and heated the metal to such an extent that the water poured upon the burning timbers reached the bell and cracked it. The piece of the casting thus severed weighs about eleven tons (see illustration).

In 1797 a mechanician named Guirt made an attempt to raise this colossus; but his plans, though well conceived, were never carried out, as it was thought that in raising it, the bell would break into pieces. Again (in 1819) the raising of the bell was considered, but nothing was done until 1836. By order of the Tsar Nicholas the First, Aug. de Montferrand, an engineer of repute, was given instructions to raise the bell from its pit. The manipulation of such an enormous weight at that period was a problem of great difficulty. It was successfully done by means of twenty capstans, manned by a large number of soldiers, on July 23, 1836. Montferrand gives the following description of the ornamentation on the bell:

> Considered as a work of art this bell is remarkable for the beauty of its form and for its bas-reliefs, which are of the schools of Bouchardon and of Coysevox. These bas-reliefs represent portraits at full length and of natural size, although not finished, of the Tsar Alexis Michaelovitch and the Empress Anna Ivanovna. Between these portraits, upon two cartouches surmounted by angels, two inscriptions are indicated, roughly sketched, of which only a few words without connection are legible. The upper part is ornamented by figures representing Our Lord, the Virgin, and the Holy Evangelists. The upper and lower friezes are composed of palms, treated in a broad style and with a great deal of art.

By popular tradition the metal of the bell should contain gold and silver, as it is recorded that rich and devout people threw into the furnace coins, &c., of gold and silver, but an analysis of the metal made at Petrograd at the laboratory of the Corps of Miners shows that the alloy consists of copper and tin in the proportion of 84 to 13 with traces of zinc, sulphur, &c., 3 per cent. The traces of zinc, sulphur, &c., are no doubt impurities of the metals used to form the alloy.

This analysis does not in any way discredit the tradition that gold and silver coins were thrown into the molten metal, but shows that in the aggregate, the amount of gold and silver—compared with the bulk of the metal—was infinitesimal. Some idea of what would be necessary for gold to show one per cent. in an analysis of the metal, can be obtained from the fact that gold coins to the value of £300,000 would have had to be thrown into the molten mass.

Gold and silver as component parts of bell-metal have no legitimate place. Gold is about as resonant as lead, and silver as cast-iron.

Copper and tin in the proportion of 13 to 4 is the best alloy known for durability, elasticity, and resonance.

All the romantic tales about gold and silver in bells, as component parts of the alloy, must be discredited. There are no authentic analyses of bell-metal—ancient or modern—which show that gold or silver has ever been used as a component part of the alloy.

Tsar Kolokol (king of bells) or Tsarine Kolokol (queen of bells) as this monster is called—is placed on an octagonal pedestal of granite near the tower of Ivan Veliki in the Grand Square of the Kremlin. It is surmounted by a ball on which is a Greek cross of

(*Reproduced by kind permission of Dr. J. N. Goldsmith.*)

THE BELL FAIR AT NIJNI-NOVGOROD.

gilded bronze, the total height being 34 feet. On one of the faces of the pedestal is the following inscription cut in Slavonic characters on a marble slab :

THIS BELL,
cast in 1733, under the reign of the Empress
ANNA IVANOVNA,
after having been buried in the earth for more than a century, was raised to this place
August 4, 1836,
by the will and under the glorious reign of
The EMPEROR NICHOLAS THE FIRST.

The particulars of the bell, as given by Montferrand, are : Height, 20 ft. 7 in. ; diameter, 22 ft. 8 in. ; and weight, 193 tons.

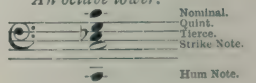
The thickness of the soundbow is given by some as 24 in., but by others as 23 in. The latter is likely to be the more correct, for with a diameter of 22 ft. 8 in. it would then be an abnormally thick bell. Montferrand's estimate as to weight is probably much less than the actual weight. It has been computed by other writers as 185, 200, and 220 tons.

Unfortunately there are no measurements made by an expert available, and to ascertain the correct weight very accurate particulars are essential, but on the figures given by Montferrand a more correct estimate would give the approximate weight as 230 tons.

English bell metal is an alloy of copper and tin in the proportions of 13 to 4. From the analysis quoted, it would seem that in Russia a greater quantity of copper is used to form the alloy.

At current prices the metal of this bell would be worth over £25,000, and to make such a bell (of the finest metal) in this country would cost at least £40,000, exclusive of all the special provisions which would have to be made, such as new furnaces, cranes, tuning machine, &c., and which, together with fittings and framework, would bring the total cost to at least £80,000.

The note the bell should sound would be C, thus :



Moscow is indeed a city of great bells, for in addition to Tsar Kolokol, and not far from him, there hangs a 'live' bell the reputed weight of which is 110 tons. There are also many other bells of exceptional size and weight.

It was the magnificent and awe-inspiring sounds of these great bells which were uppermost in Tchaikovsky's mind when he wrote the Finale of his '1812 Overture.' How much the Russians love bells will be seen from the accompanying illustration, which represents the ordinary display of bells 'For Sale' at the Great Fair of Nijni-Novgorod. Many of these bells weigh a number of tons, and although the Russian uses are entirely different from our own, Russia is second to none in its appreciation of bells.

CONFESSIONS OF A CRITIC.

By HUGH ARTHUR SCOTT.

I.—BÊTES-NOIRES AMONG THE MASTERPIECES.

Talking the other day to a well-known musician, and discussing our respective likes and dislikes among the masters, I was suddenly startled by his observing : 'I am going to shock you, I know, but I always think the "Eroica" a vastly overrated work. No doubt I am wrong, and it is the outcome of some curious kink in my musical outfit—for you must understand that otherwise I love my Beethoven with the best—but somehow or other I never succeed in getting any genuine enjoyment from the Symphony in E flat. The

first movement always seems to me woefully spun out, the Scherzo and Trio leave me cold, the interminable Funeral March bores me to extinction, while the Finale seems to me absolute rubbish. Yes—you may well stare and gasp, but I assure you these are my true opinions, though I admit it was many years before I confessed as much, even to myself. How do you account for it? Am I really so hopelessly at fault? Or am I possibly anticipating what may conceivably be the verdict of posterity?'

It was an interesting confession, and it set me thinking. Have we all got a sort of 'blind spot' in our musical faculty which renders us incapable of perceiving the merits of certain works, however excellent? Or was my friend's experience merely a particular example of that congenital incapacity to enjoy the music of certain composers which is the experience of, I suppose, almost every music-lover?

The composers themselves exhibit this tendency, of course, in its most pronounced form in their everyday inability to appreciate the music of one another; and the phenomenon is not hard to understand in this case. As Mr. Ernest Newman has put it, 'The very strength of his [the composer's] own individuality is apt to render him only moderately receptive of the contrasted art of other men. Wagner's constitutional bias towards seeing life through Wagner's eyes made him incapable of seeing it through those of Brahms. Tchaikovsky again missed the meaning and the beauty of Brahms's music as completely as a being organized to perceive space in only two dimensions would misconceive the shapes of objects that exist in three; while Brahms, in his turn, often had as little sense of the fragrance and colour of Tchaikovsky's music as a scentless chemist has of the odour of a flower.'

Parenthetically it may be noted that this curious deafness of the average composer to the beauties of other men's music seems usually to be confined more or less to the music of his contemporaries. Thus while Brahms and Wagner experienced so much difficulty in appreciating each other's merits they would have been pretty well agreed probably concerning the claims of any of their predecessors, and in the same way while Mendelssohn and Schumann hardly saw eye to eye concerning their own creations (though Schumann, we know, was a bright exception to the general rule in his generous appreciation of his contemporaries), no shadow of division hindered their joint appreciation of Bach and Beethoven. From which it may be concluded perhaps that the very human motives of self-esteem and jealousy play possibly a more important part in the matter than is generally supposed—even by the composers themselves.

But without going further into this, the familiar attitude of the average creative musician in relation to the work of other men does show us undoubtedly the aforesaid 'blind spot'—or should one say 'deaf ear' in this case?—in its most conspicuous form, since he has difficulty in appreciating not single compositions only but the entire output of given composers. The same applies no doubt to the non-creative musician also in many cases—for the music-lover can hardly exist who really finds equal delight in all the masters, while many we all know have prejudices and antipathies not less pronounced than those of the most self-centred composer. At the same time in the ordinary way it is the privilege and advantage of the non-creative musician to be much more liberal-minded and catholic in his sympathies and powers of appreciation than the actual music-maker. Thus, while Wagner saw little in Brahms and Brahms tried in vain to enjoy Wagner, we humbler mortals can take delight in both no less readily than we can in Bach and Handel, in Beethoven and Chopin, in Schumann and Verdi, or even in Strauss and Debussy.

Yet—and this brings us back to our starting-point—even those whose musical sympathies and affections are most unrestricted and all-embracing, find themselves brought up at times by this curious inability to derive any pleasure from certain individual works which, as in the case of the 'Eroica' Symphony, which my friend dislikes so inexplicably, the world at large has agreed to reckon with the best; and this seems to present a somewhat different problem for the consideration of the psychologist. For it is one thing to bar Beethoven as a whole, as I believe some emancipated spirits do in these headlong days, but quite another to enjoy, say, the Fifth Symphony and the Seventh to the full, and to find the Third intolerable.

If it were the First and Second Symphonies which were in question the case would be quite different, of course, since they are admittedly inferior and immature; but why anyone should fall foul of the 'Eroica,' which is by general consent, though it stands only third in the list, one of the grandest of the whole nine, absolutely passes comprehension, and it would seem only possible to explain it therefore, as my friend suggests, by some curious 'fault' or flaw in his perceptive faculties, equivalent to the so-called 'blind spot' which is supposed at times to upset the proper functioning of our seeing apparatus. In the opinion of the vast majority of competent musicians, the 'Eroica' Symphony is one of the greatest of all Beethoven's works, containing music as noble, as beautiful, and as impressive as anything he ever wrote. Yet my friend,—who is, be it understood, a most learned and highly-cultivated musician,—finds it insupportable! Clearly, the 'blind spot'—or 'deaf ear'—must be at work here.

The only other explanation which would seem to suggest itself would be the existence of some special associative influences, connecting the work perhaps with some painful circumstances in the history of the hearer, and thereby generating subsequent dislike of it, in which case there would of course be little mystery about the matter. Questioned on this point, however, my friend was totally unaware of any such cause having operated in his case. He had no unpleasant associations with the work, he declared; it simply failed to please him:

> I do not love thee, Dr. Fell,
> The reason why I cannot tell.

So much then for my unhappy friend and the 'Eroica,' though in point of fact he is quite impenitent, and secretly, I believe, rather glories in his shame, since the love of being singular is a very human foible.

And yet—and this brings me to my second point—is he really so very singular after all? As regards the 'Eroica' no doubt he is. But what about the rest of us? Have we not all got among the masterpieces Eroicas of our own—in other words our own private and particular *bêtes-noires* which we can't abide? It would be very interesting to ascertain the truth on the point, and by way of giving a friendly lead, which may perhaps induce some revelations of greater interest, I will make confession here and now of a few of my own pet aversions—premising always that to comply with the requirements of the case such aversions must relate to genuine masterpieces by composers whose works in general you thoroughly admire.

If you don't love Bach, for instance, it is nothing to the point that you find the 'Chaconne' tedious. Yet there comes to my mind as I write the confession once made to me by one of our best-known British

composers that, though a Bachist to the backbone in the ordinary way, he yet could never stand that particular example of his genius. 'One so longs for a change of key,' he observed, 'and it is so abominably written for the instrument.' Personally, the 'Chaconne' is one of the very last things of Bach that I would consent to part with, and it is inexplicable to me that any musician can fail to recognize it as one of the supreme things in all music (though I confess I prefer it in the pianoforte arrangement to its original form); but if I had to speak of the B minor Mass in a Palace of Truth I should be compelled to admit that despite its grandeurs and sublimities, I have often been sadly wearied by much of it—as, for instance, its melancholy, unvocal solos, with their terrible instrumental obbligatos, and other details which, though often wonderful on the printed page, detract so grievously from its real effectiveness in actual performance.

So, too, with Beethoven. I confess to finding the Mass in D a sheer infliction, while I am at one with many, I imagine, in finding little enjoyment in the last movement of the 'Choral'; to which I might add that the Scherzo and Trio of the same great work, with their intolerable repetitions, always make me exceedingly tired. As to the posthumous quartets, they are admittedly a subject of controversy, and therefore hardly count in this connection; but there again I must admit that my powers of appreciation too often fail me.

Coming to the moderns, Wagner would formerly have offered plentiful scope for debate, but we are all Wagnerians to-day—excepting those ultra-advanced folk who vote him hopelessly *vieux jeu*. Yet still there will often be curious differences of opinion as to the value of individual works and pages. In the case of the 'Ring,' for instance, many hold that the music of 'Götterdämmerung' is the finest of all, and next to it place that of 'Die Walküre.' Yet to my taste a goodly amount of the 'Gotterdämmerung' music is poorer than that of any of the preceding sections except 'Das Rheingold,' while conversely I have not a shadow of doubt in my own mind that the very finest section of the 'Ring' as a whole is neither 'Die Walküre' nor 'Götterdämmerung' but 'Siegfried,' which is, I believe, for some incomprehensible reason generally reckoned the least popular. As regards other Wagnerian works I confess to finding a great deal of 'Parsifal' exceedingly tiresome; but this is an opinion so generally shared that it is hardly an appropriate case to cite in the present connection.

After Wagner, Brahms—and here again there is ample room for diversity of opinion. But again we must confine ourselves by the terms of the case to acknowledged masterpieces. Yet even with this limitation Brahms offers plenty of scope, and would afford, I imagine, a greater number of instances of unappreciated works than almost any other of the greater masters; for which of us, however devout a Brahmsian, can lay hand on heart and truthfully affirm that he has not been profoundly bored at times by one or other of the master's most vaunted creations? One well-known composer of my acquaintance once confessed to me that he never heard the opening of either of the Pianoforte Concertos without an inward groan, and I fear there will be not a few to agree with him.

A good many blackballs would also be awarded, I fancy, to the Fourth Symphony, the Violin and 'Cello Concerto, the String Quartet in C minor, the C major Pianoforte Trio, and all of the three early Pianoforte Sonatas. But for my own part I should be disposed to name an example which is reckoned by some authorities superior to any of these—to wit, the 'Schicksalslied,' of which Dr. W. H. Hadow has written, among other rhapsodic remarks: 'For pure sensuous beauty, apart from all other attributes, it is impossible to surpass the "Schicksalslied."' It may be so, but I have never been able to see it; in actual performance the work has always seemed to me most disappointing.

As regards contemporary composers the matter can hardly be pursued, since there is too little agreement at present as to who can be considered accepted masters and which works can be classed as acknowledged masterpieces. Merely to record dislike of this or that example of Strauss or Debussy, of Schönberg or Stravinsky, obviously goes for nothing for our present purpose until the work in question has obtained the whole-hearted approval of musicians in general—that is to say, until an adverse opinion represents a really singular and striking departure from normal taste. But the data available in the case of the older masters is quite sufficient to afford ample material for investigation, and I venture to suggest that the whole subject is one which might well be looked into a little more closely.

A NEW WORK BY SIR HUBERT PARRY.

Choral Setting of the Poet Laureate's Naval Ode.

Sir Hubert Parry has composed a choral setting of the stirring Naval Ode by Robert Bridges, the Poet Laureate, which appeared in *The Times* a short time ago.

The setting takes about ten minutes to perform, and it is entirely choral and orchestral. It will be published shortly by Messrs. Novello. The Bach Choir will give the first performance of the new work along with other appropriate music at Queen's Hall on December 12, to 'commemorate the officers and men of His Majesty's Fleet and of the Mercantile Marine who have fallen in the war, and to celebrate the achievements of the Empire at sea.' The following are the words of the Ode:

THE CHIVALRY OF THE SEA.

(Dedicated to the memory of Charles Fisher, late student of Christ Church, Oxford.)

Over the warring waters, beneath the wandering skies
The heart of Britain roameth, the Chivalry of the sea
Where Spring never bringeth a flower, nor bird singeth in a tree;
Far, afar, O beloved, beyond the sight of our eyes,
Over the warring waters, beneath the stormy skies.
Staunch and valiant-hearted, to whom our toil were play,
Ye man with armour'd patience the bulwarks night and day,
Or on your iron coursers plough shuddering through the Bay,
Or neath the deluge drive the skirmishing sharks of war:
Venturous boys who leapt on the pinnace and row'd from shore,
A mother's tear in the eye, a swift farewell to say,
And a great glory at heart that none can take away.
Seldom is your home-coming; for aye your pennon flies
In unrecorded exploits on the tumultuous wave;
Till, in the storm of battle, fast-thundering upon the foe,
Ye add your kindred names to the heroes of long-ago
And mid the blasting wrack, in the glad sudden death of the brave,
Ye are gone to return no more.—Idly our tears arise
Too proud for praise as ye lie in your unvisited grave
The wide-warring water, under the starry skies.

June, 1916. Robert Bridges.

A NOTE ON CHOPIN'S CHAMBER-WORKS.

By William J. Fenney.

The lesser-known works of Chopin comprise chamber music, songs, a few brilliant concert-pieces for pianoforte, and the Rondo for two pianofortes. A few words regarding the chamber works are not out of place, as so little appears to have been said about them by those writers who have reviewed his entire productions: they are passed over in haste, with a disinclination to say anything definite, the general opinion being that the pianoforte alone was Chopin's proper medium of expression. It is quite clear that the Nocturnes, Ballades, Scherzos, and Valses are especially the fashion, and some fine things are seemingly laid on the shelf—even the Mazurkas are far from receiving the attention they deserve.

Of the four works for strings and pianoforte—three for 'cello and pianoforte, and the Trio, Op. 8—the mature and nobly-expressive Violoncello Sonata, Op. 65, is, one thinks, unjustly neglected. Good sonatas for this combination are rather rare, and so earnest an utterance should surely be more often heard of—a work unlike the too-sentimental Nocturnes, and one of Chopin's more successful attempts at orthodox sonata form.

Take, for example, the first movement. The first subject consists of a good deal of diffuse but expressive material; perhaps there is too much, and he seldom achieved a short, trenchant, and pliable subject after the Beethoven model. But the really beautiful second theme is a compensation, and of this one wishes there were a little more. As in the Pianoforte Sonata, Op. 35, there is no direct return to the first theme, and the recurrence of the second subject might perhaps have been made more interesting for the 'cello; but with undeniable faults, this movement is still full of beautiful cadences and Chopinesque turns of phrase. The Scherzo is often happy enough, though unevenly balanced, with a cantabile section which looks a little trivial, but which has a deeper note than it seems at first to promise. A very brief Largo, to which the last remark also applies, precedes the Finale. It is an obvious weakness for the favourite medium that causes him to hanker continually after melodic pianoforte passages, crossed by the solo with elaborate counterpoints. The Finale is again somewhat lacking in balanced form, but is quite brilliant and dashing to the end.

The work is strenuously written, and is distinguished, like nearly everything he wrote, by an eager and painstaking technique,—one of the most striving and elaborate that music has ever seen, yet a technique never made a god of, and the spirit of the composition animated, keen, and mournful by turns.

The Trio is an early work, and may be dealt with more briefly. It is hard to characterize the sentiment of these first utterances—there is a slightly hard immaturity in the midst of half-smiling, half-melancholy thoughts, which Keats had in youth—the very April of the poet's life—apart from the problem of an art uninformed by experience. The work has more faults: it is difficult to see why the violin is limited to such ground-skimming flight, though not so difficult to see why the pianoforte continually flies above it. There is a beautiful slow movement, the utterance of a youthful and unfounded sorrow. The Finale again is as strenuous as ever, and the pianoforte part in ceaseless motion. Without comparing Keats and Chopin too closely, this and other early work is certainly Keatsian, and both men later found the finished circle of art, not in an epic grandeur, but in the vividest romantic images; not so much in form as in brilliancy of colour.

The Introduction and Polonaise, Op. 3, has a good deal of hard brightness about it, though the two instruments often sing a rapturous duet together, with glittering art to replace expression. And here also we see that from the first, Chopin's pianoforte writing was an instance of genius, the fitting and final choice of which one should not regret; yet it seems a pity that he did not leave us a few more such works, sufficient in number at least to call more attention to that branch of his art.

The remaining work is the Duo for the same instruments 'On themes from the opera "Robert le Diable."' Any remark with regard to the material is needless; and the contribution of Chopin to the result is chiefly made up of showy, but still highly-finished, passages for the pianoforte.

One could wish that the Trio and the Sonata were less cast in the shade. There is some interesting and beautiful music in them; and in the Sonata quite a strong note of song that Chopin rarely achieved, such a note as we find in the heroic Etude in F, and in the Scherzo in C sharp minor.

BRITAIN: HER MUSIC.

By Colin McAlpin.

Now that the present iniquitous war has brought so vividly to the forefront the question of national delimitation on the surer basis of such inherent characteristics as differentiate the various European peoples, it seems only natural that other questions—such as art—should come to be regarded from a like standpoint of view. Music, therefore, cannot hope to escape this self-same method of ethnic discrimination. And brought under the searchlight of racial distinctiveness, it cannot but gain an additional interest for ourselves. In any case, we have more present-day reasons for speaking of German and French, Russian and Italian schools of music than ever before. But what of the music of our own beloved land? A passing note under this heading must surely be of topical interest.

But it should be said at the outset that music is more peculiarly situated in respect of nationalism than are any of the other forms of beauty; for both the plastic and poetic art have a more definite mission to fulfil, a wider and richer range of interests, and a more fruitful field for their æsthetic operations. Wherever, for instance, the painter with easel and palette may roam, he is at once confronted with a whole wide world of visible and variegated interests. He is forever surrounded by a veritable panorama of pictorial objects as varied as nature herself—objects, moreover, which gain in distinctiveness as he passes the boundaries which separate one nation from another. And, needless to say, he must be singularly affected by what he sees immediately and continually around him. The long, sweeping distances of the Low Countries, the towering altitudes of the Alps, the verdant pastures of our own native land, along with the differing types of human form and feature which throng the populous cities of our continent—all have their own peculiar artistic interests which serve to form a basis for the various schools of painting.

And similarly with respect to the poet; for the latter has but to steep himself in the historic fortunes and spiritual aspirations of any given nationality, when before his expectant gaze there springs up material enough for some indigenous epic of more than thrilling interest. Wherever, therefore, the man of art—be he painter or poet—may roam, his fertile imagination is instantly fed by sights and scenes,

fashions and fortunes, which supply him with voluminous matter for artistic treatment.

But of music we cannot say exactly the same; for of all the arts, it deals expressly with the basal unity of man, and voices adequately the solidarity of humanity. In a very real sense, music is not so much racial as belonging to the entire race of mankind. It labours beneath the changeful customs of the times: it energises below the swift-moving annals of a people. Being fundamental beauty, it records the inner life-experiences of our common humanity alone.

Nevertheless, in so far as music is at root but the faithful mirror of man's character, and since character differs in nations as it does in individuals, musical expression, being the imaginative product of mental activity, cannot escape entirely the universal law of differentiation. Thus beneath the sunny skies of Italy, where the heart-beats are quick with the ardour of living, we find a people in whom is inbred a music that leaps as spontaneously from the soul as any joyous shower of song that fell from a bird of heaven. With a people of such sunny temperament, and under so cloudless a firmament, music cannot but express, with careless ease, the 'joy of life!' Here the composer sings in a kind of irresponsible glee, a facile flow of melody is for ever on his lips.

Similarly of France. The Gallic gaiety of temperament is bound perforce to eventuate in a music that is at once genial, natural, and unencumbered by much thinking. Of pre-Prussian Germany also, the dogged thoroughness and pertinacious researchfulness of its people was certain to leave—as indeed it did—its own peculiar mark on its serious and deep-meaning music. It is, therefore, characterized by a sincerity and sobriety, coupled with a lofty idealism, which has placed the composers of that country in the forefront of the world's music-makers. But just because the natural phenomena which excite the brush of the painter, and the varied vicissitudes of a people which agitate the pen of the poet, are more numerous and diversified than are the soul-experiences of humanity at large, therefore we find a more marked difference in the distinctive qualities of the various 'schools' of poetry, and certainly of painting, than obtains in the narrower domain of music.

What of the future, however? Surely the coming of an age of internationalism, and the rapid intercommunication of ideas, where a new symphony produced, say, in Russia may be heard very soon after in London, must mean the ultimate unification of the 'schools.' The tendency we speak of is already most noticeable in painting, which is slowly, but surely, assuming a more cosmopolitan guise. Here the ancient idea of 'schools' is gradually losing much of its original, determinate meaning. And this is doubtless due to the fact that innumerable students of both Europe and America flock to Paris as the training-centre of artistic activity. Nevertheless, a reaction against this present trend of artistic affairs might conceivably set in, whereby the national soul would come into its own once more, and the native school of æsthetic expression be reinstated, broad-based on a people's love of beauty.

Granting, however, that racial characteristics must perforce leave their impress on the musical consciousness of any given nation, what exactly is (or is to be) the peculiar contribution of the British school of music to European thought? Now it is only natural to suppose that the very characteristics which impose themselves on other forms of mental activity will leave a like impress on the musical output of any given land. And to instance the distinctive bent of British thinking is really to anticipate what we would expect to find in our own native music. Now the predominant feature of British philosophy is her undoubted 'common-sense' (philosophically understood). Its outlook is logical, rational, and pragmatic. It strikes, withal, the practical note. Whether in error or no, Locke and Hume, Mill and Spencer, are typical of her philosophic priests who strive to keep the torch of truth aflame. On the other hand, Germany has—in the past, at least—ever held metaphysical notions at once replete with intellectual idealism which, to a great extent, have left the earth of solid fact for the upper spaces of theoretic speculation, where with uncertain success she has endeavoured to maintain a stable equilibrium. Nevertheless, the result with her has undoubtedly been a massive music of indisputable beauty and towering grandeur.

But what shall we say of the genius of British music? If we are to build up afresh a modern school of music all our own (a school, moreover, which at one time was the proud boast of England), we must look to the peculiar nature of our national mental bias for a provisional answer. And we find it at once in a fondness for clear and concise thinking, and a native distrust of the obscure and ambiguous. Our poetic ideal, therefore, is Shakespeare, of whom Emerson said that he trod the clouds as surely as if they were the solid earth. And here we might parenthetically observe that of all the Germanic utterances of modern music the 'Meistersinger,' with its clarity of expression and directness of appeal, is the one that most adequately reflects the tuneful temper of the average Briton.

We conclude, then (if we may venture a prophecy), that the future composer most typical of our race, if he be but true to his own real self, will be no party to harmonial hazard, but will thread the intricate maze of modern polyphony with wise and wary steps. And if this be at the expense of speculative venture, it will be with an added gain of inner truthfulness and seemly rectitude. It is therefore not without some subtle reason that we, as a people, have ever been lovers of choral music; because here, if anywhere in music, we have an opportunity for clearness of diction—since we can better trace the lines of thought than in the more involved argument of instrumental writing, and for solidity of style—because this branch of music lends itself more readily to a robust and massy solidarity.

So though it may seem somewhat of a disaster that we have been fed in the past so bountifully on the music of the masterful Handel, to the collateral neglect of the more recondite Bach, still, it may well be that in the long run our fidelity to the 'mighty Saxon' has been the unconscious means of keeping us loyal to the inner ideal as conceived by our natural genius. Indeed, it may even now help us to see more clearly what we really have to say, and aid us in knowing exactly our own musical mind. Though we have not revealed the same adventurous spirit as have—say—our friendly neighbours, the French, yet this predilection, already cited, may ultimately make for a more durable stability, and a more faithful allegiance to the higher standards of spiritual beauty. At all events, we shall not be so liable to lose ourselves in the jungle of erratic waywardness, nor yet so prone to commit ourselves to a rash irresponsibility. Though less experimental, we are thereby less liable to be guilty of such musical 'make-believe' as prompts so many to think that anything will do so long as it sounds clever and excites a gaping wonderment. Let us remember, moreover, that 'schools of thought' may wax and wane, flourish and fall away from their high æsthetic estate, unless rooted and grounded in the Real. Indeed, the whole length of musical history bears indisputable witness to this fact.

So, then, let British music be true to itself. Let its school of music be distinctive, and no exotic growth transplanted from the Continent and foreign to her soil. Let it stand for clearness of conception and purity of style, sanity of mind, and temperateness of spirit. Let it not rant and rave, but be legitimately creative, breathing at once an atmosphere of healthiness more in consonance with our own national character. For let it not be forgotten that there is such a thing as wholesomeness in music—that music can be either good or bad, false or real. Indeed, with the Celtic strain of idealism wedded to the sobriety of the Anglo-Saxon, we shall yet rear up a musical monument for ourselves which will no longer cause our heads to hang in shame and regret. Let us, then, have our own view-point in the matter, and hold courageously to it. Let us fling aside distrust in ourselves, and have done with our racial reticence in self-expression, knowing full well that the deliverance of any honest thought and steadfastness of purpose will in due time most assuredly reap its own reward. In a word, let us have the courage of our musical convictions, and trust to the natural utterance of our own distinctive genius.

DANCE TUNES.

(From *The Times Educational Supplement*, June 6, by kind Permission.)

It is to be hoped that school teachers are making full use of Mr. Cecil Sharp's 'Country Dance Book' (Novello). The recent publication of Part IV. with the accompanying sets of music (Parts VII. and VIII.) adds considerably to the resources of those who have found out the value of it and provides a suitable occasion to bring it to the notice of others.

Mr. Sharp has been deciphering the old English dances contained in 'The Dancing Master,' first published by Playford in 1650. The numerous editions which appeared through the last half of the 17th century and the first years of the 18th not only show the immense popularity of country dances through the years of Puritan rule as well as after the Restoration, but are a treasure-house of English melody. In the various editions we see the manners of the dance and of the melody changing. The 'longways' dance, 'for as many as will,' gradually elbows the 'round' out of its popularity; modal tunes tend to give way to others more suggestive of sophisticated harmony. But changes of manners do not greatly influence the spirit of things. The main characteristics of English art, the love of a healthy co-operation opposed to individual virtuosity, the appreciation of rhythms with a beautiful plainness which are not particularly subtle or ingenious, a certain buoyancy of melody, which Mr. Sharp says must always have its counterpart in a springy step—qualities which suggest merriment rather than wit, and a grace which is more sturdy than delicate, are the basis from which these dances and their music spring. The varied ways in which these qualities can be and have been expressed are wonderful. That anyone should be able to play through a volume of tunes from 'The Dancing Master' and declare, as a recent writer did, that they all seem very much alike is to betray an obtuseness of mind which is one of the unfortunate results of our modern cosmopolitanism.

Children, fortunately, have not had their senses blunted in this way, and when they are taught the dances and the tunes together they can catch the lilt of the thing in all its manifold phases of expression. That is why the school dancing class can be made the best training in the traditions of our own national music.

Mr. Sharp cannot be quite sure that he has got the figures and the steps of the dances historically accurate in each instance; he can only infer the meaning of Playford's notation by comparing its apparent meaning with what he has seen of country dancing in those parts of England where the tradition has never been lost. It will be remembered that the first part of the 'Country Dance Book' contained a number of these dances collected at first hand in various counties. But historical accuracy really matters very little. It is quite clear that he has got hold of the spirit of the thing sufficiently to give a genuine interpretation of its meaning and supply a commentary of action to the music.

One detail of musical rhythm sheds an interesting sidelight on the history of a particular type of dance, the 'Hornpipe.' In Part VIII. of the music is contained 'Lady Banbury's Hornpipe.' Mr. Sharp notes that the tune 'is printed by Playford (1665) in $\frac{3}{2}$ time—*i.e*, in two six-bar phrases in duple time instead of two four-bar phrases in triple time.' He, however, has printed it in triple time, 'in order that the rhythm of the music might be brought into accord with that of the dance movements.' Now it is a matter of common knowledge that somehow the 'Hornpipe' got changed from a triple-time into a duple-time dance in the course of the 18th century, but this instance shows that the music began to change its notation, if not actually its rhythm, before the dance. Purcell gives a parallel case. He generally wrote his 'Hornpipe' tunes in a triple rhythm, but in 'King Arthur' he has written two and noted both in $\frac{6}{4}$ time instead of $\frac{3}{2}$ time. In one of these, however, the 'Hornpipe' is sung, and the words of the chorus, 'Come, shepherds, lead up a lively measure,' show clearly that he was thinking in a triple measure.

Mr. Sharp has arranged all the tunes for the pianoforte. In Playford they are fiddle tunes, and the characters of many of them, especially such strongly phrased ones as 'Aye, me,' 'Up goes Ely,' and 'The whim,' will come out much better where a fiddle can be used either with or without the pianoforte. They would make capital stuff for school bands, which, after all, consist mostly of violins, and it would be surely worth while for Messrs. Novello to issue violin parts. Some of Mr. Sharp's arrangements, though by no means all, would be quite good to give as pieces to pianoforte pupils at a fairly elementary stage of their study. Indeed, there seems to be no reason why these healthy and invigorating tunes should not find their way into every department of school instrumental music, and there is every reason why their spirit should be disseminated as widely as possible.

A 'Dartymoor' Relic.

The wind instrument known as the serpent is a genuine curiosity to-day, and therefore those interested may be glad to know that one has been discovered in a Dartmoor village. It has been lent to the Homeland Association, and may be seen at their offices, 37 and 38, Maiden Lane, Covent Garden.

Occasional Notes.

THE STANDARD CONSOLE ORGAN.

The (American) National Association of Organists, at its ninth annual convention at Springfield, Mass., discussed the possibility of a standardised organ console. Most organists in this country have long since come to the conclusion that such a consummation is devoutly to be wished, but not expected. Our American friends evidently think it worth while to debate the subject, and the merits of a sample console designed by the committee were sharply discussed. One recommendation was that the choir manual should be lowered, whereupon a member protested that he did not like to 'play with the choir in his lap.' He was promptly reminded that 'no ideal arrangement could be found to fit all knees, since legs had not been standardised. The joint committee,' we are told, 'has on it men of all sizes, and the suggested console was regarded as a fair compromise.' But apropos this question of the position of the choir, surely the difficulty is one that is bound to exist in all organs of more than three manuals. If we raise the choir, we raise the solo also, and one may question whether it is worse to play with the lowest keyboard on your lap, or the highest on a level with your face. To the player of less than average size, the four and five manual is bound to be uncomfortable in one of these ways. Even the most capable of 'joint' committees cannot lengthen our arms.

The question of a slanting keyboard was also discussed, but decided against, we are glad to read. A vote was taken on the subject of stop-knobs *versus* stop-keys. We thought the latter were popular in America, and so are surprised to read that the knobs won by forty-one votes to twenty-four. How much prospect there is of a standardised console may be gathered from one or two significant remarks. Dr. Pennington warned the gathering against laying down too rigid rules for standardisation. But if the design is to be flexible, where is the standard? Further, we read that 'many points were referred back to the committee, and it is probable that nothing will be decided for some time.' We consider 'probable' is too mild a word. After all, the speaker who pointed out that 'legs have not been standardised' struck at the root of the matter. Not only legs, but arms, views of builders and fads of players, have to be brought into line as well. The convention no doubt had an interesting discussion, but the standard console is, we fear, as remote as ever.

In *The Times Literary Supplement* of September 7 appeared an interesting letter from Mr. H. H. Statham on the subject of the modern organ. With most of his contentions we are in agreement, but we must part company with him when he asserts that the works of Bach cannot be played satisfactorily on a modern organ. He claims that the instrument required for the purpose should have manuals of equal power. Certainly the organs of Bach roughly answer to this description. Here are the numbers of stops on the four organs he played upon:

Arnstadt.		Weimar.	
Gt.	12 stops.	Gt.	9 stops.
Ch.	7 ,,	Ch.	8 ,,
Ped.	5 ,,	Ped.	7 ,,
St. Thomas's Church, Leipsic.		Leipsic University.	
Gt.	9 stops.	Gt.	14 stops.
Sw.	9 ,,	Sw.	12 ,,
Ch.	13 ,,	Ch.	12 ,,
Ped.	5 ,,	Ped.	16 ,,

The only respect in which our organs compare unfavourably with the above is in regard to the pedal. We are improving rapidly, however, and the organ of fifteen or twenty manual stops and one booming Pedal Bourdon will soon be a curiosity. Dr. Percy Buck, answering Mr. Statham in *The Times Literary Supplement* of September 21, clearly showed that what is wanted is not equal power in the manuals but a few soft stops of equal strength and different quality. He instanced the difficulty of registering Bach's Trios (as Mr. Statham had done) in consequence of this defect.

But the lack of stops of this kind affects modern music as well as that of Bach. Dr. Buck mentions the well-known Saint-Saëns Fantasia in E flat as an example of a work that, because it demands three manuals of light, equal and contrasting tone, cannot be played on many English organs. Indeed, most modern French organ music demands registration that is only possible where a *soft* solo stop on the Great is available. Nor is the Bach difficulty confined to the Trio Sonatas. There are many of the choral preludes that need the same kind of treatment—solo stops on two or three manuals, as well as an 8- or 4-ft. on the pedal. The result is really analogous to delicate wind chamber music, a delightful organ effect that will be unknown to many until those responsible for drawing up specifications provide for this as well as for the more showy and powerful side of the instrument.

Church and Organ Music.

A SHORT HISTORY OF THE ORGANS OF CANTERBURY CATHEDRAL.

By Sidney W. Harvey.

Up till the last ten years the only available information concerning the organs which have stood in Canterbury Cathedral has been of the most meagre and incomplete description, practically nothing being known of any organ prior to 1784 when Green erected his unsightly instrument on the choir screen. Curiously enough, many most interesting documents referring to organs earlier in date than this were for many years tied together in a bundle waiting for the first person who was interested enough to make use of them.

The late Editor of the *Musical Times*, Mr. F. G. Edwards, seems to have had these documents in his hands, but the extracts which he made for his article on Canterbury Cathedral in the *Musical Times* for June, 1906, were very brief, chiefly confined to Father Smith's connection with the Cathedral.

Two years later, in the *Organist and Choirmaster* for August, 1908, Mr. H. H. Battley printed in full one or two documents relating to an organ built shortly after the Restoration by Lancelott Pease.

Later still, in 1912, in their 'Memorials of Canterbury Cathedral,' the late Rev. Canon Danks and the Rev. C. E. Woodruff gave much fuller extracts, making really the best history of the organs that had so far appeared. In the present article an attempt is made, within the space at my disposal, to give an even more complete account of the organs, using all these documents and other material with which I am acquainted.

The first mention of an organ in Canterbury Cathedral is to the effect that Archbishop Theodore—who died A.D. 690—founded the first great English School at Canterbury, and here placed the first organ that was ever heard in England.* Of this, however, there is no confirmation, no documentary evidence being available to substantiate it.

* *Musical Times*, June, 1906, p. 380.

We may be quite certain that an organ existed during the archiepiscopacy of St. Dunstan—959 to 988—for it is a matter of history that he erected organs both in Malmesbury and Glastonbury Abbeys, and it is not unreasonable therefore to assume that he erected one in his own Cathedral.

The next time the organ is mentioned is in the account,* by Gervase the Monk, of the burning of the church in 1174. Gervase states that 'in the North Cross Isle over the Arch was an organ plac'd.' This instrument, of course, was consumed in the fire.

Another account,† referring to the same period, states that 'In Conrad's choir [destroyed in 1174] an organ was placed upon the vault of the South-west transept; afterwards it was set up upon a large corbel of stone, over the arch of St. Michael in the same transept.' This cannot have been the only organ in the church at this period.

Nothing further is now heard of an organ till 1334, during which year, according to the Chapter accounts,‡ a sum of sixty-one shillings was paid for various works in connection with the building of a new organ.

In 1447, we learn § that Nicholas Rawnce was paid 66*s.* 5½*d.* for making 'one pair of organs.' In the inventory compiled at the time of the suppression of the priory in 1540 mention is made ‖ of 'two pair of organs in the choir,' one of which was in the loft over the western choir screen.

In 1564, the Dean and Chapter having decided to purchase a new organ, ordered that the old one then standing in the rood-loft be taken down, and its materials used for the new instrument.¶ This new organ was placed over the north choir stalls, following the example that had been set at St. Paul's Cathedral.**

In 1573 it was agreed to 'disburse to the quenes orgayne maker beynge sent for to viewe and mende the greate orgaynes for his costs as well at this tyme as at other tyme before this and for mendyng of the lessor orgaynes in the quyere six pounds thyrtene shillings and four pens.'†† Although no name is mentioned there is little doubt but that the builder referred to was William Treasorer, for he alone seems to have been designated as the queen's organ builder at this period.

Treasorer was a German, who, coming to England about 1521, seems to have lived thereafter in the parish of Christ Church, Newgate Street, till his death in 1584. Of him we are told‡‡ that he was appointed maker of musical instruments to Philip and Mary, and in July, 1555, he received a license to purchase and export 'one Hundred thowsand Lasts of Asshes and foure Hundred thowsand dozens of olde worne Showes.' On March 13, 1560-61, this license was renewed by Queen Elizabeth for a further period of twelve years in consideration of his repairing and enlarging 'owre greate Organes standyng in owre Chappell within our Manowre of Greenewich.' Jasper Blankard, another German craftsman, who apparently came over here in 1566, worked for Treasorer and is described as his servant.

Blankard either succeeded to Treasorer's business or set up for himself in or before 1578, for in that year we find §§ he was paid £20 'over and above his bargain and agreement for the amending of the great organs at Canterbury.' Arrangements were also made with him to visit Canterbury twice a year in order to look after the organs, but we are not told how long this lasted.

Twenty years later, in 1598, we find ‖‖ that four of the Cathedral workmen assisted 'to help up the organes.' This is suggestive of a new instrument, but no further particulars are forthcoming except that in 1619 some carved figures were purchased for the case.¶¶

The earliest of the documents mentioned above is dated March, 1632, and is an account for 'Work Don to the orgaines in Christ Church at Canterbury.' No builder's name appears. One or two items might, however, be quoted:

Item for leather and glew used upon the belows and convayences	o.	3.	6.
It for mettle and soder	o.	2.	6.
It for our dyet at rochester on munday at night for myself and my man and hors meatt	o.	5.	6.
March for teuning the orgaine in the 15. Sermon* House for on year	01.	o.	o.

In 1642 the Great Rebellion broke out, and on August 26 of that year Canterbury was favoured (?) with a visit from Colonel Sandys and his troopers. These miscreants destroyed the greater part of the church furniture, and it is stated† that one 'began to play the tune of the zealoes souldier on the Organs or case of whistles, which were never in tune since.' It is curious to find that on the very next day after Colonel Sandys' visitation the Chapter authorised the payment 'To the organ mender for mending the organs both in the quire and chapter house per billam—£9. 9*s.* 0*d.*'‡ This, of course, would be for repairs prior to the visit of the troopers.

In 1660, on the Restoration of the Monarchy, the Dean and Chapter at once resumed their daily services and proceeded to repair the havoc which had been wrought during the Interregnum.

On July 17, 1662, an agreement was entered into between the Dean and Chapter and Lancelott Pease, an organ builder of Cambridge, for the erection of a new organ, for which Pease was to be paid £600, together with the old organ, which apparently had not been destroyed during the Great Rebellion. Pease seems to have been in some request in the years immediately following the Restoration of Charles II. Amongst other works, he added a 'chair organ' to the instrument at King's College, Cambridge, in 1661; and another one with five stops to the organ at Christ Church, Dublin, at a cost of £200 and £80 respectively.

The agreement provides for the erection of a double organ, Great and Choir, consisting of the following stops:

GREAT ORGAN.

one diapason of mettall
one diapason stopt of wood
two principalls of mettall
two fifteenthes of mettall
a small and great twelft of mettall
two two and twentieths of mettall
a flute of mettall
a recorder of wood
a tierce of mettall.

CHAIRE ORGAN.

two stopt diapasons of wood
one principall of mettall in the front
one fifteenth of mettall
one fifteenth of wood
one flute of wood

It will be noticed that several stops are duplicated; this was in accordance with the usual custom of the period.

The Great organ was 'to be in length sixteene foot, and in height to the upper part of the cornish three and twenty foot'; the 'said Chaire organ to be seaven foot in length, nine foot in height, and three foot wide.'

It was also stipulated that should Pease prove that he was not a reasonable gainer by this transaction, and that the organ satisfied a committee of experts he would be paid a further sum of fifty pounds; it is interesting to note that this amount was paid to him on July 1, 1664.

The agreement also mentions that this double organ would be in accordance with the model or scheme attached to the said articles. As this organ had two cases, there would necessarily be two designs, but only one—that of the Great organ—is in the possession of the Dean and Chapter at the present time.

* 'History and Antiquities of the Cathedral Church of Canterbury Dart, 1726, p. 7.
† 'Canterbury Cathedral.' Hartley Withers, p. 67.
‡ 'Memorials of the Cathedral and Priory of Christ in Canterbury.' Woodruff and Danks, 1912, p. 448.
§ *Ibid.*, p. 448.
‖ *Ibid.*, p. 448.
¶ *Ibid.*, p. 448.
** *Ibid.*, p. 448. 'To the sexton of Powles to let me see the place where the new organs stood, xii.d.'
†† *Archæological Journal*, vol. liii., p. 247.
‡‡ *Musical Antiquary*, January, 1912.
§§ Woodruff and Danks, p. 449.
‖‖ *Ibid.*, p. 449.
¶¶ *Ibid.*, p. 449. 'pro imaginibus in organo positis, 34*s.* 4*d.*'

* Or 'Chapter' House. This is the earliest mention of an organ standing there.
† 'Chronological History of Canterbury Cathedral.' G. S., 1883, p. 310.
‡ *Organist and Choirmaster*, August, 1908, p. 98.

PEASE'S GREAT ORGAN CASE. 1662.
From original design in Chapter Library, Canterbury.

This design is a sepia drawing on vellum, the work of one George Woodroffe, whose signature appears on the right-hand bottom corner of the drawing; it is a beautiful and remarkable design for an organ-case belonging to the early years of the Restoration period.

The case is made up of three large towers (each containing seven pipes) and two subsidiary ones (each containing five pipes). The largest tower is V-shaped and is placed in the centre; two smaller ones, semi-circular in plan, form the wings, while the remaining two towers, also semi-circular, are quite diminutive, though interesting features of the case, and are placed midway between the centre and end towers. The five towers—each surmounted by winged figures bearing musical instruments—are separated by four flats. The panels beneath the flats, pipe-shades, caps, tracery, and tower brackets are all elaborately designed.

It has been my good fortune to discover in the neighbourhood of London the original design for the Choir organ-case.

PEASE'S CHOIR ORGAN CASE. 1662.
From original design in present writer's possession.

This design, like the other, is also on vellum, and in a splendid state of preservation; George Woodroffe's signature is likewise appended to it. In style it is in keeping with the main case just referred to, though its design is not so elaborate. It consists of two large side towers, semi-circular in plan, of seven pipes each, and a small square central tower of seven pipes. The intermediate flats each consist of eleven pipes. The two side towers and flats are surmounted with winged figures playing on musical instruments, whilst above the central tower are placed the Royal Arms. As in the case of the Great organ design, the panelling, pipe shades, caps, tracery, and tower brackets are all most elaborate. Taken together, these two cases, with their intricate carving and gilded pipes, must have presented a handsome appearance; unfortunately the drawings are all that remain to us.

There has been considerable controversy as to the position occupied by Pease's organ; it is, however, practically certain that the instrument stood beneath the second arch of the north choir aisle—counting from the west.

Nothing further is now heard of the organ till 1673, when a sum of £2 1s. 8d. was paid for repairs to the organ bellows, the work being carried out by one John Pease. This is the first occasion on which we meet with this builder's name, and it is not unlikely that he was a son of Lancelott. Evidence abounds to show that he was at Canterbury on several occasions up to and including 1687, when he repaired the small organ in the King's school.' *

A quaintly worded petition exists in which John Pease asks the Dean and Chapter for 'some reasonable recompense for the trouble and charge of such a tedious journey' from West Chester to Canterbury, and it is interesting to note that '40s. given upon this peticon.'

It would appear that Lancelott Pease's organ did not prove as satisfactory as one would suppose, in view of the fact that it cost £600—a large sum in those days—for after only twenty-one years' use, the celebrated Father Smith was consulted regarding a new organ. And eventually, on December 6, 1684, an agreement was entered into with him for the repair of Pease's organ, for which he was to receive the sum of £320.

This agreement is of importance, inasmuch as it adds yet another to the long list of organs built by this famous craftsman. The work comprised the complete restoration of the organ, the sound-board and pipes of the Great organ being entirely new, and the 'Chaire' organ repaired, some of the defective pipes being replaced by those removed from the Great organ. The reparation of the organ was completed by Easter Day—April 4, 1686—and Smith was engaged to keep it in repair for ten years at £5 per annum.

The organ now consisted of the following stops:

Great Organ.			
Open diapason ..	.. Metal	Quinte	.. Metal
Stopt diapason ..	.. Wood	Super-octave ..	.. ,,
Principal	.. ,,	Flageolet	.. ,,
Nason	.. ,,	Mixture (3 ranks)..	.. ,,
Cornett (4 ranks) ..	.. Metal	Trumpet †	.. ,,
Chaire Organ.			
Principal	.. Metal	Recorder	.. Wood
Stopt diapason ..	.. Wood	Fifteenth	.. Metal

The final receipt by Father Smith is the subject of one of the documents of which the following is a transcript:

Smith y^e^ Organmaker Acquitance.

Received then of the Reverend Deane and Chapter of Christchurch in Canterbury the sume of fforty six pounds eight shillings and six pence which with three hundred and twenty pounds formerly received by me and ten pounds now more given to mee as a gratuity is in full of all dues and demands from mee for the Organ lately sett up by me in the Choire of the said church according to the Articles of Indenture agreed betweene us and likewise in full satisfaction for the Trumpet stop afterwards added by verbal agreement I say received ‡Witness my hand and seale the Tenth day of December Anno Dmi 1686. Ber Smith ‡

.L.S.

Sealed and delivered in the presence of
Tho Blott
Alexander Man.

*'Schola Regia Cantuariensis.' Woodruff and Cape, 1908, p. 127, note.

† Added by verbal agreement during the rebuild.

‡ . . . . ‡ These words are in Smith's handwriting.

Nothing further is now heard of the organ until 1713, when an agreement was entered into with John Knopple, organ-maker, for overhauling Father Smith's instrument, for which the sum of £120 was to be paid. Of John Knopple very little is known, but his name is mentioned in connection with the organ at St. James, Garlichythe,* and also with that at St. Nicholas, Deptford.† This agreement provided for a new Trumpet stop and a new Principal, together with new keys and bellows, besides generally restoring the organ.

Between 1714 and 1737 several proposals were made by Knopple for enlarging and improving the organ, but there is no evidence that any of these proposals were carried out. In one he suggested adding a stop called a 'Pantoon.' This is the first time I have ever come across a stop of this name; even Mr. Wedgewood, in his exhaustive 'Dictionary of Organ Stops,' makes no mention of such a stop.

The suggestion in question appears in a document—dated 1737—entitled:

> A Proposal or Desing to make The following Improvements to the organ of the Cathedral and Mitripolit[ton] Church of Canterbury as follows:
>
> 1. to take the Cremona out of the Chair organ and put it in the Great Organ and to make the Bass part of a Twelvet[h] and the Treble a pantoon intire new and put them in the Chair Organ in the room of the Cremona which will Improve both organs all this to be Don for the Sum of Twenty pounds by
>
> Your Servant
>
> John Knoppell.

Perhaps some reader of this little article will be good enough to tell us what this stop really was.

The next time we hear about the organ is to the effect that on June 30, 1752, an agreement was entered into with Richard Bridge, of Wood's Close, Clerkenwell, which provided that he should 'repair make set up and fix in the present organ case as it now stands in the said Cathedral a new good and substantial Organ with the several pipes of Metal and with the several stops and Particulars hereafter mentioned.'

The specification of the organ erected by Richard Bridge in 1753 is as follows:

Great Organ.

	Pipes.		Pipes.
O. Diapason	m. 55	Larigot	m. 55
S. ,, ...	w. & m. 55	Sesquialtera .. 4 ranks	,, 116
Principal	m. 55	Furniture .. 4 ranks	,, 104
Twelfth	,, 55	Cornet .. .. 4 ranks	,, 108
Fifteenth	,, 55	Trumpet	,, 55
Tierce	,, 55	Clarion	,, 55

Choir Organ.

	Pipes.		Pipes.
S. Diapason ..	w. & m. 55	Fifteenth	m. 55
Principal	m. 55	Vox humana	,, 55
Flute	w. & m. 55	Mixture .. .. 3 ranks	,, 165

Echo and Swell.

	Pipes.		Pipes.
O. Diapason	m. 32	Trumpet	m. 32
S. ,, ...	,, 32	Principal	,, 32
German Flute	,, 32	Hautboy	,, 32

Compass.

Great and Choir. G G to D, no G G♯. 55 notes.
Echo and Swell. Fiddle G to D. 32 notes.

This organ was to be completed by September 29, 1753, and Bridge was to receive £480 for the same, together with the 'remaining materials of the present organ.'

After being in use for thirty-one years, the organ was rebuilt by Samuel Green, who not only made considerable alterations in the specification, but moved the instrument to its proper position on the choir screen and provided a new case. I have not been successful in finding the agreement with Green, and cannot therefore give any details as to the cost of the organ.

The instrument was built at Green's factory at Isleworth, but before its erection in Canterbury Cathedral it was set up in Westminster Abbey for use at the Handel Commemoration of 1784, after which it was removed to Canterbury and erected on the choir screen and opened by Dr. Hayes, of Oxford, on July 8 of the same year.

The specification of the organ erected by Samuel Green in 1784 is as follows:*

Great Organ.

	Pipes.
O. Diapason	57
O. ,, ...	57
S. ,, ...	57
Principal	57
Twelfth	57
Fifteenth	57
Tierce	57
Sesquialtera 3 ranks	171
Furniture 2 ,,	114
Trumpet	57
Clarion	57
Cornet (from C) 5 ranks	145

Swell Organ.

	Pipes.
O. Diapason	34
S. ,, ...	34
Principal	34
Trumpet	34
Hautboy	34
Cornet 3 ranks ..	102

Choir Organ.

S. Diapason	57
Dulciana (from G) ..	45
Principal	57
Flute	57
Fifteenth	57
* { Cremona Treble } { Bassoon Bass } ..	57

* Added by Elliot, 1810.

Compass.

Great and Choir .. GG (long octaves) to E.
Swell .. .. .. Fiddle G to E.

Green's Choir Organ Case. 1784.
Removed in 1827 to St. Andrew's Church, Canterbury, where the above photograph was taken in 1883.

This organ was contained in a lofty cumbrous case, typical of Green, consisting of three towers, with intervening flats, on each of the fronts facing east and west. On the summits of the towers lofty pinnacles were placed. The Choir organ—of which an illustration is given—was placed against the east front at a lower level and was of similar design.

About 1825 the pinnacles were taken down and a pair of horizontal bellows added.† In 1825-26 seven 16-ft. pedal pipes were added by Longhurst senior.‡ To this builder was also given the work of removing the organ to the south choir-triforium in 1827, on account of its being considered an obstruction to the view of the vaulted ceilings from both nave and choir. The keyboards were placed behind the lay-clerks on the decani side, thus entailing the lengthy action of 91 feet to the pipes overhead.

* 'London City Churches.' Pearce, p. 241.
† *Organist and Choirmaster*, January, 1915, p. 369.

* 'Notes on English Organs.' Pearce, 1912, p. 61.
† 'A Walk in and about the City of Canterbury.' William Gostling, M.A. 1825. p. 313.
‡ *The Builder*, March 31, 1883, p. 432.

An octave of pedal pipes from C to C was added by Hill in 1841-42, who also increased the number of stops. In 1873 the organ was tuned to equal temperament, and in 1879 three new manuals from CC to G and a Wesley-Willis pedal board from CCC to F were inserted by Mr. Henry Willis.

In 1886 it was decided to build a new instrument, the contract being placed with the celebrated firm of Messrs. Henry Willis & Sons. This organ occupies the whole of the south choir triforium, while the console occupies a raised position under the second arch of the south choir aisle, connection being made by electricity through 120 feet of cable.

This fine instrument was opened by Dr. Stainer on July 30, 1886. It includes many parts of the organ displayed by Messrs. Willis at the Inventions Exhibition in 1885, and many of the patents employed in that organ were employed at Canterbury, particularly those relating to the electric action. Canterbury Cathedral organ can be safely said to be the first large and successful electric organ built in this country, the original electric action working, as I am informed, perfectly to the present day after nearly thirty years' use.

The following stops from Green's organ are the only ones incorporated in this new instrument :

Great Organ: Small. O. Diapason, 8 ft. Quint., 6 ft.
Swell Organ: Lower octave of D. Diapason, 16 ft.
Choir Organ: O. Diapason, 8 ft. Lieblich Gedact, 8 ft.

Photo. by] THE PRESENT WILLIS ORGAN. *[S. W. Harvey.*

(*Reproduced by the courtesy of the Editor of 'Building News.'*)

The following is the specification of the 'Willis' Organ, erected in 1886, including additions made by Norman & Beard in 1905 and 1912 :

GREAT ORGAN, CC to A.

	Feet.		Feet.
Double Open Diapason	m. 16	Twelfth	m. 3
Open Diapason	,, 8	Fifteenth	,, 2
Open ,, ...	,, 8	Piccolo	,, 2
Stopped ,, ..	w. & m. 8	Mixture (4 ranks) ..	,, —
Claribel Flute ..	w. 8	Double Trumpet ..	,, 16
*Salicional (from Choir) (*c*)	m. 8	Cornopean†	,, 8
Principal	,, 4	Clarion	,, 4
Flute Harmonic ..	,, 4		

* Replacing Quint, 6-ft.

SWELL ORGAN, CC to A.

	Feet.		Feet.
Double Diapason	w. & m. 16	Flageolet (*d*)	m. 2
Open Diapason	m. 8	Mixture (3 ranks) (*d*)	,, —
Lieblich Gedackt	w. & m. 8	Contra Fagotto ..	,, 16
Salicional	m. 8	Trumpet	,, 8
Vox Angelica	,, 8	Hautboy (*d*)	,, 8
Octave (*d*)	,, 4	Vox Humana	,, 8
	Clarion	m. 4-ft.	

SOLO ORGAN, CC to A.

In separate Swell-Box (*b*).

	Feet.		Feet.
Orchestral Oboe ..	m. 8	Concert Flute ..	w. 4
Corno-di-Bassetto ..	,, 8	Tuba	m. 8
Flûte Harmonique ..	,, 8	Clarion	,, 4

CHOIR ORGAN, CC to A.

	Feet.		Feet.
Lieblich Gedact	w. & m. 16	Dulciana (*b*)	m. 8
Open Diapason ..	m. 8	Flauto Traverso ..	w. 8
Lieblich Gedact (*d*)	w. & m. 8	*Flute (*b*)	m. 4
Viola da Gamba (*d*) ..	m. 8	Gemshorn	,, 4
	Corno di Bassetto (*d*) ..	.. m. 8-ft.	

PEDAL ORGAN, CCC to F.

	Feet.		Feet.
DoubleOpen Diapason (*a*)	w. 32	Flute	w. 8
Open Diapason ..	,, 16	Octave (*a*)	m. 8
†Open ,, ..	m. 16	‡Violoncello (*a*) ..	,, 8
Violone (*a*)	,, 16	Posaune	,, 16
Bourdon	w. 16	Clarion (*a*)	,, 8

COUPLERS.

Solo to Pedal	Choir to Great
Swell to Pedal	Swell to Great Sub-octave
Great to Pedal	,, ,, Unison
Choir to Pedal	,, ,, Super-octave
Solo to Great	,, Choir

ACCESSORIES.

4 Pneumatic Pistons to Solo.
4 ,, ,, Swell.
4 ,, ,, Great.
4 ,, ,, Choir.
1 ,, Piston Great to Pedal on.
1 ,, ,, ,, off.
4 Composition Pedals to Pedal Organ.
1 ,, Pedal Great to Pedal on and off.
1 Swell Pedal for Swell Organ.
1 ,, ,, Solo ,, (*b*)
1 Tremulant acting on Swell and Choir.

Blown by 'Kinetic' Blower driven by electric motor placed in special chamber over South Triforium (*a*). The three sets of bellows originally inserted by Henry Willis & Sons are still in position in the Singing School over St. Michael's Chapel, and can be used by hand should occasion arise.

(*a.*) Added by Norman & Beard, 1905.
(*b.*) ,, ,, ,, 1912.
(*c.*) Removed ,, ,, 1912.
(*d.*) Re-voiced ,, ,, 1912.

In conclusion I wish to tender my grateful thanks to the Dean and Chapter of Canterbury for their generous permission to publish these notes ; to the Rev. C. E. Woodruff, hon. librarian, for his valued help, always courteously given ; and lastly, but not least, to my friend the Rev. Andrew Freeman, for having placed his large and valuable collection of organ data at my disposal, which privilege I have taken full advantage of.

* Replacing Flûte Harmonique, 4-ft.
† Prepared for.
‡ In place of 4-rank Mixture proposed by Willis.

ORGAN MUSIC IN THE COLONIES.

We receive frequent evidence of the good work done by organ recitalists in the Colonies. An interesting batch of programmes lies before us, from which we extract a few particulars. Mr. Wilfrid Arlom, at Ashfield Methodist Church, Sydney, N.S.W., played Mendelssohn's third Sonata, César Franck's Choral in A minor, Sandiford Turner's Romance in A flat, Bonnet's Variations de Concert, and Transcriptions of the slow movement from Tchaikovsky's B flat minor Pianoforte Concerto and the Prelude to 'Tristan and Isolde.' A couple of songs and flute solos made up the rest of an interesting scheme. At Pitt Street Congregational Church, in the same city, Miss Lilian Frost has been giving a series of weekly recitals. Five of her programmes are to

hand, and very good they are. Among organ music proper were played Mendelssohn's first Sonata, Guilmant's Grand Chœur in D, Brewer's arrangement of the Chimes of Gloucester Cathedral, Bach's Prelude and Fugue in D, Bonnet's Toccata and Variations de Concert, and Frysinger's Scherzo Symphonique, while transcriptions included the 'Ruy Blas' and 'Coriolan' Overtures, Rachmaninov's C sharp minor Prelude, and three Movements of Sibelius,—the Andantino from Pianoforte Sonata, Op. 12, Elegy from Op. 27, and Alla Marcia from the 'Karelia' Suite. Each programme contained also a vocal item.

From eight excellent programmes of the Saturday evening recitals given by the City organist, Mr. Maughan Barnett, at Auckland Town Hall, we extract the following: fourth Sonata by Guilmant (twice), three movements from Widor's second Symphony, Elgar's Sonata (twice), three movements from Louis Vierne's first Symphony, Capocci's Sonata in G minor, Allegro Cantabile and Toccata from Widor's fifth Symphony, besides pieces by Harwood, Bonnet, Wolstenholme, Smart, Faulkes, Saint-Saëns, John E. West, Lemare, Salome,[1] Wesley, and arrangements from Chopin, Sibelius, Moussorgsky, Tchaikovsky, &c. Mr. Barnett's plan of including in each programme an organ Sonata or Symphony, or the chief movements from it, is one that we should like to see more generally adopted in this country, where too often the programme consists entirely of small pieces. The repetition, after a few weeks' interval, of such works as the Elgar and Guilmant Sonatas is also a good plan. Recitalists usually do not repeat big works, which really need frequent hearing, so often as small ones, which can be grasped at once. We should add that all these programmes are furnished with helpful historical and analytical notes.

Mr. F. A. W. Docker has resigned his position as organist and choirmaster of St. Andrew's, Wells Street, after forty-five years' service. His portrait and the details of his honourable and influential career were given in the *Musical Times* of July, 1911 (p. 455). Mr. Docker was born in 1852. We hope he has many more years of usefulness before him. His predecessors at St. Andrew's were Richard Redhead, John Foster, Philip Armes, Henry Bennett, and Joseph Barnby. So the new organist will have something to live up to.

On the completion of his thirty-five years of office as organist of Lichfield Cathedral, Mr. John B. Lott has been presented by the Lay-Vicars Choral with a photograph of themselves in a group, and an illuminated address the text of which is as follows: 'To J. B. Lott, Esq., Mus.Bac., F.R.C.O.—We, the Lay-Vicars Choral of Lichfield Cathedral, ask you, on the completion of thirty-five years' service as Organist of the Cathedral, to accept this small token of our affectionate esteem, and of our regard for you both as a musician and as a man. We consider it a matter for great thankfulness that during the whole period of your tenure of office your relations with the Lay-Vicars have been uniformly of the most cordial and brotherly nature. Your ready sympathy and help have always been greatly valued, and we are thankful to feel that nothing has ever arisen to disturb these cordial relations. We assure you of our very sincere wishes for your happiness and welfare, and trust that you may long be spared to help us and others by your kindness and sympathy.'

Recent inquiry as to the source of the hymn-tune 'Ascalon' ('Schönster Herr Jesu') have been referred to Lightwood's 'Hymn Tunes and their story' (1906), in which the origin has been traced to a collection of Silesian folk-songs entitled 'Schlesische Volkslieder,' No. 287, published at Glatz in 1842. Lightwood says that 'it was first adapted as a hymn-tune by Gauntlett, who altered the melody somewhat and inserted it in the "Congregational Psalmist"' in 1856. A correspondent asks us to point out that the tune was printed in R. S. Willis's 'Church Chorals' in 1850, six years before Gauntlett; but the original source has now been traced to 'Heilge Liebe, Himmelsflamme,' to be found as No. 783 in a Choralbuch by J. G. Schicht in 1819. See Baumker, 'Das Katholische Deutsche Kirchenlied' (1911).

It is pleasant to note that musicians serving in H.M. Forces are able occasionally to resume their normal work for a space. Our organists in particular seem to lose no chance of finding their way to the nearest console, and recitals by soldiers and sailors are frequent. We have received the two following programmes, played by Sub-Lieut. Sydney H. F. Wéalé, R.N.V.R. (Mus. Bac., F.R.C.O., L.R.A.M., A.R.C.M.), at St. Peter's Church, Peterhead, in the intervals of patrolling for submarines off the north of Scotland:

Symphony in E minor	*F. W. Holloway.*
'None but the weary heart' ...	*Tchaikovsky.*
Canzonetta	*... d'Ambrosio.*
Serenade	*E. H. Lemare.*
Old English Melody with Variations ...	*Benedict.*
March on a Theme of Handel ...	*... Guilmant.*
Chanson de Joie	*... R. Hailing.*
Overture to 'William Tell'	*Rossini.*

Symphony in C minor	*Holloway.*
Prize Song (from 'The Meistersingers') ...	*Wagner.*
Marche funèbre et chant séraphique ...	*Guilmant.*
(*In Memoriam* the Fallen.)	
(*a*) Marche Solennelle (*b*) Musette (*c*) Solitude	*Lemare.*
Concert Overture	*Fricker.*

Mr. Edwin Stephenson will resume his organ recitals at St. Margaret's, Westminster, on Saturday, October 7. The first few programmes have been forwarded to us, and we note that, as usual, Mr. Stephenson will play much fine and unfamiliar music. Among modern works are three movements from the third Symphony of Louis Vierne, Chorale Preludes by Parry, various items by Karg-Elert, Reger, Rheinberger, Lemare, &c., as well as Widor's fourth, sixth, seventh, and eighth Symphonies (complete), and portions of the second. The recitals begin at 5.30.

The organ at St. Nicholas Cole Abbey Church, Queen Victoria Street, is being entirely reconstructed and converted into a four-manual pneumatic instrument of fifty-four stops (with a 'Discus' electric blowing installation) by the original builders, Messrs. Henry Speechly & Sons, of Dalston. The work will be finished at the end of September, when Mr. Herbert Hodge will resume his Tuesday mid-day recitals.

An Irish organist writes: In pre-war days Ireland was overrun with German organists, some of whom still remain undisturbed. Now there seems a danger that Belgians will monopolise the good organ appointments in Catholic churches. Already there are seven or eight Belgian organists comfortably settled in the 'distressful country,' while many Irish organists have had to emigrate.

Mr. E. Robert West has given a series of eight recitals at St. Nicholas's, Warwick, submitting some interesting programmes, the last three of which included Boellmann's Suite Gothique, Handel's 'Occasional Oratorio' Overture, Faulkes's Overture in F, Mendelssohn's sixth Sonata, Dubois's Toccata, Hollins's Grand Chœur, No. 2, and C. W. Pearce's March in C.

With reference to Mr. Pratt's mention of his long service in Kent (see page 408, September number), Mr. Charles H. Drake writes to say that he has been organist and choirmaster at Ospringe Parish Church, near Faversham, since April, 1879.

The Rev. P. E. Hughes, Mus. Bac., has resigned the position of minor canon and precentor of Rochester Cathedral.

ORGAN RECITALS.

Dr. Caradog Roberts, at Christ Church Congregational, Llandrindod Wells—Scherzo in C minor, *Guilmant*; Military March, *Rubinstein*; 'Finlandia,' *Sibelius*.

Mr. J. A. Meale, at Wesleyan Central Hall, Westminster, (four recitals)—Concerto in F, *Handel*; Benedictus, *Mackenzie*; Overture in C minor, *Hollins*; Toccata and Fugue in D minor, *Bach*; 'Finlandia,' *Sibelius*; Sonata in E, *René L. Becker*; Suite Gothique, *Boellmann*. At De Montfort Hall, Leicester—Scherzo and Passacaglia, from Sonata in E minor, *Rheinberger*; Organ Concerto No. 2, *Handel*.

Mr. H. C. Tonking, at Newquay Wesleyan Church (two recitals)—Sonata in G minor (first movement), *Merkel*; Fantasia in F, *John Francis Barnett*; Sonata No. 3, *Mendelssohn*; Prelude and Fugue in D, *Bach*; Marche Solennelle, *Mailly*.

Mr. Allan Brown, at the Crystal Palace—Moto Perpetuo and Intermezzo, *Ford*; Toccata, from Gothic Suite, *Boellmann*; Second Rhapsody, *Quef*; Marche Russe, *Schminke*.

Mr. Felix Corbett, at Town Hall, Middlesbrough,—First Symphony (three movements), *Widor*; Prelude ('The Deluge'), *Saint-Saëns*; Marche Cortège, *Gounod*; Pièce Héroique, *César Franck*; Allegro con Grazia, *Tchaikovsky*.

Mr. W. Wilson Foster, at St. Nicholas, Whitehaven—Sonata in G minor, *Piutti*; Rhapsody, *Saint-Saëns*; Passacaglia and Fugue, *Bach*; Pedal Etude, *Faulkes*.

Mr. Herbert Walton, at Glasgow Cathedral (four recitals)—Marche du Fête, *Henri Büsser*; Fantasia in A minor, *Boellmann*; Finale from Sonata, 94th Psalm, *Reubke*; Theme with Variations, *Hollins*; Choral with Variations, *Henry Smart*; Fugue alla Gigue, *Bach*; Scherzo in G minor, *Bossi*; Second Symphonie (Allegro Risoluto), *L. Vierne*; Prelude and Fugue in D major, *Bach*; Rhapsodie, Noël Parisien, *Charles Quef*; Toccata, Adagio, and Fugue in C major, *Bach*; Overture in C sharp minor, *Bernard Johnson*; Toccata from Symphony No. 5, *Widor*.

Mr. Herbert F. Ellingford, at St. George's Hall, Liverpool (six recitals)—Trio in D minor, *Bach*; Sonata No. 1, *Harwood*; Toccata in F sharp minor, *J. L. Hatton*; Overture to 'The Mastersingers,' *Wagner*; Choral Song and Fugue, *S. S. Wesley*; Sonata No. 3, *Mendelssohn*; Prelude, Theme, Variations, and Finale, *Guilmant*; Prelude in E minor, *Bach*; Concert Fantasia, *Stewart*; Passacaglia, *Bach*; Air with Variations, *Best*; Finale from Sonata, *Reubke*; Finale, 'From the New World' Symphony, *Dvorák*; Funeral March, *Tchaikovsky*.

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (five recitals)—Introduction and Fugue, *Henniker*; Choral Song and Fugue, *Wesley*; Fantasia and Toccata, *Stanford*; Allegretto Grazioso, *Hollins*; Concert Overture in C minor, *Mansfield*; Allegro maestoso in E, *Lyon*.

Mr. Albert Orton, at Walton Parish Church—Prelude and Fugue in G, *Mendelssohn*; Lied des Chrysanthèmes, Caprice Héroique, *Bennet*; Requiem Æternam, *Harwood*.

Mr. H. Matthias Turton, at Wortley Parish Church, Leeds—Kieff Processional, *Moussorgsky*; Pensée d'Automne, *Joseph Jongen*; Pean, *Harwood*; Fugue in G minor, *Bach*; Finale (from Sonata in G minor), *Carl Piutti*.

Mr. Arthur B. Robinson, at St. Oswald's, Flamborough—Grand March in F, *Jules Grison*; Fantasia in G, *Theo. Dubois*; Finale to Symphony in E minor, *Holloway*.

Mr. Henry Riding, at St. Alphege, London Wall (three recitals)—Solemn March, *Mailly*; Gothic Minuet, *Boellmann*; Concerto in G minor (first movement), *Camidge*; Adagietto, *Bizet*.

Mr. C. H. Moody, at Ripon Cathedral—Novellette No. 1, *Schumann*; Epitaphe and Madrigal, *Louis Vierne*; Allegro con Grazia, *Tchaikovsky*; Funeral March and Hymn of Seraphs, *Guilmant*; (*a*) Sea Song, (*b*) In Nomine Domini, *MacDowell*; Variations on 'The Harmonious Blacksmith,' *Lux*; Solemn Melody, *Walford Davies*; Fugue in G major, *Rheinberger*.

APPOINTMENTS.

Mr. G. W. Tonkiss, organist and choirmaster, St. Giles' Church, Shrewsbury.

Mr. W. Wilson Foster (late organist and choirmaster, St. Nicholas Church, Whitehaven), organist and choirmaster at the Parish Church, Basingstoke.

Reviews.

The Organ Works of John Sebastian Bach. Books XVI.—XIX. The Chorale Preludes, with a Preface by Ernest Newman.

[Novello & Co., Ltd.]

In our July number we noticed Book XV. of this series, containing 'The Little Organ Book': the four volumes since published give us the remainder of the Chorale Preludes, and thus, after many days, the complete organ works of John Sebastian Bach appear in an English edition. We propose to give some account of the contents of each book, because there are still unfortunately a great many English musicians to whom this branch of Bach's work is still little known; to tell such that Book XVI. contains the six 'Schübler' Preludes and the third part of the 'Clavierübung,' for instance, would be conveying but little information. Also, the degree of difficulty varies so much, ranging from little two- and three-part pieces, for manuals only, up to such gigantic polyphonic structures as the six-part (double-pedal) prelude on 'Aus Tiefer Noth,' and the lengthy and complex canonic treatments of 'Vater Unser' and 'Vom Himmel Hoch,' that some guidance may be welcomed by students and teachers.

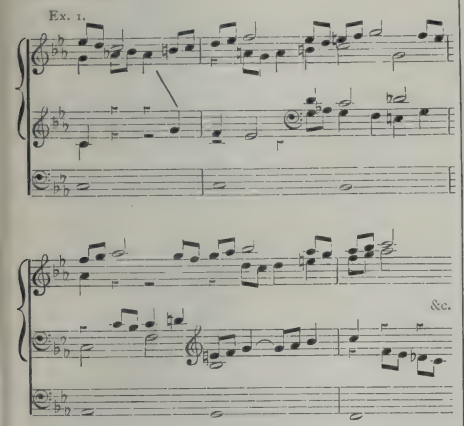
The six Preludes with which Book XVI. opens are a most convincing answer to the purists who object to transcriptions, since they are arrangements made by Bach himself from the cantatas. They take their name from their original engraver, one Schübler, of Zelle. The first is by way of being well-known in England, being an adaptation of the tenor chorus in the Cantata 'Sleepers, wake.' It is worth noting that here, as in the other transcriptions, Bach simplifies the music, omitting the chordal accompaniment. Hence, in 'Sleepers, wake,' we have only the bass, the chorale, and the long-drawn melody twined about it,—surely one of the most expansive tunes ever written. This trio form is used in the adaptations of the soprano solo from 'Bide with us,' and the alto solo from 'Praise the Lord.' In the latter the voice-part is played on the pedals with a 4-ft. stop, a favourite device with Bach, though not of his invention, as is sometimes supposed. An interesting point about the Schübler Preludes is that although at least three of them—Nos. 2, 5, and 6—are in style quite foreign to the organ, suggesting rather light chamber music, they are extremely effective. The quaint little 'Whither shall I fly?' makes an excellent recital item, bracketed with a more serious work. It may be pointed out that this particular Prelude is one of the few in which we are sure of Bach's intentions in the matter. His directions are:

I. Clav., 8 ft.
II. Clav., 16 ft.
Pedal, 4 ft.

In view of this fact, it would seem that in such Preludes as 'Kommst du nun' (page 14), 'Christ, unser Herr' (page 62), in this book, and 'Nun freut euch' in Book XVIII. (page 80) a similar arrangement should be used. In this edition an 8-ft. stop on Man. II. is suggested. The writer's experience is that in all three Preludes the best effect is got by the use of an 8-ft. stop and a *soft* 16-ft. on the manual playing the bass. Not only is the general effect richer, but the solo stop in the pedals stands out better. The remainder of Book XVI. is filled with the organ pieces which made up the third part of the 'Clavierübung.' It opens and closes with two old friends, the Prelude in E flat and the great Fugue known in England as 'St. Ann's.' These two movements have been usually connected, but it is well that organists should know that originally they were separated by twenty-one other pieces. It is true that the association is blessed by Spitta, on the authority of Forkel, who in his turn quotes Bach's sons. Also, there have been those who thought that Bach intended the whole book to be played at a sitting, and expressed this intention by beginning and ending with movements in the same key. Those were leisurely days, when men sat long at their music, but there must have been a limit, and we think it would have been passed in this case. Moreover, the Prelude and the Fugue so obviously belong to different periods that there seems to be no justification for the two being connected as they are in most modern editions.

Among the twenty-one movements that separate them in this book are some of the finest outpourings of Bach's genius. A piece that should be known to every capable organist is the magnificent five-part Prelude on page 33. This might well be played with somewhat louder registration than that indicated. The Great 8-ft. stops suffice for the opening, but much more seems to be demanded in the working up of the climax on page 34:

Ex. 1.

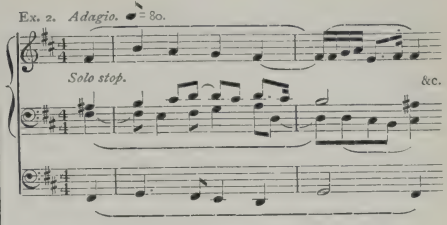


In abounding energy this movement is hard to beat, while the chain of discords of the last six bars, slowly pounded out, is surely one of the most daring passages in all Bach. When one remembers that such tremendous music as this is practically unknown to many English organists, one can only marvel that our examining bodies should still harp on a few of Bach's fugues when drawing up their syllabuses. There are dozens of works in these volumes that will be a revelation to young players,—and perhaps to their teachers too! It may be well to mention that in Book XVI. are included some little pieces for manuals only, charming in themselves, and excellent practice for the fairly advanced student.

Book XVII. contains the Eighteen Choral Preludes, a collection made by Bach in his last days. These are almost all of considerable length and difficulty. The beautiful 'Schmücke Dich' is already a favourite, but there are several others in this book almost if not quite as appealing, such as the two sombre pieces on 'Jesus Christus, unser Heiland,' the three melodious treatments of 'Allein Gott in der Höh' sei Ehr,' the pathetic 'Nun komm', der Heiden Heiland' (page 46)—a particularly good example of Bach's floriation of a simple melody,—and the yearning 'Von Gott will ich nicht lassen,' in which the chorale played on the pedals with a 4-ft. stop is surrounded by arabesques derived from it. Other notable numbers are the preludes on 'Nun danket alle Gott,' and the trio on 'Herr Jesu Christ, dich zu uns wend',' one of the most attractive of all Bach's essays in this style. The volume altogether shows us Bach at his best. The standard of difficulty is rather higher than that of any other of the nineteen books that make up this edition.

A wide field is covered by Book XVIII., which gives us no fewer than forty pieces. These vary greatly in length and difficulty, but on the whole the book is one that may well follow the Eight Short Preludes and Fugues in the student's progress. There are good reasons for making the easier Choral Preludes a part of the ordinary organ course. The pupil who has left the small Preludes and Fugues behind him is rarely inclined to return to them. When he becomes a teacher himself, he will hear them quite as frequently as he desires. And after all, admirably as they serve for introduction to the bigger works of Bach, it can hardly be claimed that their musical value is very high. They are to the riper works of the composer what the sonatinas of Beethoven are to the sonatas. On the other hand, many of the shorter Choral Preludes are not only excellent for early studies, but their beauty is such that the pupil who has learned them will find in them a constant supply of devotional voluntaries which he is hardly likely to outgrow. Besides, why should our young players learn to regard Bach solely as a composer of fugues? The sooner they are introduced to the maker of such music as the little sixteen-bar piece beginning:

Ex. 2. *Adagio.* ♩ = 80.



or the dozens of short pieces, grave and gay, that are to be found in Books XV., XVII., and XIX., the better.

Those who are surprised to find the word 'gay' used in connection with these works, may be advised to turn to such examples as the Fughetta on page 47 of Book XVI., the second of the Preludes on 'Valet will ich dir geben,' with its irresistible rhythm, in Book XIX., the second and sixth of the Schübler set, and some half-dozen others.

The last book gives us twelve miscellaneous Preludes, and four sets of Variations. Of the Variations, interest centres chiefly in the canonic treatments of 'Vom Himmel hoch,' the fifth of which is surely the last word in canonic writing. If this is music of the head rather than the heart, both sources are represented in the third, while the first two are no less tuneful than neat. The three other sets of Variations are obviously of early date, but contain some beautiful music, mostly of a slender texture for manuals only.

Mr. Ernest Newman's excellent Introduction appears in each book, as does also Mr. John E. West's exhaustive explanation of the various ornament signs. The editing has been done by Messrs. John E. West, Harold Brooke, and John Pointer, while a few numbers have been reprinted from the Bridge and Higgs Edition.

The convenience of the players has been considered most thoroughly in such matters as grouping of notes, spacing, and general lay-out. The notes for the right and left hands are confined to the upper and lower staves respectively, and in cases where a solo stop is to be used, the single part and the accompaniment are kept separate. The writer has for some years had in regular use three foreign editions of these works, and has no hesitation in pronouncing the edition under notice to be by far the most convenient and helpful known to him.

It would have been well to have given English versions of the titles, since the clue to the more descriptive pieces is often to be found therein. Sometimes a single word is sufficient, *e.g.*, both Preludes on 'Wo soll ich fliehin hin,' where the characteristic figure was evidently suggested to Bach by the word 'fliehin,'—to fly, or run.

Although there are everywhere signs of the greatest care and pains, the editors have by no means obtruded themselves. If some players feel that the registration suggested is somewhat reticent, they may be reminded that there is perhaps in the whole of organ literature no collection of music which lends itself to more widely diverse treatment than these Preludes. A very little experimenting is needed to prove that certain numbers may with equally good effect be played soft or loud, fast or slow. The resourceful organist will be prepared to register, not only in accordance with his instrument or the size of the building, but also with due regard to the occasion of performance. With the other organ works of Bach there can rarely be any question as to the general effect to be aimed at: the Chorale Preludes, with their extraordinary variety both of form and mood, lend themselves to so many schemes that in most cases printed directions are superfluous.

As Mr. Newman points out, a full understanding of the music is often impossible without some acquaintance with the chorale melody and in many cases the words of the

hymn as well. As it has not been possible to include these in the four books under notice, they will be issued shortly in a separate volume. Finally, the thanks of English Bachites are due to all concerned for bringing out, at this difficult time, a worthy edition of music that shows the deepest and most poetic side of the master.

Irish Reel. By Cyril Scott. For the pianoforte.
Russian Air. By Cyril Scott. For the pianoforte.
Ponchinello. By H. Scott-Baker. For the pianoforte.
[Elkin & Co., Ltd.]

Mr. Cyril Scott's Irish Reel is a very jolly affair, though we must confess to finding the last page, with the usual harmonic novelties we expect from the composer, less enjoyable than the rest of the piece. This last page, by the way, contains a few misprints. At least we think so, but it is not always easy to decide whether Mr. Scott or his engraver is responsible for the startling effects. Nevertheless we feel that the G's in the left-hand of bars 11, 14, and 21 all require naturalizing.

The Russian Air has a plaintive ring about it that will please. We like especially the accompaniment in thirds on pages 4 and 5.

Mr. Scott-Baker has a happy knack of writing music both light and good, and his 'Ponchinello' will give great pleasure to player and hearer.

Twenty Short and Easy Pieces for the Organ. By various composers. Set 2.
[Novello & Co., Ltd.]

Such a collection as this is particularly useful at a time when so many deputy-organists are filling the places of those called up for military service. The substitutes, faced with a demand for voluntaries, find themselves compelled to look round for pieces which are worthy the occasion and yet not too difficult for players of modest technique. This second set of such pieces is, we think, better all-round than the first. We have not space to do more than give a general idea of the contents, and that will be best done by indicating the composers drawn on: George J. Bennett, R. Ernest Bryson, George and J. B. Calkin, Percy E. Fletcher, Handel ('Largo'), Oliver King, Kuhlau, Kate Loder, Wesley Martin, Merkel, Ernest Newton, Josef Rheinberger (Epilogue in E flat), J. Varley Roberts, Charles Steggall, Henry Smart (March in G), John E. West (a touching Andante Doloroso, very suitable for funeral and memorial services, and a charming Pastoral Melody), Kate Westrop (a tuneful Andante, well worthy of revival), and W. G. Wood (a gracefully flowing Allegretto grazioso). The book should be sure of a welcome, not only from the deputy-organists aforesaid, but from fairly-advanced organ students.

A Collection of Fauxbourdons and Discants for the French Ecclesiastical Melodies and other Tunes in the English Hymnal. By Athelstan Riley.
[A. R. Mowbray & Co., Ltd.]

These settings are for use with the French ecclesiastical melodies which have proved to be a popular feature of the 'English Hymnal.' Mr. Athelstan Riley, in his very interesting preface, speaks of the excellent effect of similar settings in French Cathedrals, and it seems to be a happy idea to transplant the idea in this country. The chief claim such arrangements make is that they give the maximum of effect with the minimum of difficulty. A few boys sing the discant while the remainder of the choir and the congregation sing the tune. Those who were present at a recent church music conference at St. Mark's, Marylebone Road, were struck by the excellence of the result produced by means so simple as to be within the reach of practically any choir, even at the present time.

While we have nothing but praise for the idea, we must confess that some of the examples strike us as being somewhat amateurish in their laying out. The organ-part too often consists of high chords for the right hand with octaves in the left,—not a good or sonorous distribution of parts. Also, we think that the discants occasionally lie rather too high, and would tend to become shrill except in cases where the boys' voices were very good or the building large and resonant. And surely the 'Amen' on page 17 is too fussy to be effective. It is to be hoped that some of these blemishes may be amended later, since the book is so excellent in idea, and contains so much that is worthy. It should be added that the music is from various pens, and that some good four-part settings are included.

The Fellowship Song Book. Eighty-seven songs specially arranged, adapted and edited for indoor or open-air singing by H. Walford Davies.
[Headley Bros. and Curwen & Sons.]

This collection of songs has been published in order to meet the needs of various associations that find much use for music in its popular form. It includes songs of fellowship and freedom, folk-songs, home-songs, love-songs, sense- and nonsense-songs, and plantation ditties with their negro words. Besides this varied fare, there are some attractive original compositions by the editor. In the arrangements, an ingenious endeavour is made to provide in the same copy for part-singing or unison-singing with accompaniment. At the first blush the plans adopted seem complicated, and the notes are uncomfortably small and crowded; but as the 'parts' will no doubt be learned rather than read, this difficulty may disappear in practice. The recognition of the melodic appeal of American and negro songs that have sometimes been pooh-poohed on the ground of their alleged sentimentality and commonplace character is a notable feature of the collection. Who could fail to be touched by 'Nobody knows the trouble I see, Lord,' which is here adapted from the version used by the Fisk Jubilee Singers? Then there are several of Stephen C. Foster's tunes and songs, some of which have the touch of nature that makes the whole world kin, and which lend themselves to intimate self-expression as very few folk-songs do. It is scarcely necessary to add that the pianoforte and vocal arrangements always show the craft of the skilled musician.

BOOKS RECEIVED.

The English Psalter with the Canticles pointed for the Gregorian Tones in accordance with the principles of the Benedictines of Solesmes. Edited by the Rev. G. H. Tremenheere. (The Faith Press.)

The Plain Chant Evening Psalter and Canticles. Edited by Francis Burgess. (The Faith Press.)

The Art of the Pianoforte-Teacher. By Charles William Pearce, Mus. Doc., &c. (G. Schirmer. Price four shillings.) A handy volume of 352 pages. Deals with the whole duty of the pianoforte teacher.

Correspondence.

A TRIBUTE TO SIR WILLIAM STERNDALE BENNETT.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—May I be permitted, as one who was trained and took a diploma at the Royal Academy of Music during the Principalship of Sir William Sterndale Bennett, to add a stone to the cairn of remembrance raised by Mr. Louis Parker in his charming and sympathetic 'appreciation'? [see the August number, p. 362]. All that he writes of a winsome and arresting personality can be verified by those who came under the range of its influence. The 'Dr. Bennett' of the late 'sixties and early 'seventies was not only looked up to and revered as the highest type of English musicianship of his day and generation, but was beloved, nay, almost idolized, for his kindly, sweet and gracious disposition, his earnest, lofty idealism, and last but not least, his total lack of professional 'side.' To those under his supervision his attitude was that of a solicitous and watchful guardian, quick to recognise the existence of talent and equally ready to note and value the good results achieved by steady hard work and study. He took his responsibilities seriously, and in seeking to find the respective merits of each student gave the impression of

being impartially just to all, a course which appealed strongly to the innate English sense of fairplay. At the examinations for scholarships, medals, &c., other members of the Board, with Doric severity, might strive to stir up depths of elemental ignorance in examinees, but the Principal's rôle was invariably that of conciliator—pouring oil upon troubled waters. For example, when a candidate who had just finished the recital of an original fugue in four parts was brusquely ordered to play and resolve a diminished seventh in a minor key, doubtless with the laudable purpose of making the simple test a stone of stumbling and rock of offence, 'Dr. Bennett's' quiet comment to his colleague, 'It's all there, you see,' conveyed a gentle reproach to the 'lectigious' one, and an assurance of good faith in the thoroughness of teacher and those taught wholly characteristic. Mr. Parker speaks of his curiously direct, magnetic gaze, a little disconcerting at first, till one realised that it was a 'doctor' of music whose eyes were probing beyond the outward and visible veil of flesh to the inner sanctuary of feeling and fancy, just as a keen physician bases conclusions of a patient's case on minute observation of almost imperceptible signs. Sterndale Bennett seemed to be endowed with a sort of super-sense, an infallible guide in estimating the musical and moral worth of those brought into contact with him. Happy the subject who satisfied that unerring scrutiny! Henceforth you called him 'Master,' and followed him whithersoever he went, but the master, in his sweet reasonableness, regarded you less as follower than as friend.

Mr. Parker dwells, too, on the compelling and constraining nature of his influence. But this, I take it, was due to the same highly-refined sensitiveness and spirituality. Sincerity, singleness of mind, and purity of purpose shone through the bodily presence, and found expression in his music. Few composers of his genre and calibre can show more pellucid, rippling clearness of style, such ethereal blending of the essence of air, water, and sunlight with graceful melody and well-balanced harmony. To the vision of a poet he added the perfect workmanship of a fastidious and conscientious artist. Those who loved and honoured the man grieve and wonder that his music should have fallen into neglect and abeyance, though for inherent reasons it could never have succeeded in tickling the ears of the groundlings. But it is a blot on the fair name of a national English school that experts themselves have been indifferent or deaf to his artistic message, and have banished from the 'All-British' programmes of to-day the name of 'one who uttered nothing base.'

Those of Sterndale Bennett's friends and admirers who were privileged to hear the lovely strains of 'God is a Spirit' at his funeral in Westminster Abbey, must content themselves with the reflection that his Sovereign and his country thought the composer worthy to take his last rest in that great Imperial Hall of Heroes.—I am, Sir, yours faithfully,

Kate C. Field.

39, Cambridge Gardens, W.,
August 22, 1916.

LADY BURGHCLERE'S PRISONERS FUND.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Our prisoners in Germany find in music one of the chief distractions from the sad monotony of their lives; and I am frequently asked to send music or musical instruments for their use to the Camps. Recently some Privates to whom my Fund—'Lady Burghclere's Prisoners Fund'—is sending parcels of food, have begged for a B flat clarinet, a concert-pitch flute, and a piccolo. If any of your readers should happen to possess these instruments, and having no longer any use for them would send them for transmission to me—Lady Burghclere, 48, Charles Street—they would be doing much to lighten the heavy hours of these poor fellows' captivity.

Recently a Tommy wrote to me: 'When we come back, cold and tired, from a long day's work, the greatest comfort is a cup of the tea from England, and then we try to comfort ourselves with an old sing-song.' I am not a musician, but I gather that a clarinet, a concert-pitch flute, and a piccolo would be a great addition to 'an old sing-song.'—I am, Sir, your obedient servant,

Winifred Burghclere.

48, Charles Street, London, W.

DR. TERRY AND DR. HABERL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Dr. Terry wishes to evade the real question at issue between us—which is not, as his last letter would suggest, whether the new Solesmes-Vatican revision of Plain-Song is not infinitely superior to the previous Ratisbon-Medicæa. Not only do I bow to the opinion of experts on that point, but my sympathies, whatever they are worth, were always on the side of Solesmes. Nor is the question one as to the merit or demerit of Haberl's 'Scholarship,' either on Plain-Song or Polyphonic music, though Dr. Terry wished to raise that as a subsidiary issue, and I made some reply to him on that point. But the real question is whether, in 1870 and afterwards, the adoption by responsible authority of the Roman Medicæa of 1614 as the standard for Plain-Song revision was solely or even mainly due to what is alleged to have been corrupt influence by Haberl and Pustet. Dr. Terry, in the *Musical Times*, has produced no evidence in support of this charge, and in refusing to accept the truth of his allegation I think I am more concerned for the honour of ecclesiastical authority than Dr. Terry, as well as for the honour of Dr. Haberl. In default of evidence to support an accusation, it is usual to allow some weight to the evidence for the defence, though, judging from Dr. Terry's last letter, he seems to think that an accused person is not entitled to bring forward any evidence in his own defence, and that the mere reiteration of an accusation is sufficient evidence of its truth. Against Dr. Terry I simply urge that, as between the rival claims of Mechlin, Rheims-Cambrai, Lambillotte, and other editions of Plain-Song, the preference accorded to the Medicæa by responsible authority in 1870 can quite reasonably be accounted for without resorting to the unnecessary supposition of interested intrigues on the part of Dr. Haberl. The Medicæa was a local Roman publication which, with the claim on its title-page, had, to say the least, all the appearance of earlier Roman authority in its favour. It was also the outcome of a movement which had found support and encouragement in the highest official circles at Rome, and which had for its avowed object the reformation of traditional Plain-Song on the basis of the new principles of the Musical Renaissance represented by the Roman School of Palestrina. It was part of the same movement which under Urban VIII. in 1631, and with his active encouragement, brought about the alteration of the original texts of the Breviary Hymns in accordance with the new Renaissance ideas of the requirements of classical prosody. This alteration is now condemned by the best modern scholars, as M. Ulysse Chevallier and M. Batiffol, as a 'deformation of the work of Christian antiquity.' Yet in the new Vatican Antiphonal the deformed text retains the primary position of authority for general use, while under the title of 'Hymni Antiqui' the original texts are relegated to an appendix, as some concession to better modern taste and scholarship. Let us admit that the Renaissance musical reform of Plain-Song was as great a mistake as the textual alteration of the Hymns, but both had all the prestige of local Roman authority in their favour. This, coupled with Dr. Terry's own admission that there was 'no zeal for archæological Plain-Song' at Rome, is surely enough to account for the preference accorded by responsible authority in 1870 to the Medicæa of 1614, without the supposition of interested intrigues on the part of Dr. Haberl. (May I here add in a parenthesis that Dr. Terry is quite mistaken in supposing that I used the word 'Romans' in any other sense than he himself used it, as meaning 'local Romans.')

Dr. Terry displays too much rancour in disparaging Dr. Haberl's editorial labours in other directions, but not to make this letter too long I refrain from further comments, and must also bear with equanimity his taunt about my 'discreet silence' with regard to the Congress of Arezzo.—Yours faithfully,

Smallburgh Rectory. J. R. Milne.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—If Gastoué's statement is correct that Pustet of Ratisbon was the only publisher outside Rome who was invited in 1868 to make an offer for printing the liturgical works, then the principal offender was not Dr. Haberl, but

Mgr. Bartolini, whose duty it was to carry out the Pope's wish and invite tenders by public competition. But is Gastoué right?

Whatever happened at the Arezzo Congress in 1882, the anti-Ratisbon party managed to pass a resolution in spite of Mgr. Bartolini's protest and to lodge it in the proper quarter, because it drew forth an official decree from the Congregation of Rites in which the memorialists were told that they were free to pursue their researches into the history of Plain-Song in the same way as other antiquaries were allowed to investigate the ancient ritual; but the authorised version of the liturgical books was the one published at Ratisbon. It must not be forgotten that Pustet had a contract running for thirty years, and that this could not be treated as a mere scrap of paper. The decree was signed by Cardinal Bartolini, as President of the Congregation of Rites, and the Secretary, and clearly stated that both Roman and foreign publishers had been invited to tender by the Sacred Congregation of Rites. Pustet was the only firm from whom an offer had been received.—

Yours truly,

Lewis L. Kropf.

[We regret we are obliged to omit some portions of Mr. Kropf's letter.—Ed., *M. T.*]

Obituary.

We regret to record the following deaths:

Lady Stainer, at South Parks Road, Oxford, on September 6. She was the only daughter of Alderman Thomas Randall, of Oxford, and she married in 1865 John Stainer, organist of Magdalen College. She was a good amateur musician and had excellent taste. But she will be remembered chiefly by her numerous and unostentatious benevolences and her endearing social qualities, which included a keen penetration of character and an unfailing sense of humour, that made her home at Amen Court (St. Paul's Cathedral) and later at Oxford so attractive to her friends. She was very fond of travel abroad. It was during a Continental tour with her husband in 1901 that he died at Verona. She leaves four sons and two daughters. The two elder sons, Mr. J. F. R. Stainer, B.C.L., now serving in the East Surrey Regiment, and Dr. E. Stainer, M.D., F.R.C.P., both graduated from their father's second college, Magdalen; the third, Mr. C. Stainer, now lieutenant in the Oxford and Bucks Light Infantry, from his first, Christ Church. The funeral took place on September 16, at Holywell Cemetery, Oxford, where her husband lies buried. A choral service was held in the Church of St. Cross, Holywell, the Rev. O. D. Watkins (vicar) and the Principal of Marcon's Hall officiating. The chief mourners were Mr. and Mrs. John Stainer, Dr. and Mrs. Edward Stainer (sons and daughters-in-law), Mr. C. L. Stainer and Mr. W. E. Stainer (sons), and Miss A. Lovejoy, and among the congregation were the Vice-Chancellor (the Dean of Christ Church), Bishop Corfe, Sir Walter Parratt, the Provost of Oriel, the Warden of Keble, Professor Vines, Canon Sir John and Lady Hawkins, Dr. Rambaut, the Rev. C. C. Inge, the Rev. W. E. Sherwood, the Rev. J. O. H. Carter, Major E. Mallam, R.A.M.C., Lieutenant Wylie, Mr. G. E. Underhill, Mr. P. V. M. Benecke, and Mr. C. C. J. Webb (Fellows of Magdalen), Mr. A. E. Negus, Mr. W. Cockell (City Treasurer), and Mr. H. G. Ley (organist of Christ Church Cathedral). The late Sir John Stainer was born on June 6, 1840. He was organist of St. Paul's Cathedral from 1872 until 1888, and was knighted on his retirement. He became Professor of Music in the University of Oxford in 1889, and he died on March 31, 1901, as stated above, at Verona.

Thomas Osborne Marks, Mus. D., organist of Armagh Cathedral, on September 12, aged seventy-one. He was born at Armagh on February 6, 1845, and was a pupil of Robert Turle, and also a chorister in the Cathedral. From 1860 to 1872 he was assistant-organist, and in the latter year succeeded Turle as organist. His elder brother, Dr. J. C. Marks, had been assistant to Turle from 1852 to 1860, and was organist of Cork Cathedral from 1860 to 1903. Dr. Thomas O. Marks graduated Mus. B. at Oxford in 1870, and received the Mus. D. of Dublin in 1874. He was an excellent teacher, and was responsible for the early training of many distinguished pupils, including Dr. Charles Wood. As conductor of the Armagh Philharmonic Society he did good work. His compositions though not numerous were sound and musicianly. It may be added that three of his sons joined the Army in the present world-war, and one of them was recently killed at the Front.

Lieut. R. J. E. Tiddy, in August, at the Somme battle, He was closely connected with George Butterworth (whose death at the Front we recorded last month) and Mr. Cecil Sharp in forwarding the Folk-Song and Dance movement. Although his whole nature was opposed to fighting, he felt it to be his duty to serve his country. A brother officer says: 'It has been wonderful to me to see him facing and going through with wonderful self-denial the hardships, trials, and dangers of a soldier's life when one knew how utterly opposed he was to fighting and all that it means. He has faced dangers and—what affected him much more—the horrors of seeing his men wounded and shattered, with calm courage, but I know too well what it meant to him, and how much it has been telling on him. He has done many acts of great courage, chiefly fetching in badly wounded men from "no man's land" under fire at night.'

Dr. Frank Osmond Carr, suddenly, on August 29, at Uxbridge. He was one of the few Doctors of Music who have distinguished themselves as composers of light dramatic music. He was born in Yorkshire on April 23, 1858; he took his Mus. Bac. degree at Cambridge in 1885, his M.A. degree in 1886, and the Mus. Doc. degree in 1891. He wrote about a dozen light comedy operas, the most successful of the series being 'His Excellency' (1894), in which he co-operated with the late W. S. Gilbert. His music has just the quality of fluency and melodiousness that are called for on the stage. During recent years he did not appear before the public.

2nd Lieut. Claude Stuart Coombs, who died at Boulogne on July 6, from wounds received three days before. He was deputy-organist to his father at Christ Church, Beckenham.

In announcing in our June issue (p. 290) the death of Max Reger, we were unable to give the date of the event. We are now informed that he died on May 11.

MUSIC IN GALLIPOLI.

In France they have their military bands, one for each division, and the British soldier during his rest period keeps his musical memory fresh by listening, at the rest camps, to the brass or pipes of a regimental band. This is possible only on the Western Front; France and Flanders are featureless plains, flat and unvarying; five miles behind the line of ditches, only aircraft can spot a target, and at that distance Fritz will shoot only when the target is good. In Gallipoli—and I talk particularly of the old Cape Helles Section—geographical conditions were very different. The Turks sat comfortably behind their guns on Achi Baba and fired with wonderful regularity and precision at every moving object on the plain below. We British were on that low-lying plateau; there were no military bands. A concert party convened in a dugout in darkness could not feel safe from the punctuation of terrifying and near-at-hand shell-bursts. So there was no music organized: no bands, no sing-songs; and yet the writer has clear and sometimes tender memories of music heard among the echoing gullies of Gallipoli.

A hot Sunday morning in the front-line trenches. Turks on one side of a traverse bombing and attacking, a handful of Scotsmen on the other counter-bombing and counter-attacking. The concussion of the Mills grenades is appalling, dust rises in white clouds, at times a bayonet flashes and a groan answers through the din of the bombs; it is an inferno of blood, dust, sweat, and lurid flame flashes. Suddenly, clearly and sweetly, a melody creeps out of the din—a simple melody on strings and wood-wind. Someone snatches a moment to look. In Morto Bay, a mile distant, a British battleship is stationed, and the band on the quarter-deck is soothing the strife with 'Salut d'Amour.'

Again, a velvet black night in the rest camp and peaceful, with only a faint rattle of musketry from the firing line on

(*Continued on page 464.*)

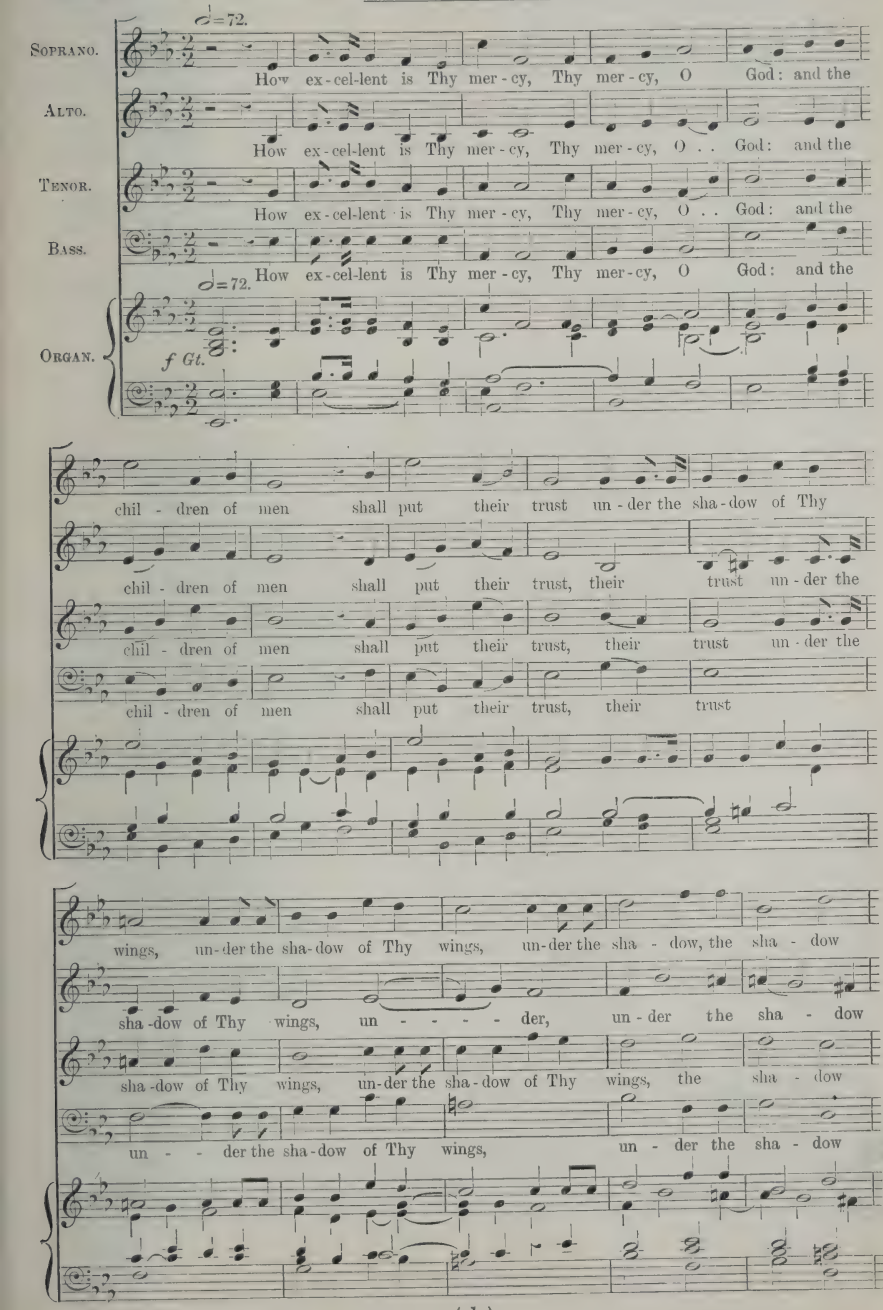
How excellent is Thy mercy, O God.

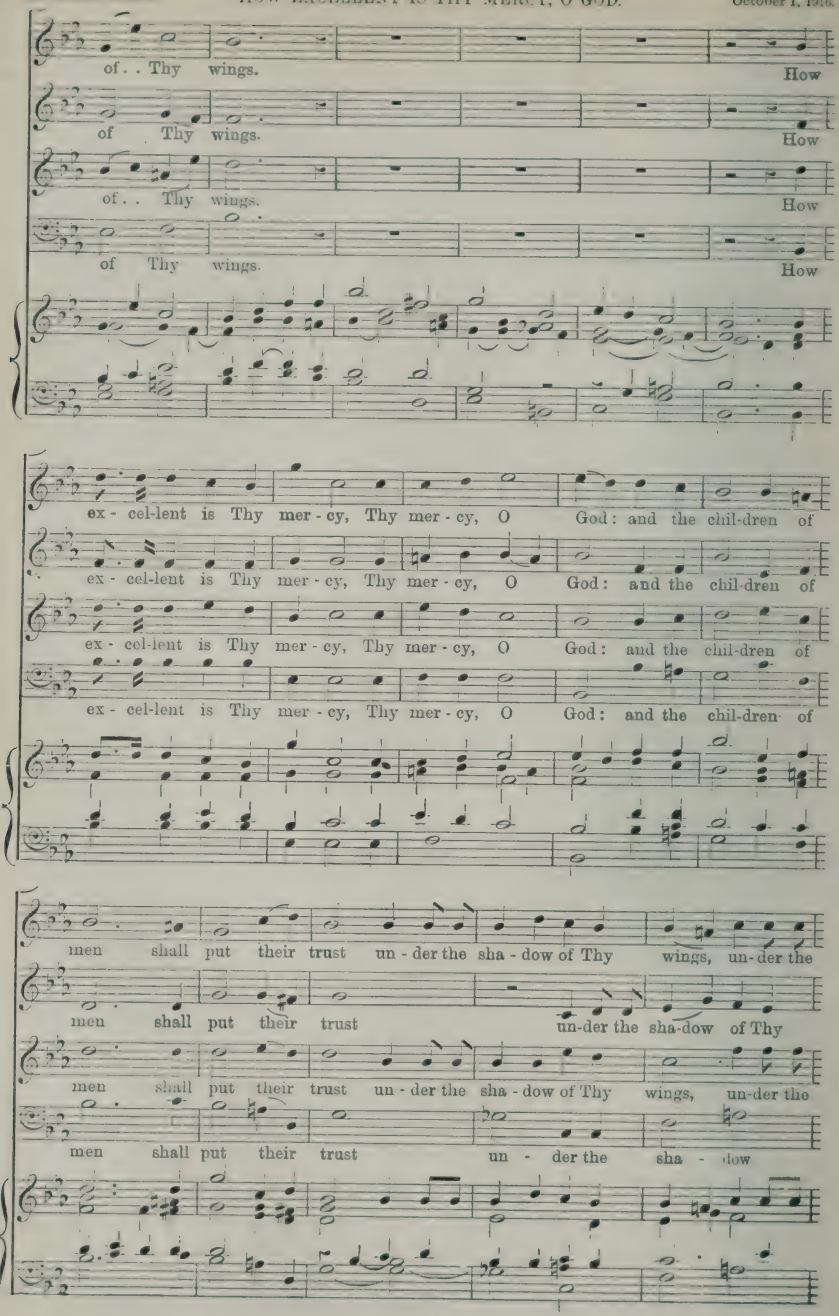
ANTHEM FOR GENERAL USE FROM "THY MERCY, O LORD."

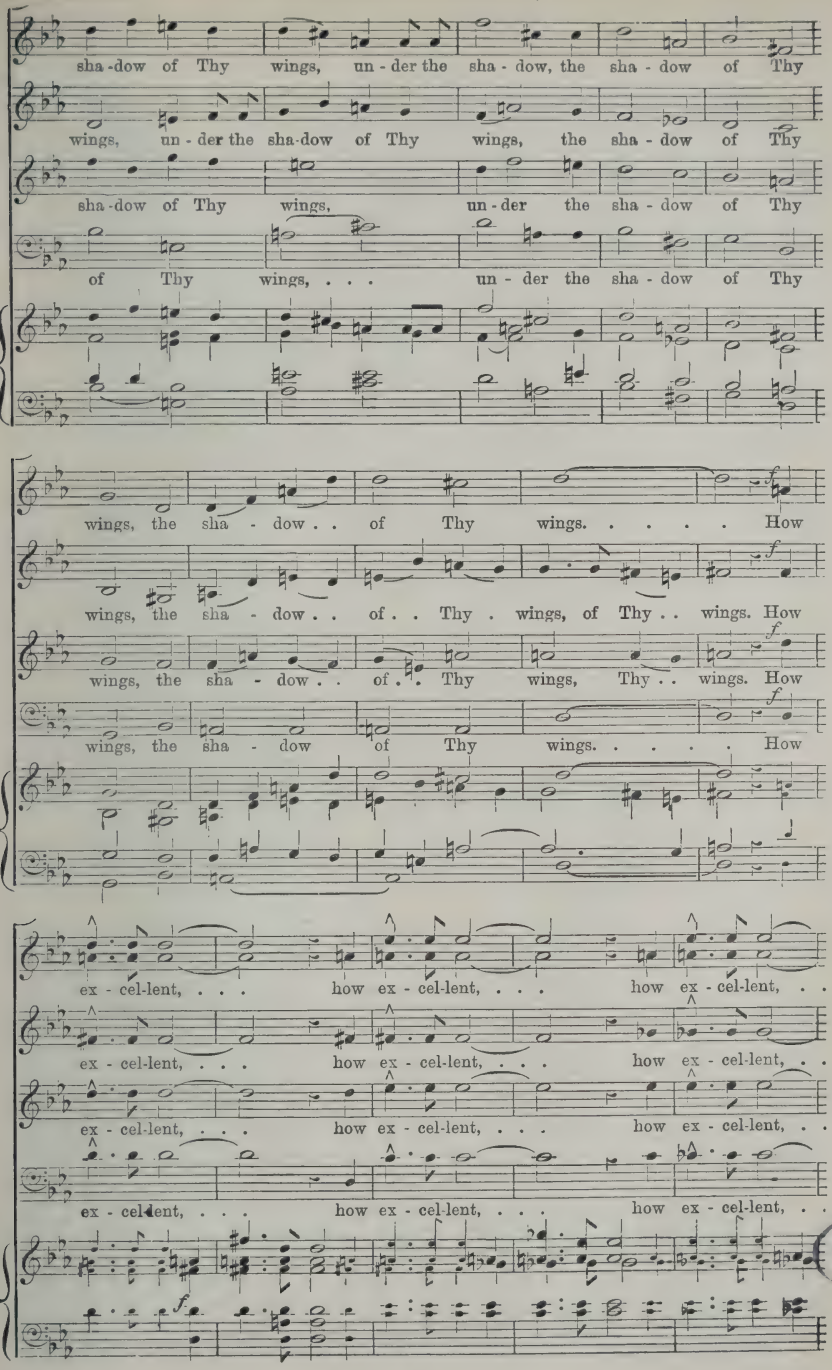
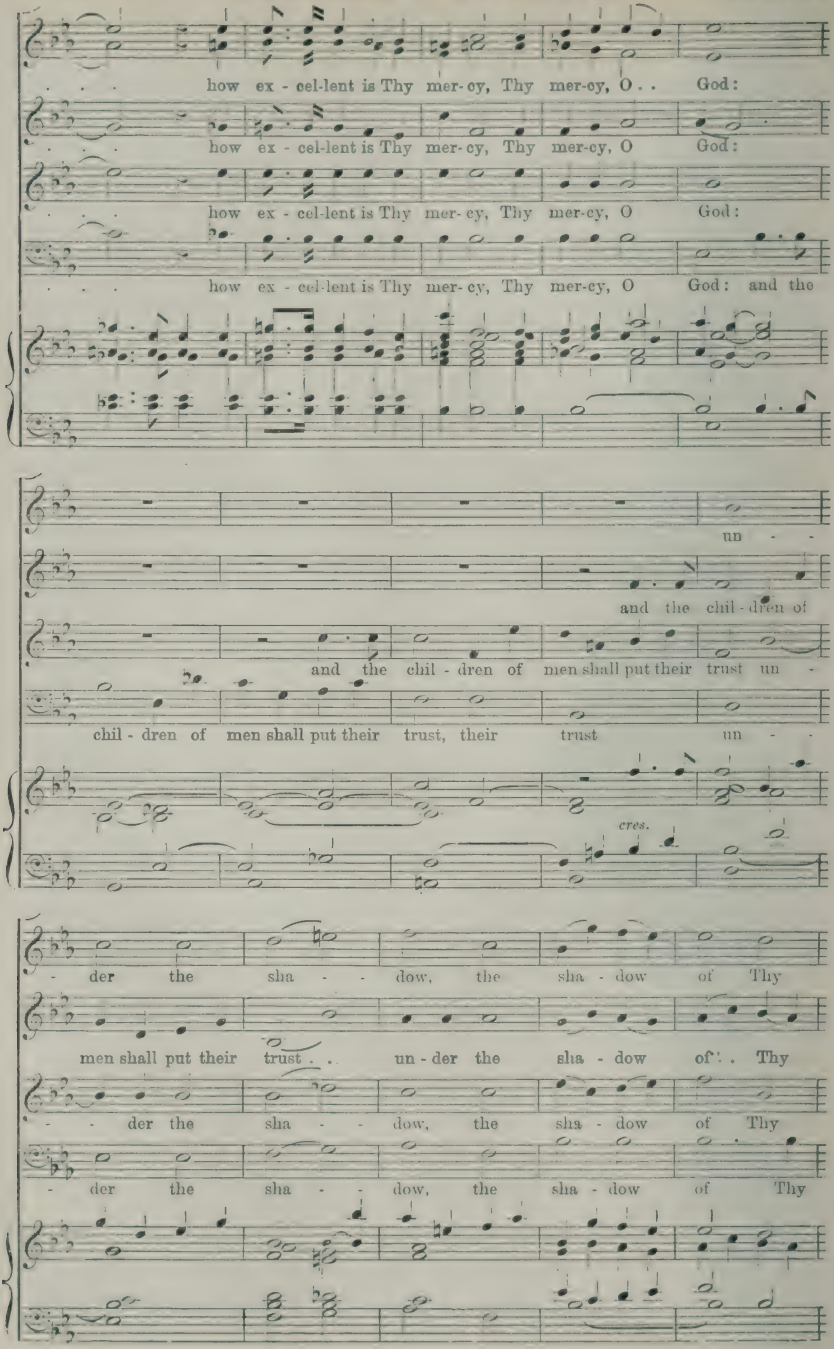
Psalm xxxvi. 7.

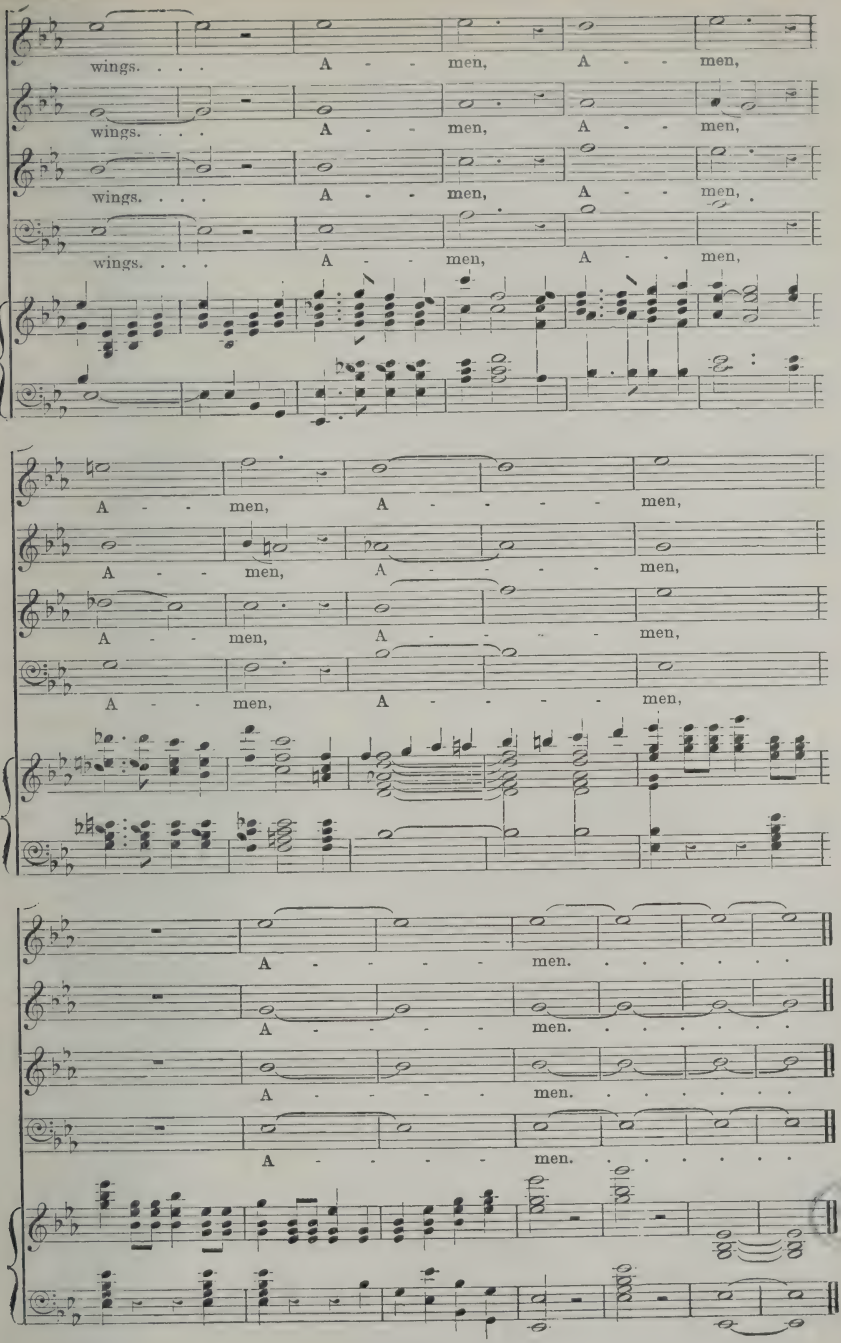
Composed by EDWARD J. HOPKINS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Soprano.
Alto.
Tenor.
Bass.
Organ.
♩=72.
How ex-cel-lent is Thy mer-cy, Thy mer-cy, O God: and the
How ex-cel-lent is Thy mer-cy, Thy mer-cy, O . . God: and the
How ex-cel-lent is Thy mer-cy, Thy mer-cy, O . . God: and the
How ex-cel-lent is Thy mer-cy, Thy mer-cy, O God: and the
f Gt.
chil-dren of men shall put their trust un-der the sha-dow of Thy
chil-dren of men shall put their trust, their trust un-der the
chil-dren of men shall put their trust, their trust un-der the
chil-dren of men shall put their trust, their trust
wings, un-der the sha-dow of Thy wings, un-der the sha-dow, the sha-dow
sha-dow of Thy wings, un - - - - - der, un-der the sha-dow
sha-dow of Thy wings, un-der the sha-dow of Thy wings, the sha-dow
un - - der the sha-dow of Thy wings, un-der the sha-dow


of . . Thy wings. How
of Thy wings. How
of . . Thy wings. How
of Thy wings. How
ex - cel-lent is Thy mer - cy, Thy mer - cy, O God: and the chil-dren of
ex - cel-lent is Thy mer - cy, Thy mer - cy, O God: and the chil-dren of
ex - cel-lent is Thy mer - cy, Thy mer - cy, O God: and the chil-dren of
ex - cel-lent is Thy mer - cy, Thy mer - cy, O God: and the chil-dren of
men shall put their trust un - der the sha - dow of Thy wings, un-der the
men shall put their trust un-der the sha-dow of Thy
men shall put their trust un - der the sha - dow of Thy wings, un-der the
men shall put their trust un - der the sha - dow


sha-dow of Thy wings, un-der the sha-dow, the sha-dow of Thy
wings, un-der the sha-dow of Thy wings, the sha-dow of Thy
sha-dow of Thy wings, un-der the sha-dow of Thy
of Thy wings, . . . un-der the sha-dow of Thy
wings, the sha-dow . . of Thy wings. . . . . How
wings, the sha-dow . . of . . Thy . wings, of Thy . . wings. How
wings, the sha-dow . . of . . Thy wings, Thy . . wings. How
wings, the sha-dow of Thy wings. . . . . How
ex-cel-lent, . . . how ex-cel-lent, . . . how ex-cel-lent, . .
ex-cel-lent, . . . how ex-cel-lent, . . . how ex-cel-lent, . .
ex-cel-lent, . . . how ex-cel-lent, . . . how ex-cel-lent, . .
ex-cel-lent, . . . how ex-cel-lent, . . . how ex-cel-lent, . .

how ex - cel-lent is Thy mer-cy, Thy mer-cy, O . . God:
how ex - cel-lent is Thy mer-cy, Thy mer-cy, O God:
how ex - cel-lent is Thy mer-cy, Thy mer-cy, O God:
how ex - cel-lent is Thy mer-cy, Thy mer-cy, O God: and the
un - -
and the chil - dren of
and the chil - dren of men shall put their trust un -
chil - dren of men shall put their trust, their trust un - -
cres.
- der the sha - - dow, the sha - dow of Thy
men shall put their trust . . un - der the sha - dow of . . Thy
- - der the sha - - dow, the sha - dow of Thy
- der the sha - - dow, the sha - dow of Thy


wings. . . . A - - men, A - - men,
wings. . . . A - - men, A - - men,
wings. . . . A - - men, A - - men,
wings. . . . A - - men, A - - men,
A - - men, A - - - - men,
A - - men, A - - - - men,
A - - men, A - - - - men,
A - - men, A - - - - men,
A - - - - men. . . . . .
A - - - - men. . . . . .
A - - - - men. . . . . .
A - - - - men. . . . . .

(*Continued from page 458.*)

the hillside. We snuggle into the Jaeger bags too tired to sleep, gazing at the same stars that dot the sky at home in England. The men of an ammunition column in a patch of torn trees sing choruses to melodion accompaniment. The old rags of tunes seem strangely sweet—'Little Grey Home in the West,' 'The Rosary,' 'The Old Bull and Bush.' Their camp fire draws shells, and lights and songsters are extinguished by an indignant subaltern, then all is quiet again. But only for a moment; somewhere in the darkness a baritone voice rings out in that true English song of Edward German:

'There runs a road by Merrow Down,
A grassy track to-day it is.'

In the heart of one, at least, of his audience in the sleeping-bags, the unseen singer wakes memories of a soft night by a brawling Scottish river and a dead friend.

This last incident is not of Gallipoli, nor is it truly a memory of music. But there is a connection with both. It was in a hospital in Egypt, where in one tiled room four of us, all wounded in the Never-Never-Land, lay together. The Boy, he in the corner bed, was dying and knew it. A gentle nursing sister hovered round his bed, easing, comforting, and silently weeping. By the halting pulse stood a hard Scotch doctor. We other patients lay silent, afraid of the slow presence of death. We knew sudden death, and were callous; but this lingering was strange and terrifying to us. After a long, aching silence, the grim doctor nodded meaningly to the nurse. We waited in awe. Outside, in the courtyard of the hospital, rang out bravely the 'Last Post.' The Boy opened his eyes, glanced at the doctor: 'That's personal,' he gasped. Then he died.

THE CHOIR OF H.M.S. '———.'

(Somewhere in the North Sea.)

Some little time after war was declared, I, who had been blest with good music every day, embarked in a mighty Super-Dreadnought for service afloat. After a few days I began to miss something, and it very soon became plain that good music had become far too much a part of me to be lightly cast aside, even in war-time.

Surely, I thought, amongst nearly a thousand men, drawn from all ranks and grades of Britain, I could find a few with song in their throats and music in their hearts. There is, I think, no more beautiful vocal combination than that of male voices in harmony. The deep, powerful bass voice is a foundation for its fellows—the clear baritone, the sweet tenor, and the light flute-like alto, which together form a blend only too seldom heard, at any rate in the South of England.

To return to the ship. On inquiry, I found out that there had been at one time a concert-party in the ship, but that nigger items, rendered by a troupe of the burnt-cork variety, had formed the backbone of the now happily extinct organization.

On stating my wishes to the Sports Officer, funds were at once placed at my disposal, he being interested in anything which promised to help pass away the long evening hours. The officer also gave me the names of about six men who he knew would be interested, and we soon set out to learn a beautiful part-song known to many male-voice choirs, G. B. Allen's 'Soft may thy slumbers be.' (Novello.)

I was fortunate enough to discover a capable pianist in the band (most warships carry a small band), and this musician, who was an old Winchester Cathedral chorister, gave me valuable help.

It soon came to the ears of the Chaplain that the ship now had a small choir, and at his request we prepared to sing an anthem in church. The work chosen was the male-voice arrangement of the quartet 'God is a Spirit,' from Sterndale Bennett's cantata 'The Woman of Samaria.' This quartet is, I notice, now adapted for use in Catholic Churches, to the words of 'Ave Maria.' The anthem was received favourably by everyone, and applications for membership began to come in freely. Twenty candidates were accepted: two altos, five tenors, six baritones, and seven basses, and we then got to work in real earnest. As soloists very few of us would shine, but as most members had voices of fair quality and possessed some knowledge of music, the tone and blend began steadily to improve.

One tenor, a Scot, was a very pleasant surprise indeed. He blended his registers well, and sang without strain right up to top C; of course, to balance things, he could not read at sight.

The remaining tenors reached F or G with a struggle, and as often as not used falsetto upper notes. Baritones and basses were as plentiful as blackberries, but to avoid drowning the upper parts we could accept no more of them.

There was a singular reluctance in many cases to attempt to sing alto or tenor, the majority wishing to try bass or baritone. Very early in the work it became necessary to divide the choir into two parts, a Church Choir and a Glee Party. We had to do this, as a fair proportion of the members did not belong to the Church of England. It was very interesting indeed to note the mingling of ranks that ensued. The Fleet Surgeon, four Lieutenants, and five 'Middies' represented the officers, while E.R.A.'s, petty officers, ship's police, seamen, stokers, and royal marines represented the lower deck: rank made no difference whatever.

Morning and evening service is not rendered as on shore, chants and hymns being sung in unison, the choir having its place in the anthem. Verse anthems are not very much in demand, as 'all hands' want to take part, and most of the music shown on the anthem scheme had been selected with an eye to the chorus.

Perhaps the greatest favourites are Dr. Read's three-part anthem, 'Sing we merrily unto God,' and 'Cast me not away,' a composition by Dr. Prendergast, of Winchester.

The present-day controversy regarding the use of not only German but all foreign music has received attention, and it was decided that so long as British music was available, ancient or modern, for so long would we continue to give it the first place. Especially do we aim at English Cathedral style and combination; and as the publications of Messrs. Novello recognise the alto voice as the leading one in male-voice music, we find that their selections meet our needs.

Passing from the Church Choir to the Glee Party, the works of Webbe, J. S. Smith, Danby, Allen, J. B. Lott, James Coleman, and, I am glad to say, even Purcell and Wilbye, are included in our repertoire.

I don't know who 'dug up' that charming madrigal of Wilbye's, 'Come, shepherd swains' (A.T.B.), but I do wish he would find some more of those lovely Elizabethan works, for male voices; most of them seem to be written for mixed voices. Before a new part-song is learnt, it is sometimes possible to let the choir hear how it should be sung by obtaining a record produced by high-class singers, a case in point being Hatton's 'Hunt is up,' by the Westminster Singers.

Our Captain, who is a lover of good music, kindly placed his own cabin at our disposal for practices, while the Wardroom Officers were good enough to provide us with a good portable organ.

A concert was held on board the theatrical ship *Gourko* some little time ago. This being a success, new members were found for the choir and the theatrical party. There is plenty of humour in many members of our crew, and some funny word or action often helps us when work is by no means light, as when coaling ship.

I hope that I have said enough to show how great a boon a choir can be in a ship; how music helps profitably to pass away the long evening hours, and does its little bit to introduce to men, who might otherwise miss it, one of our greatest national glories—English song.

List of Anthems: 'Cast me not away' (W. Prendergast), Epiphany Hymn (Akerman), 'God is a Spirit' (Sterndale Bennett), 'Hear me when I call' (West), 'I will lay me down in peace' (Sullivan), 'I will lay me down in peace' (Coleman), 'Jesu, Lover of my soul' (Iliffe), 'Lord of all power and might' (Barnby), 'O Saviour of the world' (Varley Roberts), 'O tarry thou the Lord's leisure' (West), 'O worship the Lord' (Barnicott), 'Rejoice in the Lord alway' (Purcell), 'Sing we merrily unto God' (Read), 'Soft may their slumbers be' (Allen), 'Thy Word is a lantern' (Purcell), 'We have heard with our ears' (Jackson).

[We are very glad to be able to print this account of the value of music, and especially of choral music with all its companionship, in alleviating the lot of our navy men. We are not permitted to give the name of the ship or of the writer.—Ed., *M. T.*]

STRING QUARTETS.

On June 20 Mr. Richard H. Walthew read a paper before the Musical Association on 'String Quartets.' He said that while of course preceded by In Nomines, Fancies, &c., the string quartet as we now know it practically started with Haydn, and one could almost say that it had progressed very little since. The stringed instruments forming the quartet are the same as they were in Haydn's time, and though the art of composition has expanded and developed enormously, the paths along which it has travelled have mostly led away from the main road, and have had little influence upon the purer forms of chamber music.

The easy fecundity of Haydn's genius is what chiefly strikes our imagination, and contrasts curiously with the output of modern musicians such as Grieg, Ravel, and Debussy, with their one quartet apiece. Taking Haydn's quartets as a whole, they discover a profusion of inspiration which seems to flow from an inexhaustible source. In some respects the maturer works remain unsurpassed at the present day. The pervading cheerfulness and good humour of his work has made us somewhat forgetful of the serious and manly aspect of his genius, of which there are many examples in his quartets. Like Verdi, he was never too old to learn, and in his later quartets as in his later symphonies, the greater richness of the harmony and the greater breadth of style betray the influence of Mozart. But it must not be forgotten that Haydn was first in the field: he was the first master to grapple with the problem of applying the newly contrived sonata style to four stringed instruments, and he deserves all the honour due to a pioneer, although this is by no means his only claim to our admiration.

The string quartet is an ideal form of chamber music. The sound of the four instruments playing in well-disposed four-part harmony is extremely beautiful, and yet not over pungent. Each instrument has its own particular qualities of tone-colour, and can be made to stand out as a solo, while there is almost limitless capability for figure work and passage-playing. The only drawbacks are the somewhat limited downward compass of the instruments and the impossibility of getting an overwhelming mass of sound. Perhaps the last is hardly to be called a drawback.

The strict polyphonic style of writing is not so effective as one might imagine. It has the drawback that it is too obviously founded on vocal models, and after a time one feels that a greater number of instruments are required to give the themes their proper vigour, and to realise the cumulative effect of a finely-constructed fugue.

It is not difficult to draw up a set of rules saying what should and what should not be done in writing a string quartet. Thus, all the parts should be of equal interest and importance, there should be no stuffing but plenty of figure work, the writing should be 'stringy' throughout, there should be no melodrama, there should be plenty of rests, and so on; but we find that many masters have often done the thing they should not. Modern music has taken a turn towards the pictorial and descriptive, as contrasted with the more abstract imaginings of former times; but it is not easy to see how any form of chamber music, least of all the string quartet, can fitly be made the vehicle of music of this kind. It might be thought at first that the varied and gorgeous orchestral effects at the disposal of the modern composer would serve as a lure to draw him from chamber music; but the genuinely gifted musician sees that many of these effects can be secured by writers of comparatively inferior powers. The writing of string quartets, then, becomes a kind of challenge to all comers. It is a field where all meet on equal terms, and where the best man wins.

Among the agencies, fortunately numerous, through which the solace of music is brought to our soldiers and sailors, and more particularly to the wounded, that organized by Madame Alys Bateman deserves special mention. This well-known singer has given much attention to providing music for the blind, and besides she has championed the cause of Russian music. She has arranged for a concert to be given on October 12, at which the Belgian Quartet is to play; and later another concert is to be devoted to Russian music, and still another to Serbian and French music.

C

SERGEI PROKOFIEV.

By M. Montagu-Nathan.

What an odd way the Russians have of coming to us! The more important a composer's work the less significant the example by which he is first represented to us. 'The Song of the Flea' was, if memory serves aright, the earliest Moussorgskian product with which we were invited to acquaint ourselves and, as we have had ample opportunity of learning, that work contains the smallest possible measure of the greatness we discover in the 'Songs and Dances of Death' or 'Boris Godounov.' Borodin's songs, so long known in this country, gave no hint of the Oriental splendours of 'Prince Igor,' and even the Polovtsian Dances, which heralded that work, left us quite unprepared for the delightful humour which we owe to the parts of Eroshka and Skoula, its two clowns. Neither 'Antar' nor 'Sheherazade' tells us anything of the pantheistic Rimsky-Korsakov of the 'Snow Maiden,' or of the intensely spiritual content of 'Kitej.' With Rachmaninov's Prelude we cannot quarrel, since that contains the germ of his creative disposition, but what relation has 'Aleko,' one of a crop of small operas, with an 'Intermezzo,' which came into being soon after Mascagni's descent upon Europe, to Rachmaninov's work as a maturer operatic composer?

In Scriabin's case, when an acquaintance with the early pianoforte pieces might have assured the sceptical that this musician had lucid moments, Metropolitan musical society, after one or two isolated performances of the first symphonic works, which passed almost unnoticed, was suddenly plunged into and almost engulfed by 'Prometheus.'

As to Glinka, one can hardly trust oneself to speak of that first polyglot performance of 'A Life for the Tsar,' to which our veterans occasionally refer—it was irony indeed that the first genuinely national opera should have been rendered in a fashion which turned the theatre into a very Babel. It may suffice to say that despite all the efforts, organized and other, to bring to us an ordered knowledge of the music of Russia, the greatest name in its annals is all but unknown to the general public, and 'Russlan and Ludmilla,' to the influence of which Russia owes the abundance of its examples of Oriental and fantastic music, is to many a British musician not yet a name.

And now (in the words of the 'Peepshow') comes young Prokofiev, who has tweaked the ear of the pedagogue and warmed the cockles of the progressive musician's heart, a stripling who came to London for the season which gave us Stravinsky's 'Nightingale,' carrying away a commission to write a ballet which, but for the War, would doubtless have given that old forgotten London an inter-Tango topic of conversation; Prokofiev the Rubinstein prize-winner, the triumphant virtuoso, composer and performer of two fine Pianoforte Concertos and two ambitious Sonatas, the symphonist, the trump card of Siloti, Diaghilef's 'latest find,' whose 'Scythian Suite' drove Glazounov from the hall in which it was being performed, this 'raging futurist,' 'barbarian,' '*enfant terrible*,' is introduced to a 'Promenade' audience as the composer of an inoffensive and entirely insignificant Scherzo for four bassoons, which is not really a Scherzo for four bassoons, but an arrangement for four bassoons of a small pianoforte piece imitating the play of four bassoons!

In my 'History of Russian Music' I spoke of the extraordinary progress to be observed in comparing the second with the first Pianoforte Sonata. In the latter (Op. 1), finished in 1909, which is the work of a youth of eighteen, there is little to suggest the seeker after 'new paths'; in parts it is more Schumannesque than the music of Liadov, one of Prokofiev's teachers, and only a little less graceful. One is able easily to discern the ground for an unfriendly verdict that Prokofiev's first efforts are a feeble imitation of early Medtner, and the Sonata could never, at all events, have led one to expect the remarkable boldness with which the composer's name has now come to be associated. In the second Sonata (Op. 14, in D minor), written three years later, there are abundant signs that Prokofiev has already found an entirely original way of expressing his thoughts, except when they are platitudinous, and on these occasions he produces something which is a curious conflict between a progressive intention and an inconvenient and vexatious memory; but there is no

gainsaying the conciseness and mastery displayed in the manipulation of a somewhat slender thematic scheme.

In these days of precarious communication it is difficult even to ascertain which of a modern composer's works have been published, and much more so to obtain them. As to hearing orchestral examples, that is apparently a luxury not to be dreamt of.

But having scrutinised the thematic analyses of one or two works such as a Ballade for 'Cello and Pianoforte (Op. 15), the first Pianoforte Concerto in D flat major (Op. 10), which is in one-part sonata form, and a later example for the same instrument, of which the cadenza is evidently the most striking feature of a particularly brilliant work, and having read highly diverting accounts of the effect produced by the symphonic works (and even the Sinfonietta for small orchestra, written in 1909 and revised five years later, has fluttered the cotes of some of the orthodox doves, one of whom, *more suo*, speaks of 'cacophony devoid of a single lucid interval'), one is the better able to discern in the budding originality of the Pianoforte Suite (Op. 12), from which the above-mentioned bassoon piece comes, a symptom or two of the present-day Prokofiev. Its ten component pieces are published separately, and one can therefore recommend either the engaging 'Rigaudon,' the moderately daring 'Mazurka' (written in fourths), the very charming 'Legend,' the vivacious 'Prelude,' the 'Allemanda,' in which real dexterity is demanded by scale-passages which replace the *glissandos* of the foregoing number, and, lastly, the final Scherzo.

But it is evidently a far cry from this to the orchestral 'Scythian Suite' which has called forth so many rebukes from the reactionary section, and counter-rebukes, some of which have been levelled direct at the head of the Director of Petrograd Conservatoire, who has so demonstratively exhibited his displeasure at the waywardness of its whilom student. Doubtless, hints one critic, Glazounov has lost sight of the fact that the 'Polovtsian Dances' to which, according to this writer, Prokofiev's Suite bears in some respects a resemblance, were once the cause of similar protests.

Prokofiev, fortunately, does not lack champions, and from their written opinions of his latest works one gathers that the young composer possesses extraordinary gifts, among which are conspicuous those of imagination, freshness, melodic as well as harmonic originality, and a vivid picturesqueness. In a word, the composer of the Scherzo for four bassoons is one of the most remarkable figures in contemporary Russian music.

THE CONSCRIPTION OF CHORISTERS FOR THE CHAPEL ROYAL FROM 1400 TO 1700.

By W. H. Grattan Flood.

The recent Act of Parliament decreeing Conscription for the British Army recalls the obsolete custom of conscription, or impressment, of choristers for the Chapel Royal which was in force from the early years of the 15th century to the closing years of the 17th century. It may therefore be apropos to give a brief historical sketch of the Commissions for such conscription of singers, taken from the printed Calendars of Patent Rolls and from 'The King's Musick.'*

All the existing authorities on English musical history give inaccurate dates both for the introduction of the custom of 'impressing' singers for the Chapel Royal as well as for its desuetude. Not a few writers state that the conscription of choir-boys began 'under Richard II.,' when a commission was granted to 'John Melyonck, to impress suitable youths with good voices.' This is a mistake. The commission to John Melyonck was granted on September 16, 1484, under Richard III., but a similar commission had been granted sixty-four years earlier under King Henry V.

Again, it is stated that this custom fell into desuetude under Queen Eilzabeth, and ceased altogether under Charles I. As will be seen, the custom continued sporadically until the reign of William III. It may be added that impressing musicians for the band of the First Marine Regiment took place as late as 1705, according to Fortescue's 'History of the British Army.'

King Henry IV. put the Chapel Royal into line with the constitution of the French Chapel Royal in 1404, but it was reserved for King Henry V. (1413-22) to place the choristers and gentlemen of the Chapel Royal on a sure foundation. The earliest recorded commission for the impressment of boys for the Chapel Royal was on January 14, 1419-20, when John Pyamour, 'one of the clerks of the chapel of the household' was ordered to commandeer suitable boys for the said chapel, the then Dean being Edmund Lacy, Bishop of Hereford (1417-20), who was promoted to the See of Exeter in 1420. In 1433 (November 20) a commission was appointed to determine the proportion in which each of the Gentlemen of the Chapel Royal should participate in the sum of £200 to be distributed amongst them according to the will of King Henry V., and granted by authority of the Parliament held in 1431.

Henry VI. (1422-61) was a music-loving monarch, and he spent large sums in cultivating church music. On July 12, 1440, he issued a commission to Master John Croucher, Dean of the Chapel Royal, 'to take throughout England such and as many boys as he or his deputies shall see to be fit and able to serve God and the King in the said Royal Chapel.' Three years later the King appointed John Plummer, on September 29, 1443, as Master of the Children of the Chapel at a salary of 40 marks yearly for the support and instruction of the eight boys.

By an order dated July 9, 1483, an exception was made in regard to any choristers or ministers of St. Paul's Cathedral being conscripted or impressed by the Dean of the Chapel Royal, 'unless the said choristers or ministers so desired of their own will.' At this date several of the clerks of the Chapel Royal were famous composers, including John Cooke, Robert Chirbury, William Gervays, Thomas Damett, and others whose compositions are contained in the Old Hall MS. at St. Edmund's College, Ware.

Henry Abyngdon was Master of the Chapel Royal from September 29, 1455, to September 29, 1478, when he was succeeded by Gilbert Banaster. Under Abyngdon's rule the musical services of the Chapel Royal were of unusual splendour, and the number of boys of the Chapel was increased from eight to ten. In 1466, Leo von Rozintal, the brother-in-law of the King of Bohemia, describes the singing in most eulogistic terms. 'We heard in no country more agreeable and sweeter musicians than these,' he writes; and he adds: 'I believe there are no better singers in the world: their chorus consists of about 60 voices.' In 1472, Louis of Bruges, Governor of Holland, writes in similar terms of the delightful singing at the Chapel Royal.

Commissions for impressing singers were issued in 1456 and in 1484. Laurence Squire was appointed Master of the Children on September 29, 1486, and held office till his death on June 1, 1493. His successor was the composer William Newark, who died on November 1, 1509, after whom came William Cornysh (1509-23), William Crane (1523-45), and Richard Bowyer (1545-61).

In February, 1550, a commission was given to Philip van Wilder to conscript singers for the Chapel Royal. Two years later, on June 6, 1552, a similar commission was given to Richard Bowyer. Bowyer died in 1561, and on December 4, 1561, his successor, Richard Edwardes, was empowered to impress singers. William Hunnis, Master of the Children (1566-97), conscripted singers in 1567.

On the death of Hunnis (June, 1597), Dr. Nathaniel Giles was appointed Master of the Children, and almost immediately, on July 3, he received a commission to take up suitable children for the Chapel Royal, followed by a like order on September 17, 1604. In 1626 Dr. Giles's commission was renewed, but the proviso was added that the boys so impressed were not to be employed as 'comedians or stage players,' inasmuch as 'it is not fit or decent that such as should sing the praises of God Almighty should be trained or employed in such lascivious and profane exercises.'

Thomas Day, Master of the Children (1633-43), received a similar commission in 1640. After the Restoration, Captain Henry Cooke, Master of the Children, reorganized the musical services of the Chapel Royal, and on July 4, 1661, was paid £23 16s. 9d. for 'fetching five boys from Newark and Lincoln for His Majesty's service.' Three years later Cooke resorted to the press-gang warrant, and procured additional boys, the result being highly praised by Pepys and Evelyn. In 1669-70 he conscripted suitable singing

* 'The King's Musick: a Transcript of Records relating to Music and Musicians (1460-1700).' By H. Cart de la Fontaine. (Novello.)

boys 'from Rochester, Lincoln, Peterborough, Worcester, and other places'; and in 1671 he 'fetched' boys from Westchester, Lichfield, Canterbury, and Rochester.*

Pelham Humphrey was sworn Master of the Children, in succession to Captain Cooke, on July 1, 1672, but he only survived this appointment two years, as his death occurred on July 14, 1674. His place was given to the famous Dr. John Blow, who was not slow in availing himself of the powers of conscripting choristers from various parts of England. Between the years 1674 and 1676 he impressed boys from Cambridge, Windsor, Oxford, Gloucester, Hereford, and Worcester. In 1678-79 he was paid his expenses for conscripting a boy from Salisbury; and, in 1684, he was allowed the sum of £6 'for six days' travel to Lincoln and fetching a chorister.' No doubt Dr. Blow exercised the privilege of his warrant as late as 1700—if not later—but the available documents do not reveal any payments for such after the year 1685. Dr. Blow died on October 1, 1708.

THE AMUSEMENTS TAX AND CHORAL SOCIETIES.

The statement of the situation made in our last number (p. 417) has led to the calling of a meeting of conductors, secretaries, and others interested to be held at the Royal Academy of Music on Thursday, October 5, at 6 p.m., to discuss the advisability of petitioning the Board of Customs.

THE PROMENADE CONCERTS.

QUEEN'S HALL.

It is gratifying to record that the experimental weeks were so successful that the directors have felt justified in announcing an extension of the series to October 7. The orchestra, which includes lady players, although re-formed, soon settled down to the work, and the constant rehearsals and daily performances, under the highly-skilled direction of Sir Henry Wood, have welded the players into unity.

The concerts begin at 7.30 p.m. Smoking is permitted in most parts of the hall. No announcement has been made that any afternoon performances are to be given. This experiment was tried last year, and so we must assume, regretfully, that the innovation was not successful.

The first concert was given on Saturday, August 26, and drew an immense audience. The programme included the first 'Peer Gynt' Suite, Liszt's Hungarian Fantasia, the Entr'acte from 'Tales of Hoffmann,' and Rimsky-Korsakov's Capriccio Espanol, Elgar's 'Cockaigne' Overture, and a new orchestral piece, a 'Clog-dance' called 'Handel in the Strand,' composed by Percy Grainger. Why the last piece should have such a cryptic name was not clear, but as the music was lively and interesting there was no need to speculate. Miss Carrie Tubb sang and Master Solomon played. We give the details of this programme rather fully because it may be regarded as typical of the excellence and variety of the numerous other programmes we are unable to record. The fact that Mondays are Wagner evenings and that so far the audiences attracted on these occasions have been particularly good proves that the management and promenade audiences have no prejudice against German music of the Wagner brand. On August 28 the Wagner night included a fine performance of Borodin's Overture 'Prince Igor.' On August 29 Mr. Moiseivitsch played the Tchaikovsky B flat minor Pianoforte Concerto, and in doing so exhibited his strong sympathy with the work. On August 30 a revised version of the 'Symphonic Scherzo' composed by Mr. Montague Phillips some years ago was given a hearing. The work does not pretend to be deep or to provide problems for the listener. It is lively, and it is cleverly orchestrated, and of course has those qualities which are described by the word 'musicianly.' Elgar's fine Introduction and Allegro for Strings was also in this programme. Sir Alexander Mackenzie's orchestral arrangement of three Scotch airs was a welcome feature on August 31. The announcement of a 'new' Orchestral Suite by Bach whetted curiosity on September 1. It turned out to be a series of admirable orchestral arrangements by Sir Henry Wood of movements from Bach's Organ Sonatas. On September 2 the special attraction was a piece for four bassoons by the Russian composer Prokofiev, whose work is more talked of than known in this country (see the article on page 465). The bassoon has, we all know, potentialities of humour, but it does not follow that four bassoons will multiply this quality. As it was, the piece was found to be to the liking of the audience. But we shall look to hear more important examples of this composer's ability. On September 5 Mr. Howard Jones was the solo pianist in Delius's Concerto in C minor. Toushnalov's arrangement of Moussorgsky's 'Pictures' was an item on September 7, and on September 10 the novelty was Glazounov's arrangement of the 'Hymns' (as they are curiously called) of the Allied Nations, and proved to be, as was expected, a brilliant and impressive work. On September 11 an arrangement of 'Songs of the Volga Boatmen,' also by Glazounov, was found very attractive. Mr. Murdoch's fine playing in Beethoven's fifth Pianoforte Concerto was the feature of September 12. Whether it was Bach or Beethoven, or the combined attractions of both composers that drew the great audience on the 15th, we do not know, but it is certain that another Bach Suite, again arranged for the orchestra by Sir Henry Wood from various movements in the composer's pianoforte works, gave infinite satisfaction. On September 16 Mr. Warwick Evans ('cello) played Tchaikovsky's 'Variations on a Rococo theme.' Mr. Norman O'Neill conducted his own effective Hornpipe, and Miss Clara Butterworth captivated the audience by her temperamental singing.

The always-welcome D minor Symphony by César Franck was finely performed on September 18, Miss Irene Scharrer played a showy Scherzo from a Concerto by Litolff, and Miss Ruth Vincent sang. On September 19 a Suite by Eric Coates exemplified the melodic gifts of the composer, although there was no particular originality to remark.

Here for the time our summary record must cease. Beside those named above, the following solo artists have appeared: Miss Margaret Balfour, Miss Ethel Hook, Miss Kathleen Peck, Miss Carmen Hill, Mr. Robert Radford, Mr. Charles Tree, Mr. Frederick Kiddle (organ), M. de Greef (pianoforte), Mr. Albert Fransella (flute), and Mr. Arthur Beckwith (violin).

THE COMING SEASON (LONDON).

The Queen's Hall Saturday afternoon Symphony Concerts, under Sir Henry Wood, will be resumed on October 14. The following concert will be given on November 11, and the next on New Year's Day—an unwelcome gap, but we must be thankful all the same.

It is hoped that the London Symphony Orchestra will give a series of concerts, and notwithstanding rumours to the contrary, there is some chance that the Philharmonic may be able to carry out a season.

It is said that Glinka's opera, 'Life for the Czar,' is to be performed at the Beecham season this autumn.

The Royal Choral Society announces a full season of eight concerts, to be given as usual at the Royal Albert Hall on Saturday afternoons. The dates are as follows: October 28, 'Elijah'; November 25, Elgar's 'For the Fallen,' Stanford's 'Songs of the Fleet,' and Coleridge-Taylor's 'Kubla Khan'; December 23, Christmas Carols; January 6, 'Messiah'; February 3, Verdi's 'Requiem'; March 3, 'The Dream of Gerontius'; April 28, Bach's Mass in B minor. The usual Easter performance of 'Messiah' will be given on Good Friday, April 6, afternoon. Sir Frederick Bridge will conduct, and Mr. H. L. Balfour will be the organist. The band and choir will number about 1,000.

It has been decided to suspend for the period of the war the operations of the London Choral Society. In view of this temporary abandonment, Mr. Arthur Fagge has accepted an invitation of the Carl Rosa Company to conduct for them.

The Alexandra Palace Choral and Orchestral Society is still deprived of the use of its great auditorium. But happily it survives the catastrophe and is determined to go on with its missionary work on behalf of choral music. The choir will meet at Holy Trinity Church Hall, Stroud Green, and five concerts have been arranged for, to be given at the commodious Northern Polytechnic Hall. Bach's Mass in B minor is one of the works announced. Mr. Allen Gill will conduct.

* 'Fetching' boys was a euphemism for impressing, or conscripting, or commandeering.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The retirement of Mr. Percy Harrison into private life, and consequently the abandonment of the popular Harrison Concerts which he had so successfully carried on for fifty years and more, has been the chief topic in local musical circles. It was owing to his indefatigable energy that the Harrison audiences had been able to hear the greatest prime donne and instrumentalists, of course including Madame Adelina Patti, Madame Tetrazzini, Melba, and Paderewski; as well as most of the famous artists who were supreme during the last fifty years. The present writer, who has known Mr. Percy Harrison when he was a schoolboy and who has been his constant friend since 1854, bears testimony to his remarkable organizing talent, foresight, and clear judgment which made these Concerts the feature of our musical seasons. They will be greatly missed by our fashionable audiences and by the general public who would completely fill our Town Hall on each occasion of a Harrison Concert. His reminiscences, should he ever give them to the world, would form most interesting reading.

Present indications certainly give promise of an interesting coming local musical season, in spite of prevalent war-time difficulties. The forecast, so far as can be ascertained, is encouraging, and among the most attractive events are the following, the management of which has been left to Messrs. Dale, Forty & Co. Orchestral music will be well represented by six concerts by the Hallé Orchestra, one of which will be in conjunction with the Festival Choral Society. The first of these concerts, on October 18, will be conducted by Sir Thomas Beecham, who also will conduct the fifth of the series on January 24. Mr. Landon Ronald will also conduct two concerts, on November 15 and the last of the series on February 21. On November 22 the Festival Choral Society and the Orchestra will give a performance of the 'Dream of Gerontius,' conducted by Dr. G. R. Sinclair (with Capt. John Coates in the title-rôle). Safonov will conduct the fourth concert on December 6. Quite a new venture will be Mr. Richard Wassell's three orchestral concerts on September 30, January 20, and March 21. There will be an orchestra of sixty performers, and Mr. Wassell will direct programmes of exceptional interest. At the first concert we are promised the Tchaikovsky Concerto in B flat, with Mr. Mark Hambourg at the pianoforte; Mr. Benno Moiseiwitsch will play Saint-Saëns's Pianoforte Concerto in G minor at the second concert; and the Grieg Concerto (soloist, M. Arthur de Greef) is in the programme of the third concert.

Once more the Birmingham Chamber Concerts Society intends to give five chamber concerts, the executive again being the Catterall String Quartet, and the dates are fixed for October 3, November 28, January 16, February 27, and March 27.

M. Vladimir de Pachmann will give a pianoforte recital in the Town Hall on October 9, and the programme is sure to contain a representative Chopin selection.

Choral music will naturally suffer owing to the absence of so many male choristers who have joined the colours, and the only concert—with the exception of the annual performance of 'Messiah' on Boxing Night, which the Birmingham Festival Choral Society is giving—is Elgar's 'Gerontius,' in conjunction with the Hallé Orchestra, as already mentioned above.

The Midland Musical Society (conductor, Mr. A. J. Cotton) will give four concerts as usual. The works to be performed will include the concert version of Gounod's 'Faust,' Haydn's 'Creation, a copious Handelian selection, and Gounod's 'Redemption' on Good Friday evening.

The Birmingham Choral Union (conductor, Mr. Richard Wassell) is also giving four choral concerts, the first of which will include a miscellaneous programme. The second concert will comprise Gounod's 'Messe Solennelle' in G, and a miscellaneous selection. The third concert will be devoted to a performance of 'Messiah,' and at the fourth concert the principal work will be Coleridge-Taylor's 'A tale of Old Japan.'

It is presumed that the Birmingham Choral and Orchestral Association will give its series of orchestral concerts as usual, but up to the moment of writing no information is to hand.

All the following concerts will be under the direction and management of Messrs. Priestley & Sons, viz.: four concerts to be given by the New Philharmonic Society (conductor, H. M. Stevenson, junr.), the first of which will be held at the Grosvenor Room, Grand Hotel, on October 26, and will consist of a recital by Mr. Arnold Dolmetsch, assisted by six viola players and some vocalists. The second concert, on December 2, will be held at the Town Hall, and will consist of Russian orchestral music, including five scenes from Moussorgsky's 'Boris Godounov,' in which the Appleby Matthews Choir will take part. The third concert, on February 27, is to be a Drawing-room concert, with Miss Irene Scharrer as the solo pianist. The fourth and last concert, on March 3, is to be an operatic night, the programme to include 'Finlandia,' 'Siegfried Idyll,' 'Prelude and Liebestod' from 'Tristan and Isolda,' Good Friday music from 'Parsifal,' selections from the 'Mastersingers,' and Overture 'Prince Igor.'

Madame Gell's Ladies' Choir gave a concert in the Town Hall on September 23, assisted by Miss Rosina Buckman, Mr. Arthur Jordan, Miss Sybil Eaton (solo violin), and Mr. Clarence Raybould, accompanist. Madame Clara Butt, assisted by Miss Agnes Nicholls and other artists, will appear at the Town Hall on October 30.

The annual Scotch Concert will take place at the Town Hall on November 25.

The first musical event of the Autumn season was a vocal recital given at the Repertory Theatre on September 14 by Mr. John Goss, a young baritone of great promise, an intelligent singer gifted with an excellent memory. He was assisted by the talented violoncellist Miss Joan Willis, and Mr. Clarence Raybould, accompanist.

BRISTOL.

There was a large congregation at the Church of St. Mary Redcliff on September 11, when an organ recital was given by Mr. W. K. Stanton, organist of St. Edward's School, Oxford, who has been officiating in Salisbury Cathedral since the death of Mr. C. F. South, the organist there for thirty-three years. It was Mr. Stanton's first appearance at Bristol, but so interesting did his performance prove, that it is evident he will be cordially welcomed again.

At Beaufort War Hospital, on September 16, the Bristol Royal Orpheus Glee Society gave a concert to the sick and wounded soldiers, of whom there were a large number present. The choir, numbering seventy, performed a programme in which there were pieces by French and Belgian composers in addition to some by English musicians. Mr. George Riseley conducted, and the audience of disabled men, who filled the spacious hall, greatly appreciated the admirable singing. Among the part-songs were two by Jan Broeckx, the Belgian, viz., 'They cannot kill the soul' and 'Freedom and Right,' which were welcomed with enthusiasm. Adolphe Adam's 'Comrades in arms' and the 'Soldiers' chorus' from Gounod's 'Faust' were also included. The efforts of the choir were varied by songs sung by Miss Gertrude Winchester, a favourite local contralto.

CAMBRIDGE.

During the summer meetings held in August in connection with the University Extension Society, organ recitals were given by Dr. Gray and Dr. Rootham, that by Dr. Gray being devoted entirely to works by Russian composers. On Sunday evening, August 6, in Trinity College Chapel, Dr. Gray gave an organ recital, and the choir sang four motets: 'O taste and see' (Nikolsky), 'Hymn to the Trinity' (Tchaikovsky), 'God of Love' (Kalinnikov), and 'O praise the Lord' (Rachmaninov).

On August 16, 'An Hour of Serbian Song,' in aid of the Cambridge Serbian Fund, was given in the Examination Hall. The promoters were Miss Vivian Edwards (late of Constantinople) and Dr. Rootham, and the performers, with the exception of Miss Edwards, were Serbian ladies and gentlemen and boys at present resident at Cambridge. Folk-songs, national songs, modern Serbian songs, an aria from the Croatian opera, 'Baron Trenk,' by d'Albani, and some violin solos made up an interesting programme.

At a committee meeting of the University Musical Society, held during the long vacation, a sketch programme was

drawn up for the coming academical year. It was decided broadly to follow the plan of last year, and to have six concerts—two in each term. In view of the fact that this year is the centenary of the birth of the late Sir William Sterndale Bennett, sometime Professor of Music in the University, the committee decided to devote a large part of the Michaelmas term concert to the performance of works by the late Professor. In place of a chamber concert in the Lent term it was suggested that a performance of sacred vocal and instrumental music be given in St. John's College Chapel, similar to those which have occasionally been held in the past.

DEVON AND CORNWALL.

DEVON.

Torquay Town Council has decided to give up the attempt to continue to manage the Pavilion, and to hand over the building to a lessee who will pay the Council ten per cent. of the takings by way of rent and undertake to maintain an efficient orchestra and first-class entertainments. The wisdom of this decision can only be proved by experience, and those who know the brilliant history of the musical life of the Pavilion sincerely hope that the labours and talent of the late conductor will not be wasted, and that the high level of his achievements with the orchestra will be maintained. It is matter for regret that Mr. Joseph Ivimey, appointed Musical Director for the period of the war, has signified the probability of his enforced resignation, owing to pressure of other duties. Recent events in the Pavilion have included important engagements. Madame Beatrice Langley (violin) gave two recitals on September 2, assisted by Mr. George Reeves (pianoforte), and Lady Maud Warrender and Miss Florence Rattray, who contributed songs. Beethoven's 'Kreutzer' Sonata and César Franck's Sonata in A were the principal work of the two first artists, and Lady Maud Warrender won special thanks for the merit and unhackneyed character of her performance of numbers by Dr. Ethel Smyth, Milligan-Fox, and Stanford. On September 5, Mr. Mark Hambourg gave pianoforte recitals; and musico-dramatic recitals by Mr. Hayden Coffin on September 11 attracted large audiences. A string quartet has recently been formed in connection with the Municipal Orchestra, and performances of chamber music have been a valuable and much appreciated adjunct to the music-makings in the Pavilion. Music was an important feature in the proceedings on Russian Flag Day at Torquay on August 16, and in addition to the playing of the Municipal Orchestra a great attraction was the performance on the Pier of the massed Australian bands (9th Infantry Brigade), conducted by Bandmaster Flynn.

At Plymouth the Carl Rosa Grand Opera Company occupied the Theatre Royal from September 11 to 23. Verdi's 'Aïda,' 'The Attack on the Mill' (Bruneau), and 'The Tales of Hoffmann' were chiefly important in standard of performance; and the fine chorus singing, which remains an exceptionally excellent feature of this company, was associated with unusually capable and artistic performances by the principals.

Open-air concerts have to a larger extent than usual superseded indoor assemblies, and Dulverton Male Choir achieved much success on August 16 by its singing on behalf of Red Cross funds. Parish Councils do not, as a rule, include concert organization among their duties; but at Combemartin that body was responsible for an excellent concert on August 16 for war purposes, when visitors and others provided a programme of high merit. Another outdoor concert, successfully organized by Holsworthy United Methodist Choir on August 19, was contributed to by Madame Kelsey (Belgium), Mr. and Mrs. Furse (London), and the Misses Lena Green, Gladys Stanbury, and Rhoda Manning.

A performance which should have been a picturesque outdoor entertainment at Ottery St. Mary on August 30 was, by the unsummerlike weather, changed to a successful but less pastoral indoor event. The masque was of war character, 'The Empire's Honour.' The music was particularly appropriate and elaborate, and was entirely arranged and conducted by Mr. Stanley Chipperfield, with Mrs. and Miss Gray as stage-managers. Miss Katharine Martin led an excellent little orchestra, and the chorus-singing won much praise.

As was recorded a few months ago, Dr. H. J. Edwards this summer completed fifty years' service as organist of Barnstaple Parish Church, and as a commemoration friends and parishioners have enlarged and renovated the organ, which dates from 1756. The additions comprise vox humana, viol d'orchestre and tremulant, sub-octave to the clarinet bass and super-octave to the double diapason, open diapason, stopped diapason, principal horn, hautboy, and clarion; and a brass plate with suitable inscription has been placed on the front of the case. Not only as church organist but also as recitalist Dr. Edwards takes a high place; and the recitals with which he 'opened' the instrument on September 3, 7, and 8 were of exalted merit in character and performance. The programmes were drawn from the works of Bach (D minor Toccata and Fugue), Mendelssohn (first Sonata), Lemare, Smart (Air with Variations and Fugue), Widor, Guilmant (first Sonata), Tchaikovsky (Allegro con grazia from the 'Pathetic' Symphony); members of the choir and others gave vocal numbers by Handel, Gaul, Sergeant, and Gounod, and from Dr. Edwards's Oratorio 'The Ascension.'

CORNWALL.

A concert in aid of Red Cross funds was successfully organized at Coverack, on August 18, by Miss Vivian Worth, and the programme included pianoforte solos by Miss D. Moss, violin solos by Mr. R. K. Worth, songs by Mrs. Green, Miss V. Worth, Captain Beesley, Mr. W. Cowl, and Air-Mechanic Harrison, and vocal quartets. Visitors at St. Columb Minor combined to give a concert on August 21, for war purposes; and others at Porthtowan, on August 24, followed their good example.

Among the organ recitals given at Newquay during the summer by Mr. H. C. Tonking that on August 23 was of exceptional interest. The soloists were Miss Rébé Kesslova (violin) and Miss Parkes (songs); and novelties in the programme were a Romanza in D, Op. 14, No. 1, for violin and pianoforte, in which the second instrument was played by the composer, Mr. David Parkes, and an organ pedal study by Meale and Fantasia in F (Barnett) played by Mr. Tonking. In Mousehole United Methodist Church, on September 2, Prof. Myatt, of Staffordshire, gave an organ recital; and some good juvenile choral singing was heard there on the following day, when the cantata, 'The Wonderful Story,' was sung under the direction of the Rev. J. H. Duerden.

An amateur company of ladies at Wadebridge gave a delightful performance of 'As you like it' on September 6, assisted by Mr. G. Pedlar's orchestra. The numerous musical items were given with an artistic merit that raised the event to a high standard of excellence.

At a visitors' concert at Boscastle on September 9, Miss Dillon cleverly exhibited some classical dancing, associated with music by Schubert and Mozart, and characteristic dances given by Mrs. Dyer and Miss Williams illustrated music by Sibelius, the pianist throughout being Mr. W. Rabin. An invitation concert (with collection) at Padstow on September 12 was organized by Mrs. St. G. Sergaunt, the contributors being Miss Constance Cartlidge and Mr. Myrus Toms (vocalists), Miss Olive Jetley (reciter), Miss S. Hawken (pianoforte), and Mr. Allin Fry (accompanist). The proceeds were given to the Lord Roberts Memorial Fund, organized by the *Western Morning News*.

DUBLIN.

From August 28 to September 9, a Dublin Opera Company, conducted by Mr. Vincent O'Brien, gave a fortnight's show of English Opera twice nightly, at the Queen's Theatre, Dublin. Crowded houses testified to the brilliant success of the undertaking. Among the singers Miss Mildred Telford, Miss May O'Sullivan, Miss Joan Burke, Mr. Irvine Lynch, Mr. Tyrrell, and Mr. Lemass scored immensely. Miss Joan Burke, double gold medalist of the Feis Ceoil, is the finest contralto heard at Dublin for many years, and her future on the concert-platform and operatic stage is secure.

LIVERPOOL.

With the first concert of the Philharmonic Society, on October 10, the season will commence in earnest, but there is less prospective activity than usual hereabouts. The Philharmonic programmes are not yet definitely drawn up, although the dates are fixed, but the names of the conductors engaged are a guarantee that the selections will not be lacking in their usual interest and distinction. Mr. Landon Ronald will conduct the first concert, at which the Misses May and Beatrice Harrison will play Brahms's double Concerto for violin and violoncello. It is reassuring to hear that eligible recruits have been found to strengthen the male-voice department of the choir, and, prepared by Mr. R. H. Wilson, the singing of part-songs by Elgar and Coleridge-Taylor at the first concert is pleasurably anticipated.

It is satisfactory to hear that Mr. Vasco V. Akeroyd will carry on his admirable Symphony Orchestra Concerts, of which six will be given in the Philharmonic Hall, and not in another locale which had been under consideration from motives of economy.

Details of the work of the various choral societies which are hard hit at the present time will appear later. The Walton Philharmonic Society, under Mr. Albert Orton, will sing 'Messiah' and 'A Tale of Old Japan' at its two concerts; and under its able directress, Madame Fanny de Boufflers, her Ladies' Choir and the Liverpool Vocal Union of male voices are preparing Cowen's 'Rose Maiden,' a safe and popular choice.

The news of Mr. Percy Harrison's impending retirement has here occasioned similar and sincere regret to that felt in other great centres where the Harrison Concerts have for so many years been a popular feature of the musical season. Mr. Harrison has made a place for himself which will be difficult to fill, and the courage and enterprise he has shown in his fifty years of public service as a musical entrepreneur will not soon be forgotten, especially by a large section of the public to whom his concerts made a strong and successful appeal.

The Royal National Eisteddfod of Wales is to be held in September, 1917, in the neighbouring borough of Birkenhead, so that Liverpool as the 'capital of Wales' has immediate interest in the official handbook which has been published at the office of the *Brython* at Liverpool and sold at 6*d.* a copy, for the benefit of a fund for wounded soldiers and sailors. The usual competitions in literature, music, arts and crafts will be found fully provided for in the syllabus, the musical adjudicators appointed being Prof. Granville Bantock, Dr. Vaughan Thomas, and Dr. Mary Davies.

For the chief choral competition (fifty to sixty voices) the test-pieces are Elgar's 'I am the God Thor' and 'The Snowflake' (E. T. Davies), and in the competition for female choirs (thirty to thirty-five voices) the test-pieces are 'Summer Wind' (E. MacDowell) and 'From the green heart of the waters' (Coleridge-Taylor). For children's choirs (thirty to thirty-five voices) the test-pieces are 'The Pixies' (Coleridge-Taylor) and 'Dos, Wanwyn, Dos' (D. J. de Lloyd).

Prizes are also offered for seven classes of solo vocalists, for violinists, pianists, and a string trio (Gade, Op. 42), and for pedal-harp playing. The syllabus otherwise affords ample proof of the intention of the promoters to do their best to keep alive all the varied features of this great yearly Festival of Welsh literature and song, to be held, as Mr. Lloyd George said, 'even in the middle of Armageddon.'

Until the appointment of a successor to the late Mr. Burstall as organist of the Lady Chapel of the Cathedral, a matter which is now under the consideration of a sub-committee, the duties of the daily evening services have been undertaken by a rota of organists which has included Mr. Orton, Mr. Stammers, Mr. Branscombe, Mr. Bridson, Mr. E. Watson, Dr. Reynolds, Mr. W. A. Roberts, Dr. Dale, and Dr. Brierley.

The Rodewald Concert Club has decided to limit its activities in the coming season to four concerts instead of the pre-war series of ten, which will be entirely devoted to quartet music at the hands of the excellent Catterall String Quartet. It is greatly to the credit of the committee that it has not altogether relegated these enjoyable functions. It is intended to change the designation of 'Club' to 'Society.'

Many members of the local Association of Organists and Choirmasters are to be found in some branch or other of H.M. Forces, but for the benefit of those who perforce remain in their accustomed posts a series of lectures will be given as usual during the winter season. These include: 'Mediæval music' (Dr. A. W. Pollitt), 'Hymnology' (Mr. E. Watson), 'Impressions of a visit to America' (Dr. J. H. England), and 'Carillons' (Mr. W. A. Roberts).

Liverpool has lost a well-known musical amateur by the death of Mr. Raymond Steinforth, who was for forty-five years choirmaster of St. Peter's, Seel Street, the oldest Catholic place of worship at Liverpool. A lawyer by profession, he devoted himself largely to music, and under his ardent guidance St. Peter's choir long maintained a reputation for its performance of the old composers' florid musical settings of the Roman liturgy, which have now been replaced by plain-song and male-voice choirs. Many great singers, including Trebelli, Foli, Garcia, and Sir Charles Santley, have taken part in the elaborate musical ritual which once prevailed at St. Peter's, where John L. Hatton was for years a regular member of the choir. Mr. Steinforth had outlived his generation, but his sudden seizure in the street and subsequent passing at the age of eighty-four has occasioned sincere regret to many who knew his versatile accomplishments and admired him in his palmy days.

MANCHESTER AND DISTRICT.

The slight gaps in the Hallé scheme as tabulated in last month's issue have now been filled. It has proved possible to have the services of M. Emil Mlynarski on two occasions, and Mr. Eugene Goossens, jun., will conduct the third concert. The soloists, in addition to those mentioned last month, include Miss Carrie Tubb, Miss Bessie Tyas, Miss Nevada, Miss Ethel Toms, Miss Sylvia Nelis, Madame Agnes Nicholls, and Mlle. Renée Chemet, and Messrs. Herbert Langley, William Murdoch, Frank Mullings, Powell Edwards, Robert Radford, and Dr. Brodsky.

The published programmes announce the performance of two rarely-heard works by Liszt: the 'Orpheus' Poem, and two episodes from Lenau's 'Faust'—(*a*) 'Night procession'; (*b*) 'Mephisto waltz.' The whole of Stravinsky's 'Petrouchka' ballet may be expected on March 1, and Bantock's 'Hebridean' Symphony on February 1. The Hallé band will probably tour Scotland in the week January 20-27, and on Thursday, January 25, Paderewski will give a recital here instead of the usual Hallé orchestral concert. The use of a small select choir for works like the Brahms 'Alto Rhapsody,' Debussy's 'Blessed Damozel,' the choral ending of Delius's 'Appalachia' Variations, the choral sections of 'Le Coq d'Or' (Act 2) is a timely recognition of the fact, often urged in these columns and elsewhere, that a big-scale choir cannot do complete justice to some modern works which demand intellectual subtlety and great intensity of mood for their interpretation. The Brahms 'Rhapsody' should be a notable performance, for I understand there are available between forty and fifty men of the Manchester Orpheus Choir who have made the 'Rhapsody' peculiarly their own. If to these be added the pick of the Hallé men, a choir should result that ought to satisfy even the most fastidious critic.

The twelfth series of 'Proms' will open on October 14 and will be conducted by Sir Thomas Beecham, Mr. Landon Ronald, Mr. Mlynarski, Mr. Hamilton Harty, Mr. Julius Harrison, and Mr. Eugene Goossens. October 14 and December 30 will be devoted to operatic works, the former date to Russian, the latter to Wagner.

In London, in October, Sir Thomas Beecham will produce Glinka's 'Life for the Czar,' and at Manchester there will be a concert-selection from the same opera; on both these evenings the Manchester Beecham Operatic Choir, under the direction of Mr. W. A. Lomas, will take part. The programmes are admirably varied, and the balance between the claims of old and modern works maintained very justly. The programme of the closing concert will, in part, be chosen by plebiscite. The soloists include Mesdames Perceval Allen, Juliette Astran, Jeanne Brola, Desirée Ellinger, Edith Evans, Olga Haley, Myra Hess, Agnes Nicholls, Irene Scharrer, Bessie Tyas, Lillie Wormald, and Messrs. Frederic Austin, Blamey,

John Borth, Catterall, D'Oisley, Fallowes, Mullings, and Ranalow. Works new to Manchester include Julius Harrison's 'Widdicombe Fair,' humoreske for strings, Enesco's 'Roumanian Rhapsody,' and Hamilton Harty's 'Irish' Symphony in D.

Mr. Brand Lane will give seven Festival concerts, two of them oratorio performances ('Messiah' and 'Elijah'), one a Pachmann recital (February 17), the last (March 3) a Wagner choral and orchestral programme (conductor, Sir Henry Wood); the remaining three are of a miscellaneous character. Alternating with these are seven orchestral concerts, all conducted by Sir Henry Wood. There will be a Tchaikovsky night, a Wagnerian overture and preludes programme arranged in chronological order, and (significant sign of the times) a concert performance of 'Cavalleria Rusticana' (February 3), and on March 18 of complete Acts from 'The Flying Dutchman' and 'Tannhäuser.' As last year, Pachmann's only appearance at an orchestral concert here will be made at these concerts on November 4. In association with Sir Henry Wood, he will play Chopin's 'Andante Spianato and Grand Polonaise.' The works to be performed for the first time at Manchester include a Bach Suite (recently played at the Queen's Hall Proms.), Percy Grainger's 'Handel in the Strand,' Debussy's dance movement, 'Gigue,' and the Scherzo movement from Scriabin's first Symphony (dating from 1901). Mr. Lane has catered lavishly in the matter of solo artists, and in the coming season he will introduce several new ones to the Manchester public: Madame d'Alvarez, from the New York and Boston opera, and Madame Jeanne Jouve, equally well-known in France and Belgium (both dramatic contraltos), and Madame Guilhermina Suggia, the renowned lady 'cellist.

The Tuesday Mid-day Concerts still run their even course. Springing from them, no doubt, comes the interesting announcement that Messrs J. Forbes and Arthur Catterall propose to give four sonata musical matinées on Fridays, September 29 (Grieg C minor and César Franck), October 13 ('Kreutzer' and Paderewski, Op. 13), October 27 (Busoni, No. 2, and Delius), November 10 (Brahms in A and Lekeu in G). The proceeds of a sixpenny admission, with a few reserved five shilling serial tickets, are in aid of the new East Lancashire Disabled Sailors' and Soldiers' Homes.

A movement designed to bring school children into association with our concerts has been initiated by Mr. T. C. Horsfall, who is bearing the expense of fifty children every Tuesday at these Mid-day Concerts. The Committee of Music in Wartime has also undertaken the provision of two concerts weekly at the thirty or forty Military Hospitals in the Manchester area. This heavy task will fall to the lot of the Cathedral organist, Mr. Sydney H. Nicholson. Red Cross hospitals may come under this seheme if they wish, and expenses will be mainly defrayed by voluntary contributions.

Adelaide (University).—A chamber concert was given in the Elder Hall under the auspices of the Elder Conservatorium on July 31. The programme included Schumann's Pianoforte Quintet in E flat (Op. 44) and Gabriel Fauré's Quintet in C minor (pianoforte and strings) (Op. 15). Bach's Chaconne for the violin was also played. Dr. J. Matthew Ennis is the Director of the Conservatorium and University Professor of Music.

Hobart (Tasmania).—In our August number we noted the activities of the Orpheus Club under Mr. P. Planche-Plummer. We have now before us the programme of a concert given on July 24. De Rille's 'Soldiers' Song,' Roland Rogers's 'Where lies the land,' and Lee Williams's 'Celia' were included. The book closes with the following two quotations:

'Farewell, O warblers, and you, my friends, farewell, a short farewell; we have been loitering long and pleasantly, and now for our dear homes.'—Coleridge.

'Be wise and get your home.'—Othello, Act 5, Scene 2.

Melbourne.—'The Apostles' (Elgar) was given in the Town Hall with full orchestra by the Philharmonic Society under M. Alberto Zelmar on July 18. The principals were Madame Minnie Grime (The Blessed Virgin and the Angel), Madame Gregor Wood (Mary Magdalene), Mr. Oswald Rippon (St. John), Mr. Fred R. Collier (St. Peter), Mr. A. C. Bartleman (Jesus), and Mr. Howard White (Judas). The work was previously performed by this Society in 1906 and 1910.

Toronto.—The National Chorus under Dr. Albert Ham has chosen Elgar's 'To Women' as one of the items of its next concert. Dr. Ham tells us that sixteen of the men of his choir at St. James's Cathedral and thirty of the men of his chorus have joined the colours. At the concert given last January Elgar's recent part-songs 'Death on the Hills' and 'The Shower,' and Taneiev's 'Sunrise,' were features.

Otago (N.Z.).—A well-patronized performance of Elgar's 'King Olaf' was given by the Choral Society at His Majesty's Theatre in April. There was a full orchestra. Mr. Sidney Wolf conducted.

Halifax.—In the season 1916-17 the Halifax Choral Society will celebrate its centenary. Amongst the works to be given at the first concert on November 16 are 'A Sea Symphony' (Vaughan-Williams), 'Sleepers, wake' (Bach), and 'Songs of the Fleet' (Op. 117, Stanford). Later 'Messiah' will be given, and the Elgar works, 'To Women' and 'For the Fallen,' and Debussy's 'Blessed Damozel' are under consideration for another concert.——The Madrigal Society holds together very encouragingly. Two concerts are announced, and there is talk of the choir appearing far away in the North. Rathbone's 'Vox ultima crucis' (eight-part unaccompanied chorus), and the 'Two roses,' by Cui, are items announced. Mr. Shipley continues to conduct the Society.

Huddersfield.—The Choral Society announces 'The Revenge,' 'The Golden Legend,' 'Messiah,' and 'Samson.' Dr. Coward will conduct as usual. The Glee and Madrigal Society will give two miscellaneous concerts, and it is probable that the permanent orchestra under Mr. Kaye, will give Sunday concerts. The Philharmonic Society will not undertake concerts this season.

Hanley.—The Potteries Choral Society, under Mr. Carl Oliver, has not yet determined upon a definite programme for the season, but will certainly continue to give concerts in local War hospitals.

'CHU CHIN CHOW' AT HIS MAJESTY'S THEATRE.

'Chu Chin Chow,' a musical tale of the East, told by Oscar Asche, and set to music by Frederic Norton, and produced at His Majesty's Theatre on August 31, makes an exceedingly attractive entertainment. The picturesque scenery, with its gorgeous and strongly-contrasted colours, remindful of the Russian ballet; the wonderful, if sometimes sparse, costumes, the splendid stage management, combined with music that imposes no strain upon the mind; and at the same time pleases by its easy, natural, and melodious flow, and the marked abilities of the performers, form a continual feast for eye, ear, and the sense of humour. The orchestration, which is by Percy Fletcher, is, we believe, the best work of the kind done by this popular composer. The chief singers in the cast are Miss Violet Essex, Miss Aileen d'Orme, Mr. J. V. Bryant, Mr. Courtice Pounds, and Mr. James Herbert. Miss Lily Brayton has the chief non-singing part, and Mr. Oscar Asche, as the principal character, sings here and there.

The Sunday Afternoon Concerts given by the Royal Albert Hall Orchestra, under Mr. Landon Ronald, will be resumed on October 1, and will take place on every Sunday (except December 24) until the end of the year. Sir Thomas Beecham will be joint-conductor at a Grand Russian Concert to be given on November 5.

Miscellaneous.

The service announced to be held in St. Paul's Cathedral in connection with the centenary of the birth of John Curwen will take place on November 4, at 12 noon. Some thousands of children will take part. The Cathedral organist, Mr. Charles Macpherson, will conduct, Dr. Stanley Marchant will be the organist, and the Bishop of Barking will preach. The secretaries of the committee are Mr. Walter Harrison and Mr. T. H. Warner (address, 26, Bloomsbury Square, W.C.).

Besides the *Musical Times* offer of prizes for an Anthem and a Part-song (see page 441), our advertisement columns contain announcements of a prize of forty guineas offered for a Violin and Pianoforte Sonata, and a prize of ten guineas offered by Mr. Herman Klein for a Trio for S.S.A. accompanied. There is a chance here of a genius earning eighty guineas!

We have received from Mr. Reginald Groves, the organist of All Saints, Hastings, a copy of the interesting 'Choir Quarterly,' issued in connection with the musical services. The members of the choir are the contributors, and Mr. Groves is the editor. The matter is all type-written and duplicated. A good idea!

Acting Lance-Corporal Richard Capell, R.A.M.C., whose name appears in the last list of military honours in the *London Gazette* as having been awarded the Military Medal for bravery in the field, was until the war began the musical critic of the *Daily Mail*.

The prospectus of the Edinburgh Choral Union does not look forward further than New Year's Day. On that occasion 'Messiah' will be performed in the afternoon, and a Scottish Concert will be given in the evening. Mr. W. Greenhouse Allt will conduct.

A much-appreciated concert was given on September 16 at the Fairhope (B.R.C.) Hospital, Pendleton (Manchester), under the direction of Mr. J. Banning.

Mr. H. C. Colles (*The Times* musical critic) has been called up for the Army. His informing criticisms will be much missed.

Mr. Thomas Dunhill, the well-known composer, has joined the Irish Guards as bassoon player for the duration of the war.

Herr Richard Strauss has completed a new opera called 'The Woman Without a Shadow.'

Answers to Correspondents.

Alex. M. Davison.—We cannot answer your four questions more than briefly: (1) As to 'how much harmony a waltz composer is supposed to know' we should say that it has been repeatedly demonstrated that he need know very little. But he ought to know a great deal. (2) The tunes of the waltz composer Strauss are original and often beautiful. (3) Biographies of this Strauss, and a short notice of Waldteufel, appear in Grove's Dictionary. It would take too much space to explain why modern dance music is considered vulgar and the minuets of Mozart 'otherwise.' In a word, we might explain that individuals who have little or no taste or ability will persist in composing rubbish, whereas Mozart could only write beautiful things.

Musical.—It is open for your boy to try for a scholarship at one of the Colleges, but even if he were successful there is the question of maintenance to settle. Why not seek advice at your local Conservatoire?

Llan.—There may be some special obstacle in the formation of your hand. The system of hand gymnastics you mention is a good one, but you must work at it with discretion.

E. G. T.—We do not know of a book in which methods of tuning harmoniums and American organs are shown. Perhaps one of our readers can say?

E. J. Davis.—Dr. Fred. G. Shine has written a good book on 'Musical memory and its cultivation.' It is published by Schirmer, and is priced at *2s. 6d.*

J. Hayes.—Why not transpose the ordinary bass vocalises? The accompaniments are generally simple, and they can be 'vamped' easily.

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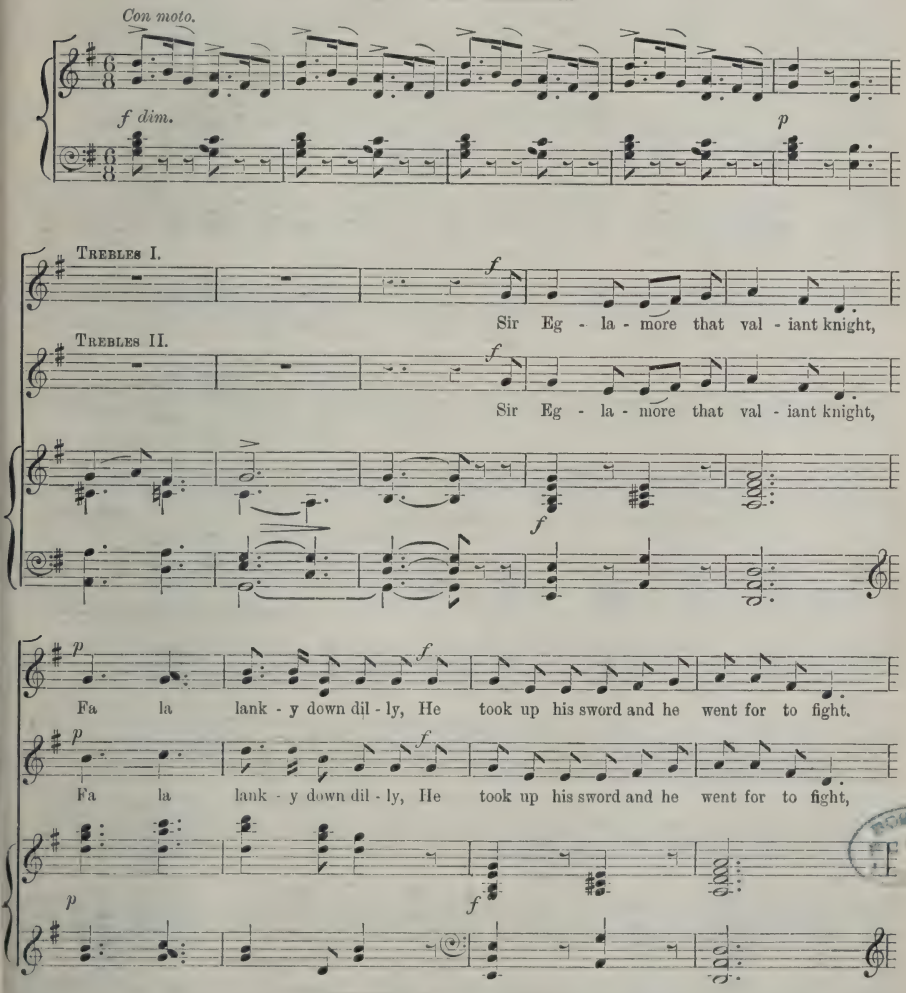
Con moto.
f dim.
p
Trebles I.
f
Sir Eg - la - more that val - iant knight,
Trebles II.
f
Sir Eg - la - more that val - iant knight,
f
p
f
Fa la lank - y down dil - ly, He took up his sword and he went for to fight.
p
f
Fa la lank - y down dil - ly, He took up his sword and he went for to fight,
p
f

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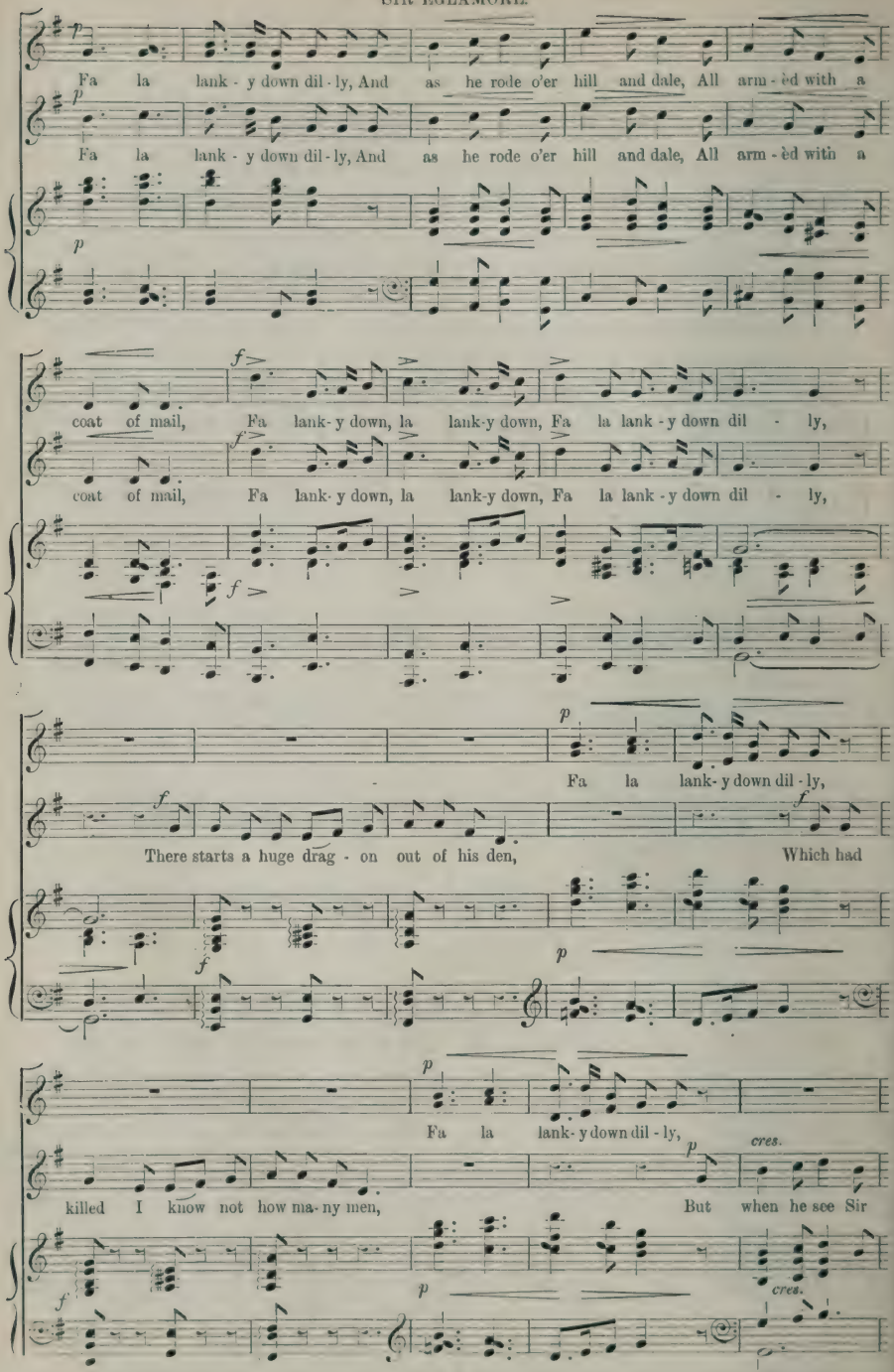
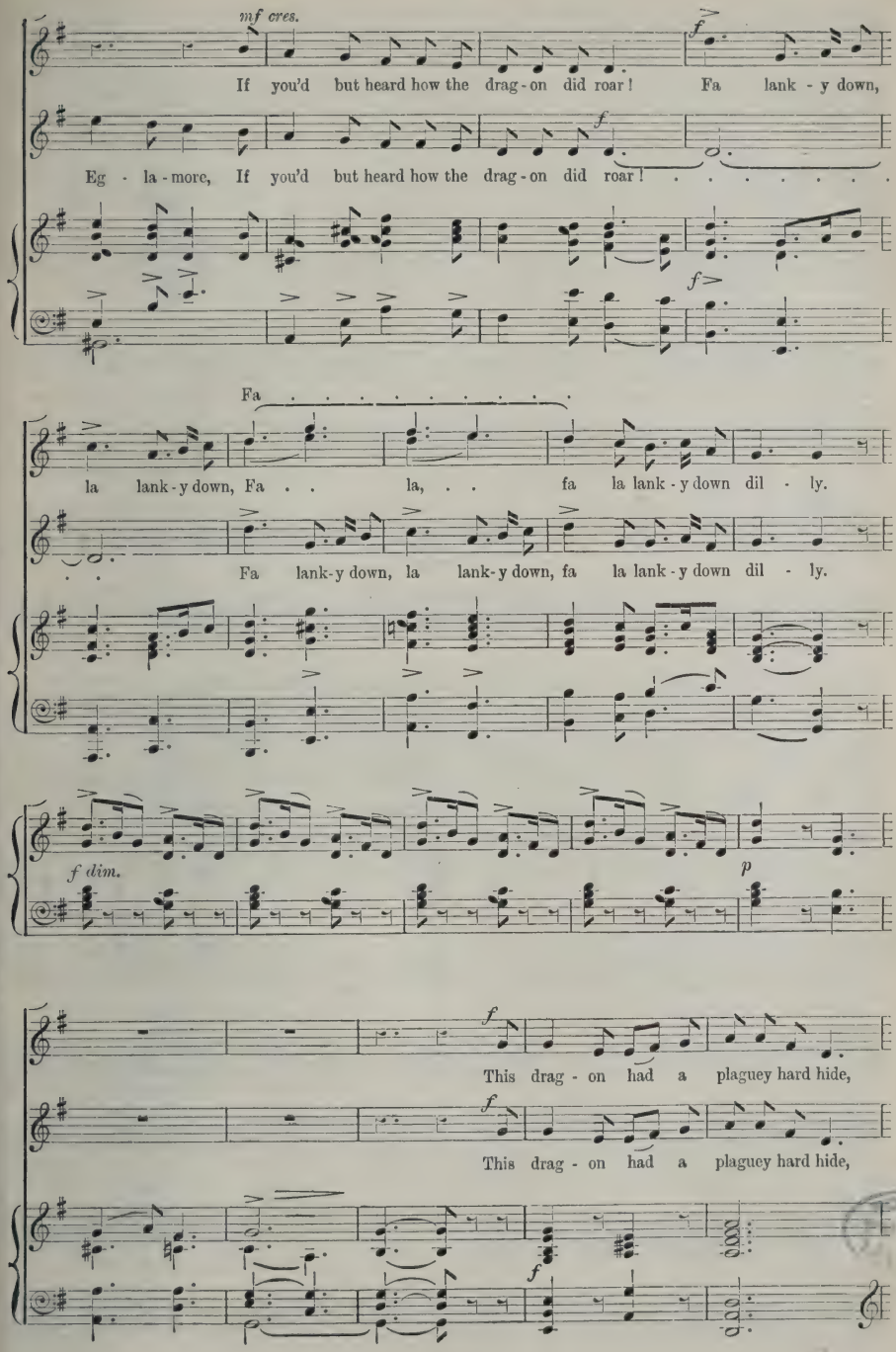
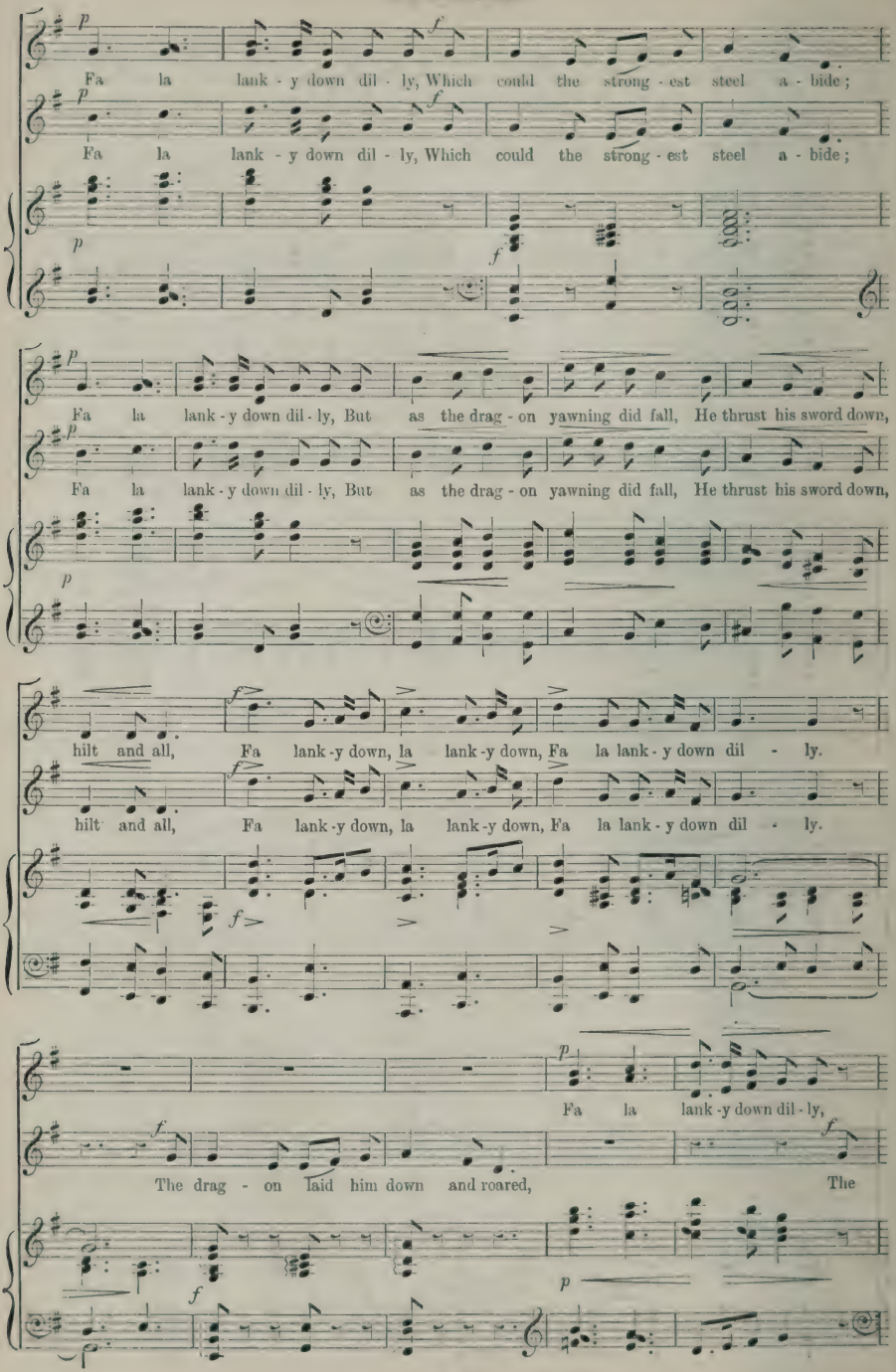
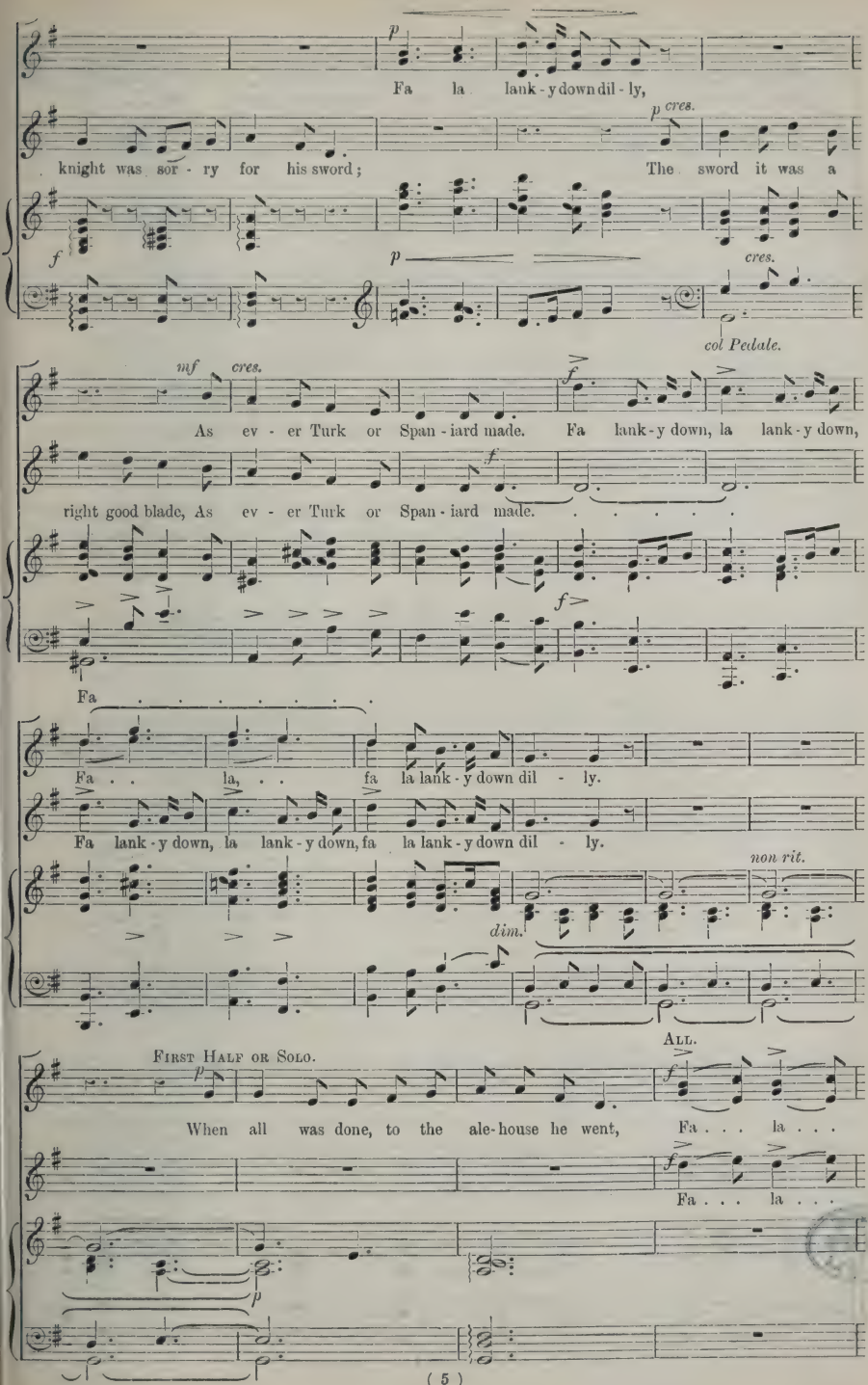
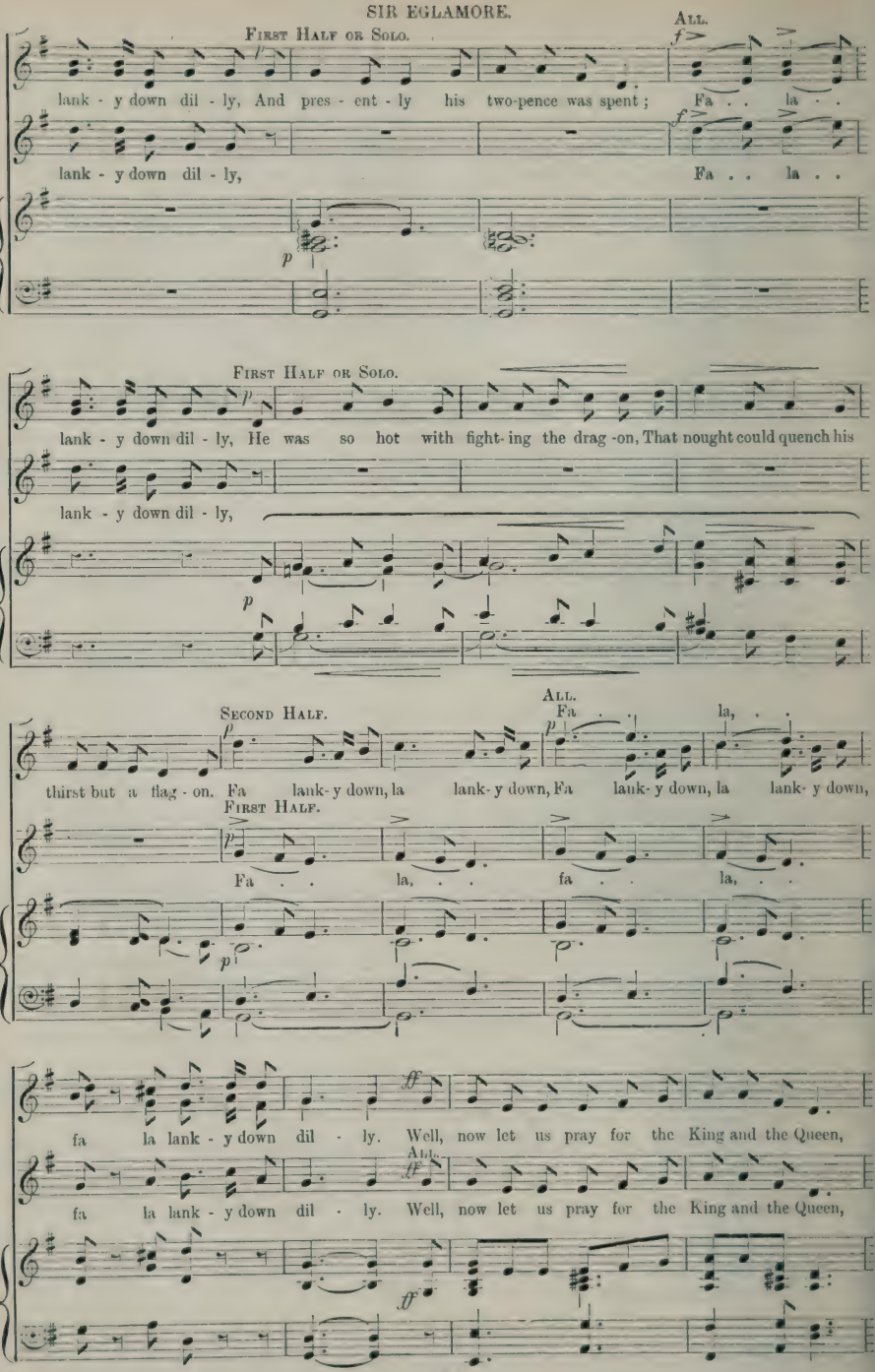

Fa la lank - y down dil - ly, And as he rode o'er hill and dale, All arm - èd with a
Fa la lank - y down dil - ly, And as he rode o'er hill and dale, All arm - èd with a
coat of mail, Fa lank- y down, la lank-y down, Fa la lank - y down dil - ly,
coat of mail, Fa lank- y down, la lank-y down, Fa la lank - y down dil - ly,
Fa la lank- y down dil - ly,
There starts a huge drag - on out of his den, Which had
Fa la lank- y down dil - ly,
killed I know not how ma- ny men, But when he see Sir
cres.
cres.
col Pedale.

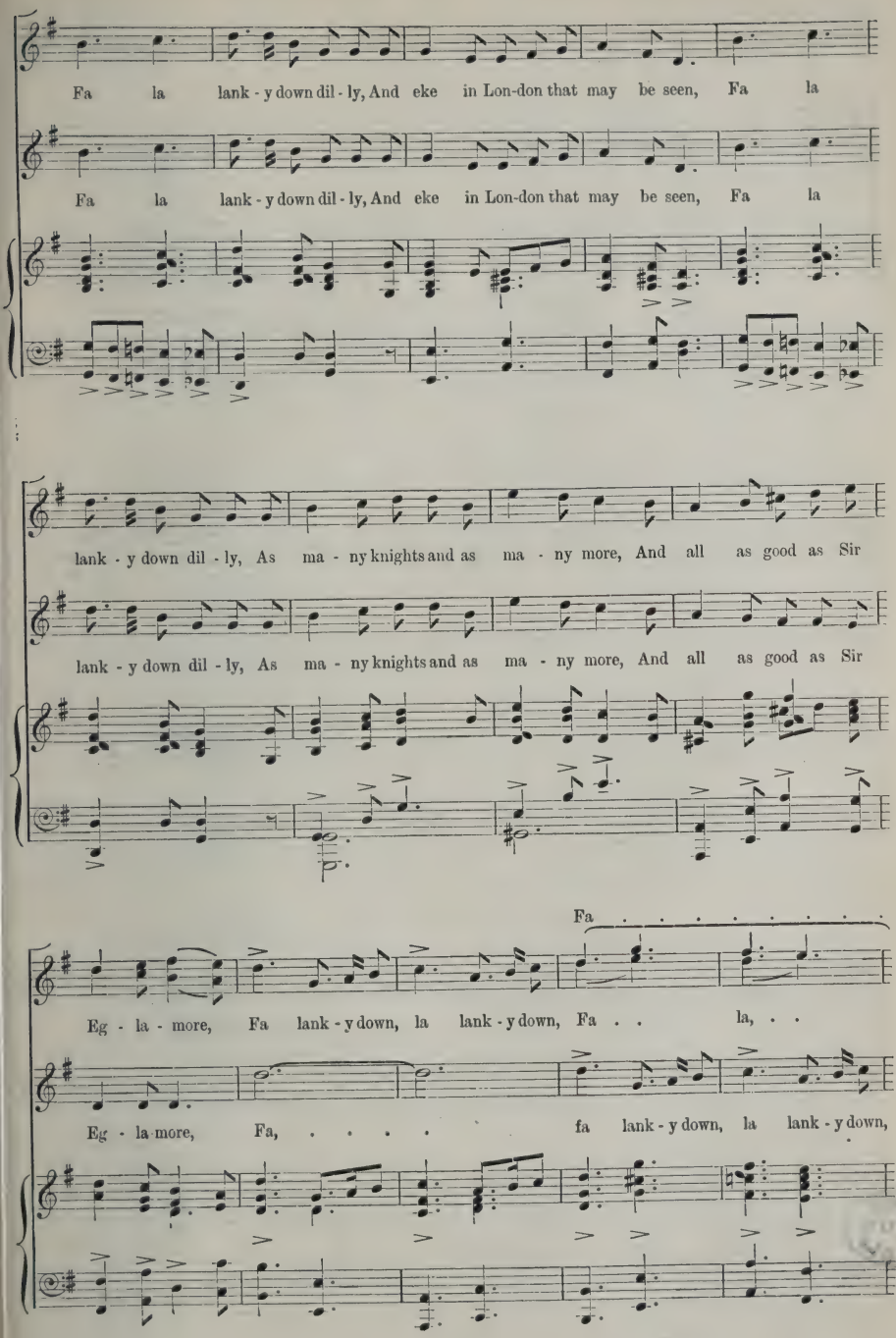
SIR EGLAMORE.

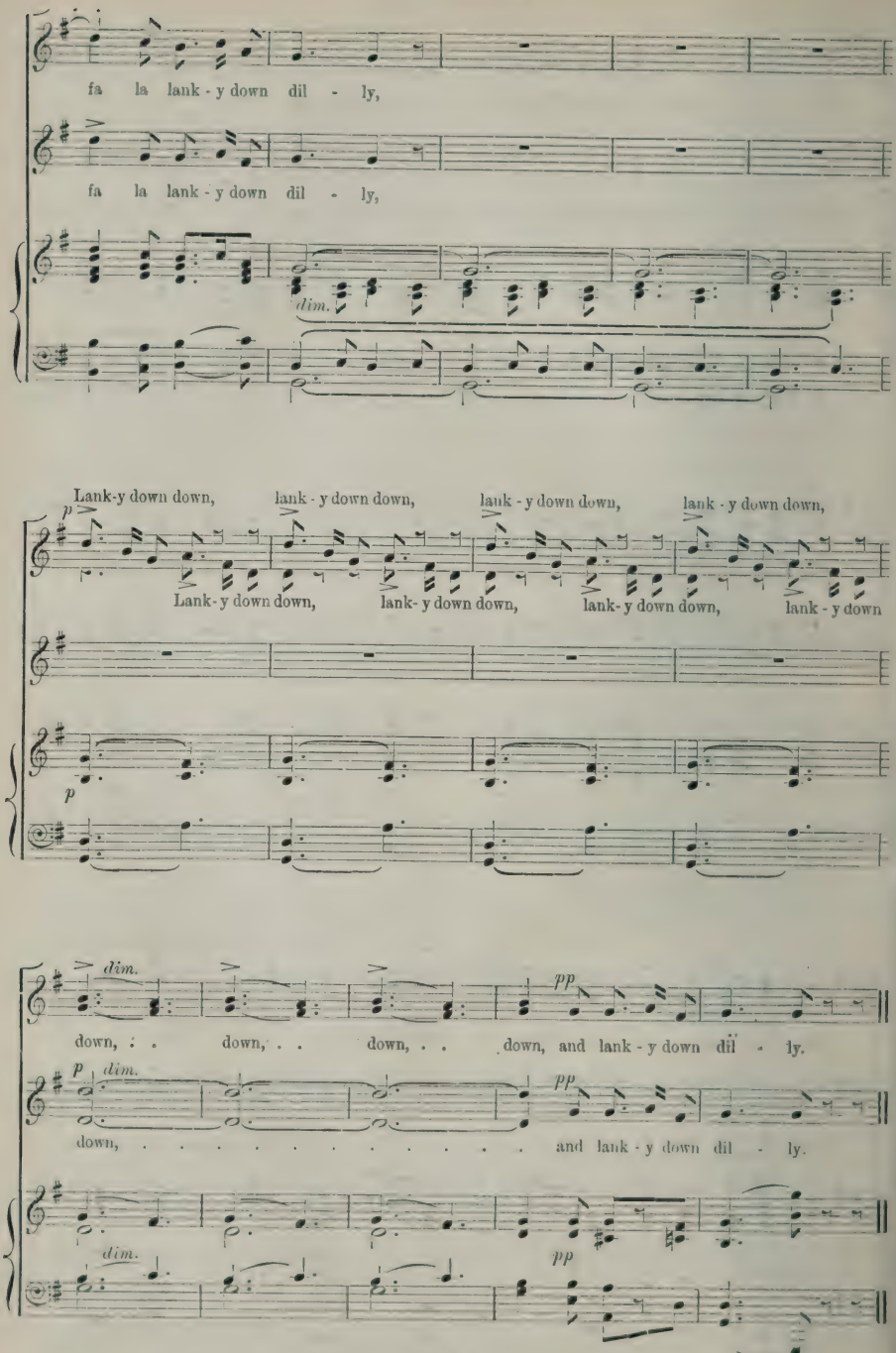

mf cres.
If you'd but heard how the drag-on did roar! Fa lank-y down,
Eg-la-more, If you'd but heard how the drag-on did roar!
Fa
la lank-y down, Fa . . la, . . fa la lank-y down dil-ly.
Fa lank-y down, la lank-y down, fa la lank-y down dil-ly.
f dim.
p
This drag-on had a plaguey hard hide,
This drag-on had a plaguey hard hide,


Fa la lank - y down dil - ly, Which could the strong - est steel a - bide;
Fa la lank - y down dil - ly, Which could the strong - est steel a - bide;
Fa la lank - y down dil - ly, But as the drag - on yawning did fall, He thrust his sword down,
Fa la lank - y down dil - ly, But as the drag - on yawning did fall, He thrust his sword down,
hilt and all, Fa lank - y down, la lank - y down, Fa la lank - y down dil - ly.
hilt and all, Fa lank - y down, la lank - y down, Fa la lank - y down dil - ly.
Fa la lank - y down dil - ly,
The drag - on laid him down and roared, The


p
Fa la lank-y down dil-ly,
p cres.
knight was sor-ry for his sword;
The sword it was a
f
p
cres.
col Pedale.
mf
cres.
As ev-er Turk or Span-iard made.
Fa lank-y down, la lank-y down,
f
right good blade, As ev-er Turk or Span-iard made.
f
Fa
Fa . . la, . . fa la lank-y down dil - ly.
Fa lank-y down, la lank-y down, fa la lank-y down dil - ly.
non rit.
dim.
First Half or Solo.
p
All.
When all was done, to the ale-house he went, Fa . . . la . . .
Fa . . . la . . .
p


First Half or Solo.
All.
lank - y down dil - ly, And pres - ent - ly his two-pence was spent; Fa . . la . .
lank - y down dil - ly, Fa . . la . .
First Half or Solo.
lank - y down dil - ly, He was so hot with fight - ing the drag - on, That nought could quench his
lank - y down dil - ly,
All.
Second Half.
Fa . . la,
thirst but a flag - on. Fa lank - y down, la lank - y down, Fa lank - y down, la lank - y down,
First Half.
Fa . . la, . . fa . . la, . .
fa la lank - y down dil - ly. Well, now let us pray for the King and the Queen,
All.
fa la lank - y down dil - ly. Well, now let us pray for the King and the Queen,


Fa la lank - y down dil - ly, And eke in Lon-don that may be seen, Fa la
Fa la lank - y down dil - ly, And eke in Lon-don that may be seen, Fa la
lank - y down dil - ly, As ma - ny knights and as ma - ny more, And all as good as Sir
lank - y down dil - ly, As ma - ny knights and as ma - ny more, And all as good as Sir
Fa
Eg - la - more, Fa lank - y down, la lank - y down, Fa . . la, . .
Eg - la more, Fa, ... fa lank - y down, la lank - y down,


fa la lank - y down dil - ly,
fa la lank - y down dil - ly,
dim.
Lank-y down down, lank - y down down, lank - y down down, lank - y down down,
Lank- y down down, lank- y down down, lank- y down down, lank - y down
p
dim.
pp
down, down, down, down, and lank - y down dil - ly.
p dim.
pp
down, and lank - y down dil - ly.
dim.
pp

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"To Women" is a distinguished apostrophe to woman, and the part so nobly played by her in war-time. The music is of rare reticence, even for Elgar, and of immense dignity. But in the latter work, "For the Fallen," Elgar has attained to a height of personal expression hitherto unreached, even in "Carillon," and far beyond that of "Une voix dans le désert." In musical literature inspired by war it would indeed be difficult to find a work more poignant in feeling, more powerful in its terrible expressiveness, or one the climax of which is so absolutely overwhelming in virtue of the sheer intensity of its emotional content. Again, that "personal note," so thoroughly characteristic of Elgar, sounds in every page, and, becoming absorbed by the individual hearer, makes the appeal direct, which is a symbol of the quality called greatness in musical art.

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In the first, "To Women," the soloist is a tenor, and is used chiefly to point the work of the choir. This is cast in purely vocal style, which, as the composer has already shown in his part-songs, is individual and notably expressive. The second, "For the Fallen," is more extended in style and forms a Requiem such as may well be adopted as our own, to be performed on all suitable occasions. The feeling revealed is very sincere, and in the design there is musician-like resource and grasp of poignant effect, of which a most striking example is the utterance by the solo soprano of the phrase "We will remember them."

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The first, which is very short, expresses the sacrifice of the women most poignantly, the composer building up the vocal writing over one or two simple but striking phrases beautifully treated in the orchestra. The atmosphere of the music is remarkable, as is also that of the second poem, "For the Fallen," which is of larger dimensions, and might be described as a proud lament over the heroic dead. The miniature overture has a fine elegiac feeling, the chorus entering with a quiet theme of resignation, which rises up to a big climax for "the glory that shines upon our tears." The middle section, built upon a mystical march theme, pictures the men going out to the battle, this being succeeded by an apotheosis of much beauty, in which an exquisitely tender little phrase is prominent, the music towards the end broadening out into a climax of great emotional force, and then dying away peacefully.

DAILY NEWS.

The almost devotional tenderness of the first is very characteristic of Elgar, and it has a long-drawn melody of haunting charm which bears his unmistakable hall-mark. In this chorus the emotions of the poet and composer move in a more or less restricted circle; the second has a wider range, and we are in touch with the world of secular things. Towards the middle there is an exciting quick march, but the passage on which the memory will dwell most lovingly is the climax, a noble utterance of faith and confidence without bluster or self-glorification.

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The first, "To Women," is a dignified utterance laid out for choir and tenor solo, but, fine as it was, it did not reach the overwhelming effect of the wonderful inspiration, "For the Fallen," which, at the end, will probably prove to be the greatest expression in music, attributable to the call of the hour, given by any composer of any nation.

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The music can be summed up in one word—Elgar. It is such as no other British composer could have conceived, and is instinct with dignity, pathos, and beauty.

BIRMINGHAM DAILY POST.

The "To Women" is very short but poignant. In the middle of it comes a remarkable passage descriptive of the "Hawks of War." The "For the Fallen" is as moving a piece of music as Elgar has ever given us—a work of passionate sincerity and beauty that is by turns touching, thrilling, and consoling. Into a short poem of eight stanzas he has packed not only great intensity, but an astonishing variety of expression. The emotional basis of the music is proudly elegiac, with moments of soaring rapture. The climax is a magnificent outburst. Technically both works are of the rarest quality. It takes a lifetime of incessant practice to attain a touch at once so light and so sure as this. Wherever we look—at the cunning, telling strokes in the orchestra, at the effective choral writing which crystallises the splendid technique Elgar has made for himself in his part-songs, or at the wonderfully thrilling entries of the solo voice—we see the Master.

The above works were fully analyzed (with Musical Illustrations) by Mr. Ernest Newman in the May "Musical Times."

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The Musical Times
AND SINGING-CLASS CIRCULAR.
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CONFESSIONS OF A CRITIC.

By Hugh Arthur Scott.

(*Continued from October number, page 444.*)

II.—SOME ASPECTS OF A THANKLESS CALLING.

The lot of the musical critic is not entirely a happy one. The average music-lover regards him merely as a lucky individual with unlimited concerts at his command; but that is quite a superficial view of the matter. Consider his position from a more serious standpoint.

For a beginning, he is not really wanted at all. By his editor he is tolerated, by the profession disliked, by the public ignored. As to the editorial view of the matter, the case is obvious. An account of a concert can never be, in journalistic parlance, 'good copy.' As compared with a criticism of a play, for instance, it is manifestly less useful. For a play is repeated night after night, and what is written about it after one performance will interest those who may, or may not, go to others.

The concert, on the other hand, is over and done with for ever the moment the last note has sounded. From a journalistic point of view it is thenceforward ancient history. True, the same works may be given again, and the same performers may reappear, but as a particular event it has dropped for ever into the 'backward and abysm of time.' In other words, it has become a 'back number.' Hence the sad lack of interest which attaches to even the best accounts of such events. That is difficulty number one—to get people to read what is written.

Difficulty number two is even more formidable, and that is—to write it. For music is unfortunately the most difficult of all the arts to write about—not merely to write about well and interestingly, but to write about at all; and this from the very nature of its being. As Mr. Arthur Symons once put the matter, it is the most disembodied of all the arts. Beyond merely technical matters there is next to nothing to lay hold of for literary purposes. A play deals with life and can be dealt with from that standpoint. A picture is a representation of the visible world (or used to be) and can be criticised as such. A piece of music is simply—a piece of music. What is the use of words in dealing with, say, a Bach fugue or a Beethoven sonata? Such technical matters as the design and structure of the music, its likeness or unlikeness to other works of the same class, may be discussed certainly. But the music itself, apart from its externals—how are mere words to deal with this? 'Where speech ends, music begins,' said Heine. Who shall communicate the incommunicable?

The difficulty is obvious, and various are the means by which it is sought to meet it. Thus some find refuge in what might be called the historico-biographical style, others go in for rhapsody and high-falutin', others again are pedagogic and severely technical; and these are only some methods of many, none of which can be regarded as more than an attempt to accomplish the impossible.

Such being the difficulties of the critic's task and the disabilities of his calling, it might have been expected that there would have been extended to him a greater measure of sympathy and respect. Yet I fear that in point of fact these are the last sentiments which he inspires in the ordinary way. Outwardly we are treated with deference no doubt, because otherwise we have it in our power to make ourselves so exceedingly unpleasant. But what is said about us in private by our victims is I am afraid another matter. Nor is this in any way surprising, for by the very nature of the case we are perpetually engaged in inflicting wounds and bruises of the most painful character on the sensitive artistic temperament.

It was, I think, Mr. Bernard Shaw who once remarked in this connection that the infliction of such wounds would really be insupportable to an ordinarily humane person save upon the assumption that the opinions expressed were to be regarded as purely personal—if, that is to say, the victim were not able to console himself with the reflection that the offending criticism represented only an individual judgment after all; and with this view I quite agree. But whether regarded as individual or collective, unfavourable judgments on artistic performances can never be other than acutely painful to the parties concerned, and though they may sometimes make a brave show of kissing the rod and declare that its stripes are most stimulating, I am afraid it would be asking too much of human nature to expect such sentiments to be sincerely entertained.

On the whole therefore there is no getting away from the fact that the critic has a most thankless function to discharge, from whatever point of view his task may be regarded, and it is not to be expected that he can be regarded with any overweening affection by those whom it is his painful business to chasten. Yet the musicians themselves would be the first to complain, I fancy, if we abated our activities—and this on more than one ground. 'Conscious as we are of each other's imperfections' is a formula which emphatically rules in the musical world, and even the critic's worst enemies will usually be found to recognise the necessity for his existence—in the case of the other fellows.

And doubtless a goodly proportion too would be liberal-minded enough to agree on broader grounds that he fulfils a useful function in so far as he helps to keep one and all up to the mark and to further in general the higher interests of the art. Here therefore is really the best justification for work which, unprofitable and ungrateful enough as it is in many ways, could not cease to be performed without real loss to the community. For the critics are the watch-dogs of the profession, and if they bark and bite at times in what may appear to be an unnecessarily aggressive fashion it is all for the good of the cause in the end.

At the same time I am far from suggesting that the critics themselves are proof against criticism; or, indeed, that they are not equipped with a full share of human imperfections. It was a humorous practice of the late W. S. Gilbert when informed of anyone needing a servant to enlarge in rhapsodic terms on the transcendent merits of an absolutely ideal cook, butler, or what not, of whom he had heard; and then when invited to furnish the name and address of this pearl of great price, he would gravely reply: 'You don't understand; the cook I was referring to was an *ideal* cook; she does not exist in the flesh.' The ideal critic is, I am afraid, equally hard to seek.

How fallible are our judgments, for instance, and what blunders we perpetrate at times in consequence! I can recollect not a few in my own case. As a minor instance I remember quite failing to appreciate the fine qualities of Elgar's 'Land of Hope and Glory' theme when I first heard it in its original form as the trio of the 'Pomp and Circumstance' March in D

I called it vulgar, blatant, commonplace, and I know not what else, entirely overlooking the fact that despite its 'popular' qualities it is really a splendid tune, which seems likely now in point of fact to last as long as 'God save the King' or 'Rule, Britannia.' In the case of another, and more important, work from the same hand, to wit, the 'Enigma' Variations, I was blessed with more discernment, but I well recollect the comment, after the first performance, of an eminent colleague—he has now gone out of the business—having reference to the dedication of the work, 'To my friends pictured within': 'What an exceedingly unpleasant lot of people he must know!' Which again betrayed a somewhat inadequate estimate of a work which was destined to win universal recognition alike at home and abroad as one of the finest things in modern music.

Another stumbling-block in my own case—as for so many others I suppose—was Strauss's 'Till Eulenspiegel,' which to-day seems as straightforward, and as delightful, as a Haydn Symphony, while 'Ein Heldenleben' proved equally hard to assimilate at first. Even such a work as Brahms's Clarinet Quintet I remember I took some time to appreciate to the full—although I did not adopt the view of one of my (anti-Brahmsian) confrères who considered it chiefly remarkable for the resemblance of its concluding bars to the opening of the 'Tristan' Prelude! And these are only a few examples out of many.

Such experiences should make one modest, though I should hesitate to say that they always do have this salutary effect. I am afraid, indeed, that critics are apt, like most other people, to forgive too readily their own mistakes, and are also able to count too confidently on the merciful oblivion which, except in the rarest cases, awaits their efforts. They know too well that in the ordinary way no one is going to take the trouble to hunt up their dead-and-buried pronouncements and check them in the light of fuller knowledge of the works in question, and so they go on gaily, year in and year out, perpetrating howler after howler—in some cases at all events—without being brought to book.

I recall in this connection one truly remarkable exploit of a fellow-scribe, since departed, of considerable renown. This consisted in penning two diametrically opposite judgments within the space of a few months concerning one and the same work (it was, in point of fact, Strauss's 'Don Quixote')—the music being as violently condemned in the second case as it had been enthusiastically praised in the first, and not the smallest reference being made in the later notice to the fact that an entirely different opinion had been previously expressed. And what made the matter the more amusing was that no one was more astonished when the thing was pointed out than the distinguished author himself—a gifted exponent of the impressionist school of writing—who, being somewhat absent-minded, had clean forgotten in the second case what he had written before, and so was betrayed by sheer bad luck into contradicting in the most eloquent manner everything that he had previously written. That was perhaps an exceptional instance. Yet those disposed to scoff may well be advised to walk warily in this connection. *De te fabula narratur*—O cocksure and omniscient one! 'What I have said I have said' is the most dangerous attitude to adopt in musical criticism, as I suppose few have failed to discover before now.

Nor does any amount of experience help apparently to secure one against erring in the same way again. Everyone knows that all the greatest musicians of the past have been misunderstood at first, and admits in theory that the same thing is always likely to happen again in the case of their successors. The mischief is that it is so hard to act on this assumption in specific instances. Each individual case as it arrives always seems the exception which passes all bounds. It requires such rare detachment of mind when the ear has been assaulted by sounds which seem the last word in cacophony and burlesque, to admit the possibility of their proving, when more perfectly apprehended, a thing of beauty and a joy for ever. Hence history is always repeating itself, and each new pioneer as he arrives is duly called on to undergo the same experience.

At the same time it does not by any means follow that it is the duty of the critic always to suspend judgment and to refrain from expressing his real opinions lest he should be proved wrong hereafter, for that way lies sheer futility. There is, indeed, far too much of this kind of thing nowadays. Since Wagner made the critics of the last century look so foolish, their successors—or some of them—have gone in terror of committing the same mistake, and so seem inclined—in some cases—to accept anything and everything, however mad and ridiculous, for fear of having their judgments 'upset on appeal.' This is of course absurd. It is the critic's business to give judgment according to the best of his knowledge and belief here and now, and to leave the rest to Time. Sir Hubert Parry spoke once of modern composers who, as he put it, seemed to be writing for the generation after next; and some of their critics appear at times to adopt a somewhat similar attitude.

That is to say, they try to set down not how a new work actually affects them at present, but to write what will prove a just estimate in twenty or thirty years. Hence the mild, flabby, hedging pronouncements which one meets with so often concerning even the most preposterous exercises in musical anarchy and sensationalism. There is no virtue in this kind of thing at all. For it is no good merely avoiding errors by saying nothing. Moreover, it is quite a mistake to suppose that all works which are found incomprehensible, or meet with condemnation to-day, will necessarily win the approval of posterity. Quite the contrary; we may be perfectly certain that only a very small proportion of them will prove of enduring worth.

Therefore to go on the assumption that every apparent goose is a potential swan is by no means a wise procedure or one calculated to avert the slings and arrows of our hilarious descendants. We laugh at our predecessors as much for overrating Bononcini, Piccini, Salieri, Hummel, and Field, as for underrating Handel, Gluck, Mozart, Beethoven, and Chopin, and we may expect the same fate ourselves insofar as we fail in turn to distinguish between the geese and the swans, the sheep and the goats, the good and the bad. Some things are for banning and others for blessing, and it is the critic's business to distinguish between the two. *Judex damnatur cum nocens absolvitur*, and the critic is just as much at fault who fails to denounce the unworthy as he who abuses a masterpiece.

The mistake is to attempt a final and permanent judgment at this stage of the proceedings at all. Let the critic recognise frankly the provisional character of his opinions, and with that reservation say exactly what he thinks. Richard Strauss uttered some wise words on this very point some few years ago, which I may be permitted perhaps to recall:

> 'I do not hesitate to say that the critic has done his duty in full—provided of course he is properly equipped with education, knowledge, and feeling—if he puts on paper in proper form his impressions of the moment. How far these momentary impressions have permanent value history alone can decide: just as it decides on the criticised art-production itself.'

The case could hardly be better put. Let every new experiment, whether in music or any other art, have a fair field by all means. At the same time, let criticism have its say without fear or favour. Thus enunciated the principle sounds elementary; yet I fear that in practice it is too often ignored for the reasons suggested.

Another cause which operates, I fancy, to produce some of these wishy-washy, whitey-brown deliverances that one encounters at times, is the failure to grasp the elementary fact that in determining the worth of a piece of music the only valid consideration is its effect upon the ear, and the question whether it does or does not give genuine pleasure in that quarter. If it does not do this, then no amount of skill and learning in the purely technical sense makes the slightest difference; as a work of art it is as valueless as the vapidest ballad or the vulgarest waltz, whatever its merits may be as an academic exercise.

This sounds perhaps an absolute truism. Yet in practice how often is it disregarded in passing judgment on new productions! Because in external respects they have the appearance of serious and important works, because they are laid out for a vast array of forces in scores of prodigious size, they are accepted as works of weight and worthy additions to the literature of the art, although they may not have given a particle of genuine pleasure to the hearer from beginning to end. Schumann's dictum 'Everything that sounds right is right' has for its corollary 'Everything that sounds wrong is wrong.' Yet it is astonishing how often the fact seems to be overlooked.

Here are some ways then in which we critics prove ourselves at times unprofitable servants, I fear, and doubtless others could be added, although I hope that on the whole, and notwithstanding our manifold sins and wickednesses, we may be considered to justify our existence.

(To be continued.)

THE DANCES IN 'SHAKESPEARE'S ENGLAND.'

By Mabel Dolmetsch.

In 'Shakespeare's England,' issued by the Clarendon Press, a valuable and opportune publication, a section of the chapter on 'Sports and Pastimes' is devoted to a survey of the many dances of Shakespeare's time. This section, written in an entertaining manner, contains amusing anecdotes and quotations of general interest; but apart from this, is inadequate in its treatment of the subject. Naturally an article of this kind must be superficial, for to treat of the subject thoroughly would take too much space. Such information as it contains should, however, be lucid and correct.

Concerning the Pavan, we read:

> The Pavane, pavin, or paven (as it was variously written) is one of the oldest 'danses nobles' or 'danses basses' as they were called to indicate both their high descent, gravity, and low practice on the ground, and to distinguish them from the 'danses baladines' It was a stately, dignified processional dance, suitable to the gala mantles of princes and the robes of magistrates. . . . The measured steps were two simple and a double one forward and the same number backward. The name has been derived from Padova (Padua), in support of which, in a MS. collection of airs and dances by Dowland and Holborne, a piece is called 'Padovana de la Milanessa.' A more favoured suggestion is that the dance is Spanish in origin, invented by Fernando Cortez in the 16th century, and that the name comes from Pavo, a peacock, the dancers facing one another and forming a kind of wheel, &c. . . .

I wonder whether the author has tried to imagine a procession made by taking two singles (French 'simples') and a double forward and the same backward, with '*the dancers facing one another and forming a kind of wheel*'? This is of course impossible to execute. It is merely a jumble of directions pertaining to various kinds of pavans which should be considered separately. First let us describe the steps called 'single' and 'double.' The 'single' was made by taking one step either forward, backward or sideways with the one foot, and then bringing the other foot level with it in the first position, called in French 'pieds joints.' It was performed in the space of two beats. Arbeau in 'Orchesographie,' 1588, says that Arena, who flourished in the earlier part of the 16th century, made the 'single' by marking time on the first beat and stepping on the second, thus finishing with the feet unequal. Singles usually went in pairs, although in some kinds of brawls, such as the 'branle simple,' the single was employed singly. The 'double' consisted of three steps, and according to Arbeau, Caroso, and Negri, finished feet together. It was performed in four beats, the three steps coinciding with the first three beats, and the equalising of the feet taking up the fourth.

The Pavan was used sometimes as a processional. Arbeau, speaking of it in this sense, says:

> Our players on instruments play it when a young lady of good family is conducted to the Holy Church to be married, and when they accompany the priests, the beadle, and the members of some notable brotherhood.

The Pavan was also used as the grand ceremonial dance to open court functions.

> *Et quant à la pavane, elle sert aux Roys, Princes et seigneurs graves, pour se montrer en robes de parade. Et lors les reynes, Princesses, et Dames les accompagnent, les grandes queues de leurs robes abaissées et trainans, quelques-fois portées par demoiselles. Et font les dites pavanes jouées par haulbois et saqueboutes, qui l'appellent le grand bal et la font durer jusques à ce que ceux qui dancent ayent circuit deux ou trois tours la salle: *si mieulx ils n'ayment la dancer par marches et desmarches* . . . (unless they prefer to dance it advancing and retreating.)†

In the Italian Pavan, as described by Fabritio Caroso, 1589, the partners face one another during the 'sciolta,' which is the latter part, and also move in a wheel ('in ruota'). In his 'Passo e mezo' they face one another all the time, and all their passages are 'in ruota.' The principal difference between the Pavan and the Passo mezo is that the latter has half the number of steps to the same amount of music, and in consequence the music is played at a rapid pace. In the Spanish Pavans given by Arbeau, Caroso, and Negri, the dancers advance and retreat. The Spanish Pavan was much embellished with 'fleurets,' 'caprioles,' and other florid steps, and required as much dexterity in performance as the Italian Galliard.

The Pavan, Bassedanse, and Brawl are quite distinct from one another. Arbeau says, on p. 28 of 'Orchesographie,' that the Pavan was ordinarily danced before the bassedance, 'la pavane, laquelle on dançoit ordinairement auparavant la basse dance.'

In another place he says, speaking of the dances of earlier times: 'They danced pavanes, bassedanses, branles, and courantes; the bassedanses have been out of use for some 40 or 50 years.'

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* 'Orchesographie,' pp. 29, 30.

† 'Orchesographie,' pp. 28, 29. 'The pavan is easy to dance, for there are only two singles and a double walking and going forward, and two singles and a double retreating and going backward. . . . And if one wishes one does not retreat but continues to advance.'

Speaking of the brawl, the writer on Shakespearean dances says: 'The Brawl, another of the "Danses basses," is in French "Bransle" (*Bransler* = to vibrate).'* He goes on to quote from the macaronic verses of Antonio de Arena:

'Ipse modis branlos debes dansare duobus,' &c.

A little further on, however, he makes the surprising assertion that the 'conclusion of the brawl was in French sometimes called the tourdion' (a species of galliard). He appears to be making a confusion between the dance called 'branle' and a kind of gesture named by Arbeau 'branle,' which occurs at intervals in the bassedanse, and with which it concludes. Concerning this movement Arbeau says:

> The branle is called by Arena 'congedium,' and I think that he names it thus because, looking at the gesture of the dancer, he would appear to intend to finish and take his leave (*conge*).

He explains that it consists in keeping the feet together and waving the body from side to side four times, looking modestly at the spectators and, the last time, 'en regardant la demoiselle d'une œillade desrobée doulcement et discretement.'

Arbeau clearly tells us on p. 26 of 'Orchesographie' that the tourdion was an appanage of the bassedanse. He says: 'The bassedanse entire contains three parts: the first part is called "bassedanse"; the second is called "retour de la bassedanse"; and the third and last part is called "tordion."' The pupil 'Capriol' asks: 'Is this "tordion" composed of the same movements as the bassedanse and its "retour,"'—that is to say, of 'singles,' 'doubles,' 'reprises' and 'branles'? Arbeau replies: 'It is another sort of movements which consist of certain posings of the feet and a cadenza, which I will give you more clearly when we come to speak of the galliard, for "the tordion" is nothing else but a galliard "par terre."'

In support of his statement that the brawl finished with the tourdion, the above-mentioned writer requotes from the verses of Antonio de Arena, relating to the brawl, the words 'passus tibi quinque laborent.' This he supposes to refer to the 'cinque pas,' the foundation steps of the galliard, but a reference to the context shows this to be false. The lines run thus:

> Ipsè modis branlos debes dansare duobus
> Simplos et duplos usus habere solet.
> Sed branlos duplos, passus tibi quinque laborent
> Tres fac avantum, sed reculando duos.
> Quatuor in mensure ictus marchabis eundo,
> At que retornando quatuor ipse dabis.
> Passibus et branlos simplus de quatuor adsit
> Fac tres avantum, sed reculando semel.
> Sed primos passus maiores semper habe bis
> Quos facis avantum sic bene branlus erit.

[Thou oughtest to dance brawls in two ways;
It is customary to have single and double methods;
But the 'branles doubles' work five steps for thee
Make three forward but two retreating.
Four beats in measure thou shalt march in going,
And in returning four thou shalt give also.
Let the 'branle simple' have four steps:
Make three forward, but one in retreating.
But the first steps have always twice greater,
Which thou makest forward, thus the brawl will be well.]

The double, comprising three steps and the two singles, one each, make together the five steps required for the advance and retreat in the 'Branle double,' and have nothing in common with the 'cinque pas' or galliard steps. The ordinary 'cinque pas' consisted of four steps called by the Italians 'zoppetti,' which took one beat each, followed by a high jump and a posture, which were termed the 'cadenza,' and took the remaining two beats. Thus each set of the plain 'cinque pas' was accomplished in two bars of the music, this characteristic 'cadenza punctuating the dance at regular intervals.' Sometimes the 'cadenza' was postponed till the close of the fourth bar, or even the eighth bar, which helped to complicate the arrangement of the intervening steps; these being, in addition, often divided and embellished. The name 'zoppetto' is derived from *zoppare* = to limp. Caroso thus describes this step:

> The 'Zoppetto' is done (beginning with the feet together or otherwise as it may occur in the galliard) by raising both feet, one rather high from the ground, and the other moving forward . . . . the which effect has taken the name of the 'Zoppetti,' because, holding one of the feet raised in front, one goes with the other hopping and jumping like a lame person.

This makes clear the meaning of Beatrice's simile in 'Much ado about Nothing':

> 'And then comes repentance, and, with his bad legs, falls into the cinque-pace faster and faster until he sink into his grave.'

Concerning this speech the writer of the article under consideration remarks: 'The conclusion is not very happy, for the cinque pace being the most joyous part of the galliard, is hardly comparable to repentance, which, "with his bad legs falls into the cinque pace," etc.'

The cinque pace was not 'the most joyous part of the galliard'; it was the foundation on which were built all those wonderful variations and embellishments which rendered the galliard at the close of the 16th century the most difficult and complicated of all dances.

One of its most ornamental features was the 'capriole,' which often replaced the 'cadenza.' The writer on Shakespearean dances reproduces the little figure given in 'Orchesographie' in illustration of this step, adding the explanation that 'as a dancing movement it consisted in beating the feet together in the air.' Had the writer reproduced Arbeau's explanation which is printed just above the little figure in the original, he would have found that it does not tally with his own. It is worded thus:

> Cela est vray quand on faict cadance, que les musiciens appellent 'Clausulam,' et se treuvent plusieurs danceurs si agiles, qu'en faisant le dit sault majeur, ilz remuent les pieds en l'air, et tel remuement est appellé capriole. [That is true when one makes the cadenza which the musicians call 'Clausulam,' and there are some dancers so agile that in making the said high jump, they move their feet to and fro in the air, and such a movement is called 'capriole.']

This movement is described more clearly by Caroso and Negri, who say that one must jump as high as possible, during which time the feet should pass and repass one another in a straight line, from four to six times. Another kind of capriole was the 'capriola intrecciata' or interlaced caper, nowadays called the 'entrechat.' The beating of the legs together occurred in one of the ten different kinds of 'capriole spezzate' or cut capers described by Negri. In the latter part of the 17th century this particular movement became known as the 'cabriole,' and is still so called.

To say that 'the galliard ultimately merged into the volte' is an absurdity, since they were contemporary dances. Arbeau styles the volte 'une espece de gaillarde familière aux Provençaulx.' They both went out of fashion early in the 17th century. The Spanish galliard, a dance in common time, continued in use throughout the 17th century.

Concerning the coranto, we meet with some further inconsistency which does not appear to strike the

* *Bransler* means to swing or balance.

author of the article in question. First he quotes from Morley :

> 'Like unto this [* viz., the Branle double] but more light, be the Voltes and courantes, which, being *both of a measure* are notwithstanding danced after sundrie fashions, the volte rising and leaping, the courante travising and running.'

Next he informs us that

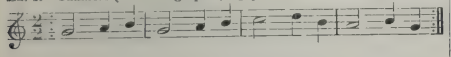
> 'the courante or coranto was a dance performed in 2/4 time, whereas the volte was in 3/4.'

Following on this comes a quotation from Davies's 'Orchestra' :

> 'What shall I name those current traverses
> That on a triple dactyl foot do run.'

Arbeau says that the courante is in 'mesure binaire legière,' and writes it thus, but this is the only example I have ever met with of a courante in $\frac{2}{4}$ time ; as the steps come on the accented beats, this arrangement makes no difference in the manner of performance. Similarly the tune for the 'Canaries,' which he gives as follows :

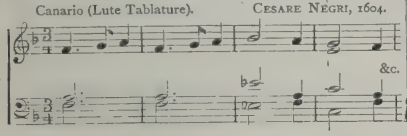
Ex. 1. Canaries ('Orchesographie,' 1589). Thoinot Arbeau.



is to be met with in England, Scotland and Italy in this form :

Canario (Lute Tablature). Cesare Negri, 1604.

Ex. 2.

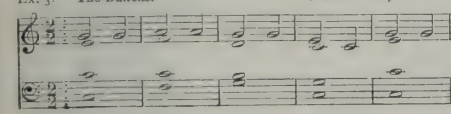


Regarding the Bergomask alluded to in 'A Midsummer Night's Dream,' we find this footnote :

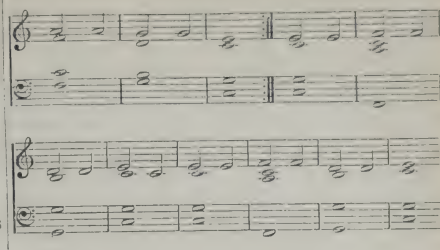
> Shakespeare has a remarkable isolated reference to a dance of local Italian origin. Bottom invites Duke Theseus to 'hear a Bergomask dance between two of our company.' The Bergomask was an old Italian dance borrowed from the peasants of Bergamo in Lombardy, which was once a dependency ot Venice and supplied the buffoons of Italy with their jargon.

One might rather call the name 'Bergomask' (Italian 'Bergamesca') a local name for a dance of widespread popularity, known in France as 'Les Bouffons ou Mattachins,' in Spain 'Matachins,' and in Italy 'Mattacino' or 'Mattacinata.' In the Advocates' Library at Edinburgh there is a manuscript of lute music dating from about 1600 which contains a dance tune styled 'The Buffens' (a corruption of the French word *Bouffons* or Spanish *Buffons*). This tune is identical with the tune of 'La Bergamesca,' popular in Italy in the 16th century :

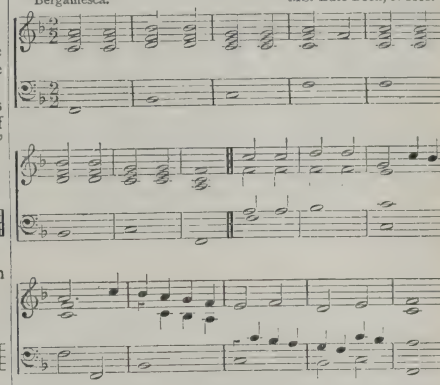
Ex. 3. 'The Buffens.' Straloch MS., *c.* 1600.



* Morley is alluding to the 'Bransle de Poictou,' a dance in triple time, which he couples with the 'Bransle Double,' whereas they were distinct, the latter being in common time, according to Arena and Arbeau.



'Bergamesca.' MS. Lute Book, *c.* 1600.



There exists a set of Variations by John Bull entitled 'Les Buffons,' but these Variations are on the tune of 'Les Bouffons' given by Arbeau. The dance, as described by him, is a species of mock combat, allied to the pyrrique. The dancers, who wear corslets and gold paper morions, fight with sword and buckler. In Madrid there is a portrait by Velasquez of a 'Buffon' nicknamed 'Don John of Austria,' in which he is represented surrounded by the accessories belonging to this dance. He is wearing a sword, and on the ground are his corslet, morion, and buckler. No doubt this dance took other forms besides that described by Arbeau, as would appear from the many allusions to it by Negri. The one which I will quote first occurs in an account of the festivities which took place on the occasion of the visit to Milan of the Queen of Spain in 1598 :

> Eight valiant young people, my pupils, who performed a thousand beautiful strange inventions ('bizzarie') and amongst others a combat with long swords and poignards, and another with spears ('haste'), adding thereto certain other new inventions of dances and 'mattacino,' &c.

The following allusion occurs in a reference to the visit of Don John of Austria in 1574 :

> On the 26th of the said month [May] I went a second time before his Highness and his Excellency Signor the Marquis of Aiamonte my patron, who at that time was governor of Milan ; and with me I took five clever young people, my pupils, dressed à la Mattaccino, and who danced the galliard, then we performed Moriscos, and many merry turns of the mattacino in which these princes took great pleasure, having never seen at any other time such turns performed with such agility and dexterity.

'Mattaccio' in Italian signifies a clown or buffoon. Bergama produced the most famous clowns of Italy, whose later name was 'Arlecchino.' In 'A Midsummer Night's Dream,' after Duke Theseus has

said 'But come, your Bergomask: let your epilogue alone,' there occurs the stage direction, '*Here a dance of clowns.*'

The last dance dealt with in 'Shakespeare's England' is the 'Canaries.' A few lines respecting its supposed origin, and two allusions to it quoted from Shakespeare's 'Merry Wives of Windsor' and 'All's Well that Ends Well,' suffice the author to sum up this interesting dance. Its chief peculiarities were the sliding of the feet, the 'riprese minuite' (in which one glided rapidly sideways by moving first the heel of one foot and the toe of the other and then the reverse), and the stamping of the feet 'as though putting on one's shoe.' These stamps, called 'battute,' interspersed with slides and combined with vigorous gesture, produced the effect of 'sprightly fire and motion.'

To be able to determine the main characteristics of the various dances in question, to distinguish their essential points of difference, and the variations dependent on locality and the individual taste of dancers, and consequently to be able to write about them intelligibly, it is necessary to have danced them oneself according to the exhaustive directions contained in contemporary treatises. Lack of practical experience accounts for most of the vagueness and inaccuracy of modern writers on this subject.

THE PIANOFORTE SONATAS OF SCRIABIN.

By A. Eaglefield Hull.

Few subjects in connection with Art are arousing more interest at the present time than the music, literature, and painting of Russia. Mr. Stephen Graham, Miss Isobel Hapgood, Mr. H. W. Williams, Mrs. Rosa Newmarch, and many others, have laboured in order to reveal to us the many charms and virtues of the arts and life of this virile yet strangely unworldly people with their intense idealism in such striking contrast to much that is brutally realistic. Amongst the modern Russian musicians no figure has proved so attractive since the tragic, meteor-like career of Tchaikovsky as that of Alexander Nicolas Scriabin. Cut off so cruelly just as he was rising apparently to the zenith of his powers, he left behind him a musical legacy of the greatest importance for quality as well as for bulk. But naturally it is the quality which attracts us; for from Op. 30 onwards, Scriabin gradually moved towards revolutionary ideas in art. Inspired at first chiefly by natural beauty, from his middle period his art became more and more solidified and unified by the idea of proceeding along more definite lines. Thus he first linked up the science of acoustics, then embraced theosophic ideas, and finally aimed at a union with the laws of colour and movement. Necessarily the manifestations of Scriabin's genius in its fullest development were limited to isolated performances, few and far between, and often (through the exigences of the traditional concert-room) very illogical and incomplete. But, successful or not as these few performances in Russia, Holland, America, and London may be deemed, the brilliancy of his genius and the daring nature of his conceptions will afford food for speculation and guidance for all art innovators to come.

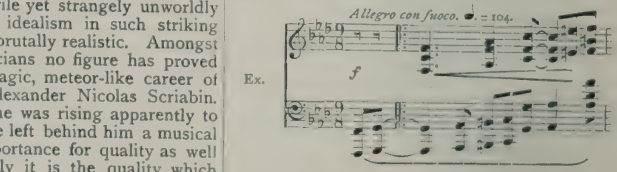
Although the genius of Scriabin is seen at its best only in his symphonic work—his 'Poem of Ecstasy,' his 'Prometheus,' and in the outlines for his unfinished religious rite, 'Mystery'—yet (for the musician) no works represent the evolutionary nature of this composer so well as do his Ten Sonatas. Indeed, they form an admirable historical résumé of Scriabin's artistic career, for they spread over the whole of his creative period.

His first Sonata was written at the age of twenty-one, whilst his last three date from the two years before his death. The first (Op. 6, in F minor) is a work which reveals the highly-finished workmanship, the mastery of harmony, the perfection of form which the young composer had acquired so aptly at the Moscow Conservatoire under such masters as Taneiev, Safonov, and Arensky; and finally it reveals the great influence which the music of the Polish master Frederic Chopin ever exercised upon Scriabin's mind. The second (Fantasy) Sonata shows the young composer already spreading his wings; the third (Op. 23), whilst going forward in power of idea, seems to look rather backward in technique, revealing influences of Schumann, Brahms, and Tchaikovsky in two of its movements. With the fourth Sonata, we get a complete liberation of idea and the use of leading themes, together with an undesignated yet admitted significance in Russian theosophic ideas. This feature becomes more marked still in the fifth Sonata, which is superscribed with a quotation from the theosophic 'Poem of Ecstasy.' The harmonic system is here transitional. With the sixth Sonata we have definitely entered the new region, whilst the seventh is deeply shrouded in mysticism. Similar influences may be seen in the eighth, but in the last two Sonatas we find a simplification and a purification of all this complex technique; and together with it the atmosphere becomes lighter, the outlook of the tenth being that of pure radiance—the ecstasy of the birth as of the spirit of morning. Scriabin has here found perfect light and confidence.

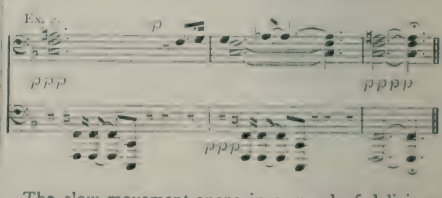
We will now pass to a more detailed consideration of these works.

First Sonata, Op. 6, in F minor.

The first Sonata opens with a fiery subject in exalted vein:



This develops and gradually subsides into a second theme, strongly reminiscent of a frequent mood of Chopin. A third subject follows, rich and majestic, full of fiery pride. These three subjects are well knit together. A distinct break occurs before the development, which is very masterly and full of mood. The return of the first subject is skilfully worked in. All the themes reappear, and a climax of great power finally quietens down to a complete hush at the end, into which appears the first indication of the motto-like significance of the figure derived from the bass at the opening:



The slow movement opens in a mood of delicious reverie, to which a remote far-away touch is given, as

though the solitary spirit were wandering in some quiet primæval garden :

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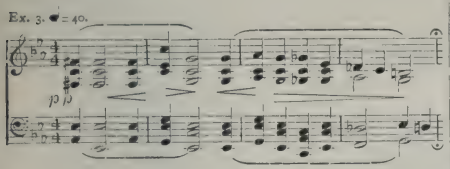
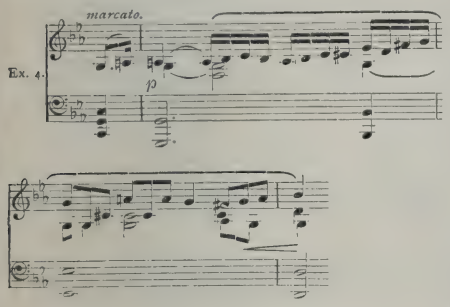
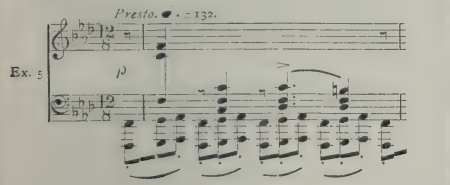
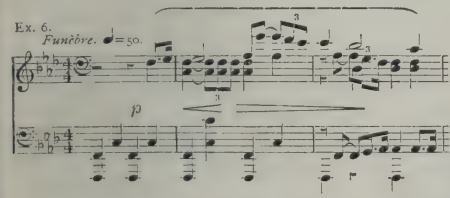

One might trace here the influence of the spirit of Russian folk-lore rather than of the folk-song. A slight animation is evident with the second subject, which is constructed out of the motto theme :

Ex. 4.

over which also (but in widely-transmuted form) the agitated *Presto* is built :

Ex. 5

This develops on traditional Sonata lines, but is broken into tragically by a Funeral March. Note the connection with the musical motto again :

Ex. 6.

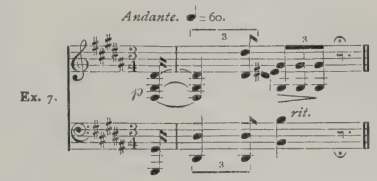


followed by a celestial hymn. The Funeral March returns and gradually dies away in the distance, but a touch of grandeur and dignity is secured at the end by the appearance of the motto notes given in broad chords. The Sonata itself might be taken almost as an epitome of the composer's own brilliant, yet tragic career.

Written at the age of twenty-one, there is yet in it abundant indication of a potential individuality. There are obvious influences of the great creators who preceded him, but these are more spiritual than distinctly reminiscent. Chopin never wrote a Sonata so finely-balanced as this, nor so logical. The composer has here attempted the derivation of themes from a simple germ, as did Brahms and Liszt,—neither of them very successfully nor convincingly, though a certain logical effect is on the whole undeniable.

Second Sonata, Op. 19, in G sharp minor.

The second (Fantasy) Sonata, Op. 19, in G minor, has only two movements, and these were written at different times—the first at Genoa, and the second during his 1897 summer vacation in the Crimea. Although the two movements are strongly contrasted, there is yet some firm bond of union, more psychological than technical, between the two movements. The poetic Andante opens with a short phrase, in which the last three repeated notes should be noticed :

Ex. 7.

Deft development throws a graceful bridge over to the second theme (decidedly Chopinesque), which passes into a third and much more important subject, of a striking grandeur. All through his Sonatas, Scriabin attaches great importance to his third subject. The development is short, but dramatic, and all the themes recur. Scriabin is evidently already a past-master in Sonata form; and he is likewise developing a somewhat alarming pianoforte technique. The Presto is one of those rapid, filigree-spun movements, a style which we rarely find in the later Scriabin. The hymn-like second subject is of great beauty, and the three repeated knocks derived from the opening subject of the first movement appear in the bridge portions. A great climax is reached in the last movement which gradually hushes down, only to be brusquely ended by an abrupt, powerful chord.

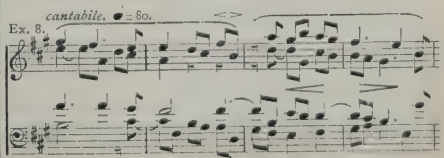
This Sonata is a great advance on the first in expressive power, unity of thought, and wealth of invention.

Third Sonata, Op. 23, in F sharp minor.

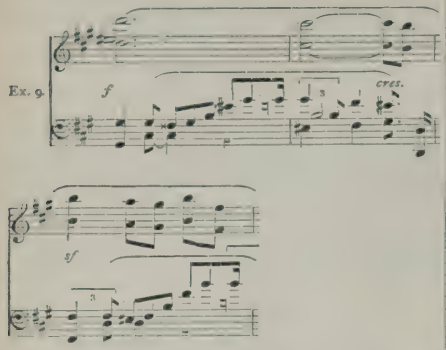
With the third Sonata, Op. 23, in F sharp minor, we arrive at much sterner stuff. This Sonata, which contains four movements, was composed in 1897 when Scriabin was twenty-six. Like its predecessors, it was written in the country.

There is a Beethovenian ruggedness about the opening theme, which is repeated *con sordini* later on, working up with great melodic fancy to a powerful climax, which is a foil to the happy serenity of the sweeping second theme :

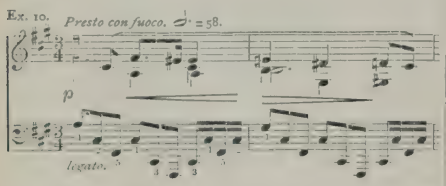
Ex. 8.



Mood after mood follows in rapid succession, but always engrossed with this same theme, which now expands into this broad phrase :

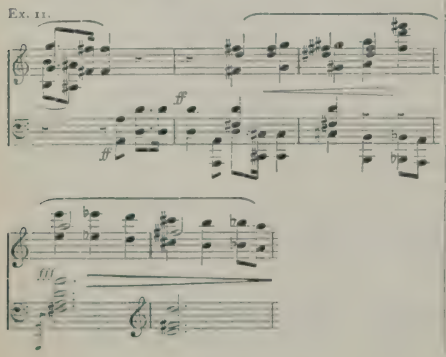
Ex. 9.

The recapitulation is much more brief than is the composer's wont. It is impossible, without hearing it, to form an idea of the weird effect of the queer, hurrying Allegretto with its gloomy doubling octaves. This movement forms a very striking contrast to the celestial purity of the Trio portion, from which a mystic atmosphere radiates. Angelic serenity breathes all through the lovely slow movement, on which the languid chromatic ripples have no disturbing effect. On its return, the first theme appears in the tenor, with delicate filigrees of arpeggios woven both above and below. This movement passes straight into the Finale by means of a bridge built upon the short opening figure of the Sonata. Here long stretches of melody with falling chromatic cadences sweep tempestuously as over a forest :

Ex. 10.



The music develops rapidly, giving way to a second theme almost impatiently, and soon letting loose again the unbridled tempest :

Ex. 11.

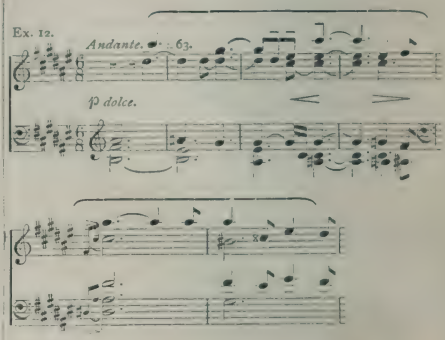


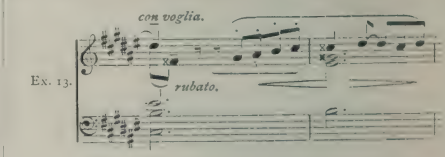
which only gradually assumes the form of its first appearance. The second theme reappears in due course and the Coda swiftly reviews all the chief themes of the Sonata, giving great emphasis to the reappearance of the chief theme of the slow movement, now with majestic and powerful mien.

Fourth Sonata, Op. 30, F sharp.

With the fourth Sonata we find an altogether different Scriabin. We have now entered more into the domain of the tone-poem, for there are two chief leading motives, one of which is said by the composer to typify the striving towards the attainment of the ideal :

Ex. 12.



the other representing languor or exhaustion :

The basis is consequently much more psychological. The form too is somewhat of a departure from the Sonata type. A Prologue displays the leading motives. The third subject of his earlier Sonata-method is rendered unnecessary by the use of the motto-theme in the Prologue, and its consummation in the Epilogue. The first movement proper, *Prestissimo volando*, opens with a light soaring theme which passes by a short transition to the second subject of a rather more sober hue. Considerable development follows, during which the motive of idealistic striving appears in the many transmutations. The music now gradually falls from this huge climax to the return of the first and second themes, and into the Coda, the aspiration theme, in the most radiant texture possible to modern pianoforte technique, comes soaring jubilantly.

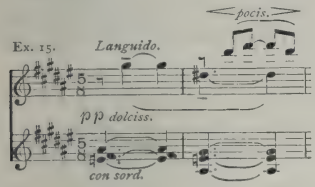
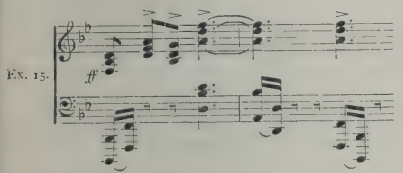
A great step forward will be noticed with this Sonata. The harmony is much more advanced ; the atmosphere of poetry reaches a stage of greater refinement, and (although we are far from the composer's later harmonic method) the second Sonata is left far behind.

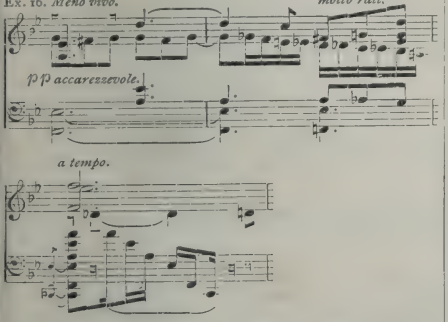
Fifth Sonata, Op. 53.

The Fifth Sonata appears in the form of one movement with no less than five themes, in addition to an Introduction, and a Prologue with a leading motive. It is a masterpiece of formal construction, richly

informed with poetry, and is one of the most highly imaginative pieces ever written. Some lines from the 'Poem of Ecstasy' are given as a motto, of which the following is a rough translation :

> I call you to life, O mysterious forces
> Submerged in depths obscure,
> From the Creator Spirit, timid embryons of life,
> To you I now bring courage.

The Introduction opens with darkly obscure harmony, in which some impetuous force appears to be generating. The Prologue gives out the motto theme in high light :

This is followed by a motive of aspiring flight. Tender, caressing arabesques die away into silence, after which the first movement proper enters with light passages over a bass arpeggio. This gradually gains in power until an imperious trumpet-like summons rings out :

Confused mysterious shudderings follow this, until, after fresh trumpet-like passages, a soft lyric utterance of great beauty and tenderness is heard :



After dwelling at some length on this attractive subject the theme gradually disappears before episodes of flight and ringing blasts of increasing power. Many confused passages intervene with considerable development, until finally the theme (Ex. 16) returns again. Huge climaxes of tonal force follow, and a curious movement of dazzling velocity appears finally, reaching a full and powerful display of the motto theme, before the curtain of obscurity at length blots everything from view.

(To be continued.)

Occasional Notes.

German Views on 'Enemy' Music.

The Berlin paper *Der Tag* has been collecting the views of well-known musicians on the question of boycotting music of enemy origin. In an interview with the musical critic of that paper, Richard Strauss said that while anything like a systematic boycott was unreasonable, it was obvious that the works of composers who had abused German 'Kultur' must be banished from German stages and concert-halls. He does not wish to see Germany follow the bad example in this respect of the other belligerents. Count von Seebach, of Dresden, expresses his entire agreement with this view, and so does Herr Nikisch, who adds, however, that he doubts whether it is worth while wounding 'the more or less legitimate' susceptibilities of that part of the German public which does not want to hear enemy music. He goes on to ask, 'Where are the really valuable works of foreign origin which it would be wrong to keep from the public?' For his own part, he protests, he has not come across any. Leo Blech, of the Berlin Opera, also agrees with Strauss; but adds, cynically, that if he confines himself to the works of foreign composers who have not abused Germany, he will have a very limited choice. The same fear haunts Herr Martenteig, of the Leipsic Opera. The only 'whole-hogger' who advocates an absolute boycott is Herr Berg. Ehlert, of the Altenburg Opera, who has few other titles to fame. Further additions to the symposium are promised.

'Vox Populi.'

That the musical people of Glasgow prefer to stick to old friends is proved by the plébiscite programme of a recital given on September 6 in the Cathedral by Mr. Herbert Walton. Thirty-seven works were put up to be knocked down, so to speak, and the result of the voting is interesting, if a little discouraging to the modernists. Here are the seven chosen works, with the number of votes they received: Serenade, Schubert-Liszt (281); Overture 'Tannhäuser' (250); Overture, 'Magic Flute' (217); (*a*) Andantino (by request), (*b*) Minuet Nuptiale, (*c*) Scherzo-Fugue, Lemare (198); Three Hebridean Sketches, J. H. W. Nesbitt (198); Larghetto (Violin Concerto), Beethoven (170); Andante Cantabile (Fifth Symphony), Tchaikovsky (138). It will be seen that real organ music takes a back seat, while the transcribed numbers are ancient rather than modern.

Having seen what the Glaswegians like, let us look at the other end of the list. Here we find some excellent organ works with but few friends. Pride of place is held by Louis Vierne, the first movement of whose second Symphony found but eighteen admirers. Raff's Introduction and Fugue and Boellmann's Fantasia received twenty-two votes, Büsser's Marche du Fête twenty-six, and Bossi's Scherzo in G minor twenty-eight. Bach's name appears but three times, only once reaching three figures. Indeed, the voices raised in favour of the D major Prelude and Fugue, the Fugue alla Gigue, and the C major Toccata combined only exceed by fourteen those given to Schubert's Serenade! We note, too, that the Andante from the 'Surprise' Symphony received ninety-five votes, and Reubke's splendid organ work but eighty-eight. The list throughout makes one wonder what would happen if Mr. Walton tried the experiment of entirely dropping transcriptions of old friends for a season. Would the audience 'strike' or be converted?

Bach and the Modern Organ.

Three more letters on this subject have appeared in *The Times Literary Supplement* during the past four weeks. On September 28 Mr. H. Heathcote Statham returned to the charge, maintaining that justice could not be done to Bach's music 'with an organ in which all the power and grandeur of tone are concentrated on one keyboard, with nothing to balance or answer to it.' He went on to say that 'the Swell organ is of little use in this connexion, because no elaborate part can be played when one foot is occupied with the swell lever,' —a statement that moved another correspondent to comment on 'the extraordinary premiss that playing on the Swell organ necessarily involves using one foot to operate the swell pedal.'

Dr. Alan Gray, in an interesting letter in the *Supplement* of October 5, supported Dr. Buck in his contention that the real fault with most English organs is the lack of *soft* stops on the Great, and made a good point in saying that the German principle of 'twin Greats' involves 'a large amount of duplication—an unpardonable sin in organ design that can only be justified if it be found necessary for the interpretation of a considerable amount of the finest organ music.' He then pointed out that the only work of Bach which seems to require two loud manuals of equal power is the 'Dorian' Toccata; and even that can be played *mf* with good effect until the last eighteen bars, when the manuals can be coupled up and the power increased. We are glad to see that Dr. Gray protested against Mr. Statham's disparaging reference to modern French organ music ('much of it is very meretricious in style,' said Mr. Statham). We believe that English organists are more and more beginning to see in the French School one that for clearness, delicate colouring, and skill in development, leaves the turgid modern German composer far behind.

In a lengthy rejoinder on October 19, Mr. Statham pointed out that his remarks on French organ music must not be taken as implying that he does not appreciate such a composer as Widor. He mentions only one other, however,—Saint-Saëns, but merely to decry his 'Musique d'Eglise.' But why judge a composer by any but his best work? Does Mr. Statham know the great Frenchman's Six Preludes and Fugues, the two Fantasias, the Marche Religieuse, and the Rhapsodies on Breton Airs? All these are worthy of being placed side by side with the best of Saint-Saëns's work in other directions. This failure to appreciate French organ music seems to us one of the defects of Mr. Statham's otherwise admirable book on 'The Organ and its position in Musical Art.' In it he says:

> French organ music takes one into a curious region of the art. It is all written by organ-players, mostly fine and accomplished players, who seem, nevertheless, to have no feeling whatever for the higher capabilities and the higher æsthetic of the instrument.

After a disparaging mention of Saint-Saëns (ignoring all the organ music we have named above), the author gives Widor some praise, but no other composers are mentioned save Lefèbure-Wely, Lemmens, and Guilmant, the first two of whom are dismissed with scorn, and the third damned with faint praise. This scanty consideration of French organ music is remarkable in a book published so recently as seven years ago.

John Curwen, 1816-1880.

The centenary of the birth of John Curwen will, as noted in our September issue, be celebrated by a choral festival to be held in St. Paul's Cathedral at noon on Saturday, November 4. A choir of 4,000 children will sing. We are obliged to hold over a notice of John Curwen's career.

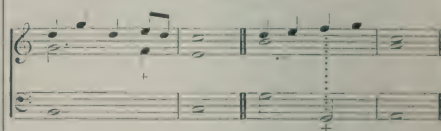
Waiting amongst the crowd at Whitehall for the French band on the day of its arrival, the following remark from someone who knew all about it was overheard as the head of the procession came into view: 'There, you can tell at once these French bands, the tone is so thin and different from our bands.' It was the massed Guards' bands playing!

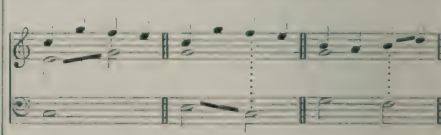
THE LAW OF THE LOWEST MOVING PART IN STRICT COUNTERPOINT.

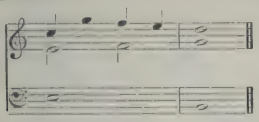
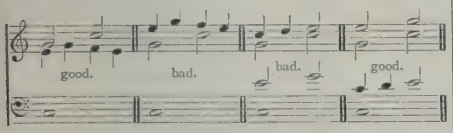
By C. H. Kitson.

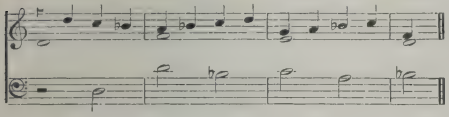
The Council of the Union of Graduates in Music did a great service for examinees by issuing, in 1911, a Memorandum on Strict Counterpoint, which settled for the time being, so far as examinations are concerned, several debatable points. In Strict Counterpoint the student does not mind very much whether he is allowed to do this or that, so long as he knows that what he is being taught will be accepted by the examiners. The question of the law of the lowest moving part was only touched upon in an indirect way in the Memorandum. In the present article the unsatisfactory position in regard to it will be shown, in the hope that the matter may be cleared up and the way paved for a consensus of opinion.

The law of the lowest moving part as set forth by the Macfarren School is as follows:

> The lowest moving part must be a good bass to the others above it;
>
> That is, no combination is allowed above that part which would not be allowed above the bass. From this it follows that—
>
> All parts moving together at the same instant (*i.e.*, all notes which are struck together) must be in concord, except when two moving parts are proceeding by contrary and conjunct motion, or against the leap of an octave, at any part of the bar except the first quarter:

Of course it must be obvious to anyone that such ruling is not based on *effect*. Prout based it on an abstract horizontal principle, an impossible position. The only logical basis for such rules is the practice of a particular period. No one can say that the following are bad in effect, though they break the rules:



As a matter of fact, the mechanical application of these rules did an incalculable amount of mischief, in encouraging students to write such rubbish as :

And if the rules be rigidly observed, we get such absurd anomalies as :

But as a matter of fact, these rules as above quoted are not a true statement of the technique of the Polyphonic or of any other period. They are not mentioned or consciously applied in treatises earlier than Macfarren. Cherubini writes :

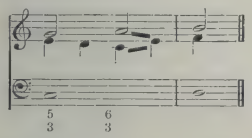


The basis of the rules is to be found in the practice of the Polyphonic Period, but that basis is certainly not represented by the rules as stated.

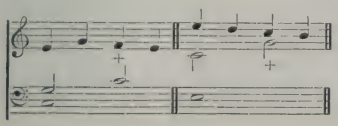
And the matter is further complicated by the disagreement of various writers in the application of the rules, even as they stand.

It will be well to consider the matter under four headings :

(1.) The rules as applied to the combination of first, second, and third species.

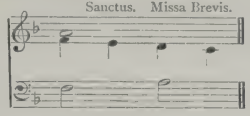
In the first place, it must be explained that the rule that the lowest moving part must be a good bass to the others above it does not apply when all notes are concordant with the real bass :

No one teaches that the alto C cannot leap to E, because it is the lowest moving part forming a fourth with A.

Next, there are two cases to consider :

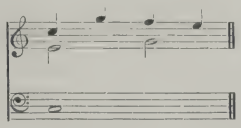
(*a*) When the second minim is a concordance. Dr. Gladstone expressly states that if the second minim is consonant with the *C.F.*, the third crotchet may form with it a discord, if the part in crotchets does not on the fourth beat run into the same sound as that of the second species :

Now this is not a question of effect but of the practice of a period.

It was the practice of Palestrina to use the discord of the *fourth* in this way, resolving downwards, but not the seventh or ninth :

Sanctus. Missa Brevis.

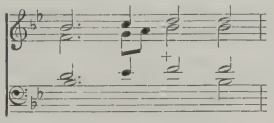
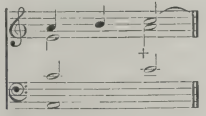


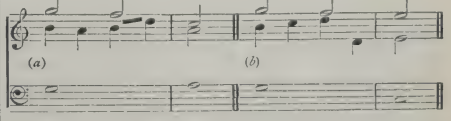
So that it would be well to discard such things as :

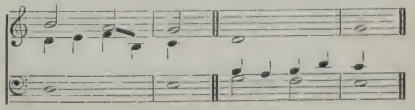


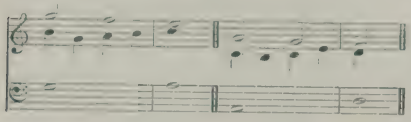
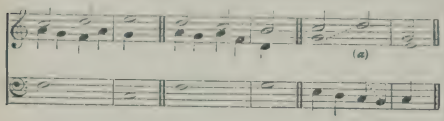
not as being musically wrong, but as being beyond the scope of the technique of the period.

It may be well to include under this heading combinations occurring in the third crotchet other than those caused by the use of second and third species. It will be found that liberal use is made of the discord of the fourth between the lowest moving upper part and another upper part when both are concordant with the stationary bass. Palestrina writes :

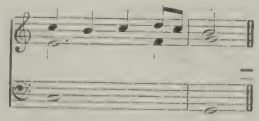
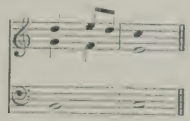
'O admirabile commercium.

We should therefore accept :

(*b*) When the second minim is a discord. Here we have confusion of thought. Sir Frederick Bridge says, in his 'Counterpoint,' p. 43 : 'In combinations of the second and third species, a note of the latter, if dissonant with a passing-note of the former, must not be taken or quitted by skip, even though it be consonant with the implied harmony.' Thus, in the following examples—(*a*) is incorrect, (*b*) is correct :



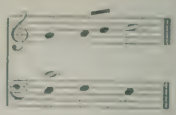
On the other hand, Dr. Pearce writes ('Academic Counterpoint,' pp. 208, 209) :

Again, it is not a question of effect, but of the procedure of a period. In the music of Palestrina such things do not occur, and therefore it should be taken that Sir Frederick Bridge's rule is a true statement of the attitude of the period.

In combining first, second, and third species, it is a mistake to try to use dissonances for the second minim, except occasionally the seventh in such a manner as:

The conjunct character of the second species should be maintained by the use of 5 6, 6 5, here and there, either as two chords a bar or one, or by the use of two chords in a bar other than the above, producing conjunct movement in the second species within the bar:

(*a*) Here B G D form a concordance, therefore D is free to leap.

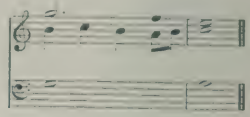
(2.) The rules as applied to the combination of a crotchet with two quavers.

Dr. Gladstone says the effect is good if the crotchet and the first quaver form a concord, and refrains from further comment. But the following is quite bad musically:

Other writers allow a discord if taken by contrary and conjunct movement:

The use of quavers in Palestrina is quite rare. The fewer the quavers the better the counterpoint. And if we wish to retain the practice of the period, the first quaver and the crotchet should form a concord; and one of the quavers, together with all longer notes, should form some good chord, linking up the previous and successive consonances. Thus we may produce (*a*) the same consonance as the previous one:

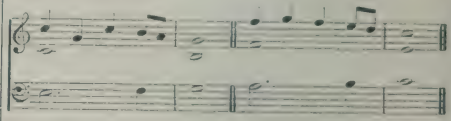
(*b*) a new consonance:



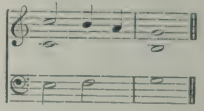
(*c*) a dissonance:



But most authorities will, I think, argue that the principle of discordance by contrary and conjunct movement is a necessity in examination florid counterpoint, in order to get adequate movement. No one objects to the following, though they are not found in the period:



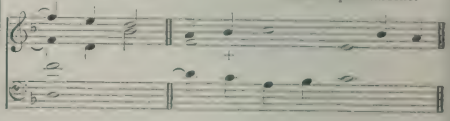
They are only a slight variation of the following, which is common in the period:



(3.) The rules as applied to the simultaneous percussion of two crotchets.

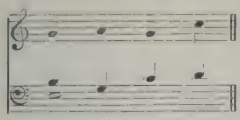
Palestrina writes:

Credo Missa Brevis. Missa Papæ Marcello.

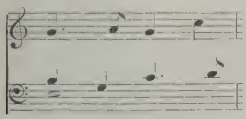


Rockstro says: 'These notes must always be irreproachable in their relation to the bass, but notwithstanding this, they frequently make frightful collisions with each other. Now, of these collisions the greatest of the great masters took no notice whatever. Provided their florid parts moved well with the bass, they cared nothing for the crashes which took place between them. . . . Though these passages sound horrible when played upon the organ, their effect when sung, as they were intended to be sung, by unaccompanied voices, is perfectly smooth and pleasant, all harshness of contact passing unnoticed amidst the flowing motion of the separate parts. In this, therefore, as in all other matters the student may feel satisfied that the great masters were right in all that they did, and fearlessly follow their example, when writing for voices alone. (Rockstro: 'Counterpoint,' pp. 102, 103.)

Pearce (p. 198) says: 'An unlawful percussion of a discord by leap:

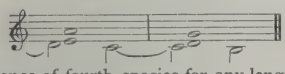


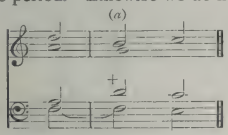
may be conveniently and artistically avoided by the use of a dotted crotchet on either the first or third beats of a bar':



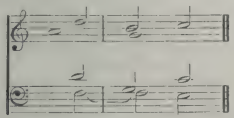
and he goes on to explain that the singers in the Sistine Chapel at Rome traditionally sing written crotchets as dotted ones whenever it is desirable to prevent a harsh dissonant percussion. This does not prove that when Palestrina wrote one thing he really meant another. The Council of the U.G.M. have sanctioned the use of ♩. 𝅘𝅥𝅯, which never occurs even once (as far as I can remember) in the scores of Palestrina, and it is to be regretted that it has been allowed to creep in. It does not make for dignity, and is merely a concession to render movement easier if a doubtful law be retained.

(4.) The rules as applied to the use of harmonic intervals over a suspended discord.

If the law of the lowest moving part were applied rigidly, the following would be incorrect:

A persistence of fourth species for any length of time will force such a procedure as a necessity. But it is foreign to the period. Likewise we do not find:



(*a*) Here the tenor is the real bass for the time being. But of course the following is quite correct:



Examiners will be found to accept all these, but it should be remembered that they are not all pure Strict Counterpoint.

Those who are not initiated into the mysteries of Strict Counterpoint will probably marvel that musicians should waste their time in arguing about such seemingly unimportant matters. But they are of real importance to the examinee, and there ought to be unanimity of opinion in reference to them. It must be obvious that rules of this nature can only have their basis in the practice of a particular period. It is surely our duty to find out what that practice was, and abide by it. No one has a right to set up his own rules in such matters. They are not questions of effect that can be decided by ordinary musical sense; they are questions of procedure arising from the horizontal attitude which excludes any arguments based on harmonic principles except in so far as the technique of the period shows an instinctive feeling after such principles. This is clearly seen in the special treatment of the fourth. We have shown that the law of the lowest moving part has some *locus standi;* but the theorists are in some cases too strict as to its observance, and in others not strict enough—that is, if we accept the technique of Palestrina as the standard.

Church and Organ Music.

THE ORGAN AS EDUCATOR.

For some years past organ recitalists in the provinces have done useful pioneer work in making known orchestral music that their audiences would otherwise have little or no chance of hearing. It is true that this was sometimes done at the expense of real organ music of the best class, and it must also be admitted that the transcriptions of orchestral music have in some quarters been limited to a few works. For instance, having found the overture to 'William Tell,' 'Elizabeth's Prayer,' and a half-dozen similar well-worn pieces received with acclamation, recitalists have in too many cases been content to repeat them *ad nauseam*, instead of endeavouring to widen their own and their hearers' repertory—even at the cost of some applause. With the increasing use of the pianola and the gramophone, and the publication of easy pianoforte arrangements of operatic and other music, the time has come for the organ recitalist to extend his educational activities. This he can do in two directions. First he might begin to teach the public, by well-chosen and annotated programmes, something of the best organ music. Here a little tact is necessary. The organ is a fatiguing instrument to listen to, and from the nature of the case its finest music must almost invariably be somewhat serious in character. In these days when people demand that their entertainments shall be on the light side, and not lacking in variety, it is simply making the organ and its music unpopular to fire off a string of fugues, choral preludes, and passacaglias. There is no lack of organ music that is good without being forbiddingly severe; there is also a very considerable quantity that is really light and attractive without being commonplace. With programmes compounded of a judicious mixture of these and one or two solid works, we believe that organ recitals have as good a chance of popularity as ever they had—even better.

The other direction in which players will be able to do good work is in giving their audiences a chance of hearing (*a*) unfamiliar orchestral and other instrumental works, and (*b*) concerted works, either some of those written for the organ in combination with strings, or Concertos for pianoforte or violin, the organ of course supplying the orchestral part. The latter point has been suggested to us by the receipt of the prospectus of the Nottingham Albert Hall, 1916-17, recitals and concerts arranged by Mr. Bernard Johnson. We draw attention to it for two reasons: first, because such a record of enterprise deserves wider publicity than that of the local press; and second, in order that municipal and other organists might see what *can* be done, and may consider the possibility of following suit.

The recitals take place on the first Sunday afternoon in each month at 2.45, and on every Sunday evening from 6.0 to 6.30. The first afternoon recital on October 1 was devoted to organ music and a Suite for

pianoforte, the programme of which will be found in our organ recital column. At four of the subsequent monthly recitals the organ will provide the orchestral part of a Pianoforte Concerto, and on three occasions choral works will be given. Here is the list of works, with the soloists :

November 5.—First Movement of Pianoforte Concerto in F minor ... ... *Glazounov*
(Miss Irene Truman.)
November 19.—Requiem ... ... *Brahms*
(The Albert Hall Choir.)
December 3.—Pianoforte Concerto in G minor ... ...*Mendelssohn*
(Miss Helen Guest.)
January 7.—Pianoforte Concerto in D minor *Rubinstein*
(Miss Alice Hogg.)
February 4.—Pianoforte Concerto in A minor... ... ... *Grieg*
(Miss Una Truman.)
March 4.—Fugue, Canzona, and Epilogue for organ, violin solo, and four-part female chorus ... ... *Karg-Elert*
(Violin—Mr. Fred Mountney.)
April 1.—Cantata, 'Ecce Homo !'... *Bernard Johnson*
(The Albert Hall Choir.)

From February 5 to 9 a series of chamber-music concerts is being arranged, the programmes of which will be announced later.

What measure of support is given to such an excellent scheme as this? A local correspondent kindly furnishes us with the following particulars :

'There is an audience of some 2,000, mostly working men and women. One work at each concert is analysed by Mr. Johnson, illustrations being played on the pianoforte. This feature is much appreciated. The people are good listeners, and show real discrimination both in the matter of music and performance. The chamber music week last year was greatly enjoyed at 6*d.* a head all over the hall : carpets and easy chairs on ground floor, smoking in gallery ; no vocalist all the week,—simply string quartets, pianoforte trios, quartets, &c., Mozart's Clarinet Quintet, and no sort of "jam" to help it down. The hall was well-filled every night, and £84 handed to local players. The choir is a mission organization, the material being naturally somewhat rough, but they are able to give a good account of themselves in such works as the Brahms "Requiem," Dvorák's "Stabat Mater," &c. Admission to the recitals is free, with a silver collection in the background.'

Comment on such excellent educational work is superfluous. We wish the recitals the success they deserve, and hope that Mr. Johnson's example may be followed in other provincial centres.

A NOTE ON THE SERPENT.

By Harvey Grace.

'There's worse things than serpents,' said Mr. Penny. 'Old things pass away, 'tis true ; but the serpent was a good old note,—a deep, rich note was the serpent.'

'Under the Greenwood Tree.'

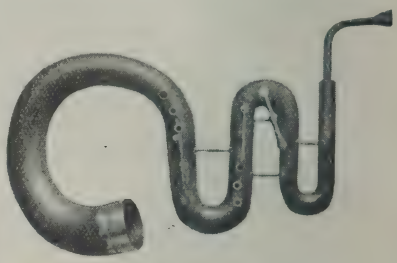
Hearing that a specimen of that obsolete instrument, the serpent, had been unearthed in Devonshire, and was on view at the offices of the Homeland Association, Maiden Lane, Strand, I went to see it. On taking up a wind instrument, one's first impulse is to emit a blast, which I promptly did. I am bound to confess that the result did not tally with Mr. Penny's description. The note produced—there was but one, for the keys and vents refused to back me up—was deep, certainly, but not rich. It was hollow and desolate—cow-like, in fact, recalling the song of that animal heard across a foggy meadow. On the whole, it was best to take the musical possibilities of the instrument for granted, and learn something of its history. Mr. Prescott Row (editor of the well-known 'Homeland Handbooks') told me he came across the serpent in a dealer's shop at Totnes, where it had long reposed under a coating of dust. The then owner had purchased it at a sale of household goods. Inquiries set on foot through a country newspaper soon established the fact that it had been used in Ashburton Church eighty years ago by one Thomas Bastow.

It bears the maker's name :

D'Almaine,
20, Soho Square.

There are six vents and five keys, and one section has been tightly bandaged with black tape.

We give a reproduction of an excellent photograph of this old relic. It should be noted that the mouthpiece has been twisted in the wrong direction. In playing, 'the bell-end is turned away from the player, and the mouthpiece makes a right-angle backward turn to reach the lips.' (Grove.)



'Old things pass away,' as Mr. Penny said, and the serpent, once such a power in the west galleries of our country churches, has had its day so far as England is concerned. It still plays its part on the Continent, the *Serpent d'Eglise* being an important factor in some French churches, where its function from its earliest days—about three centuries ago—seems to have been the delivery of the plain-chant. It would appear to be well-adapted for leading the singing of a crowd, for Mersenne tells us that 'even when played by a boy, it is sufficient to support the voices of twenty robust monks.'

Probably in Mersenne's day (1588-1648) the instrument was coarser and more powerful than it was later. In any case, only a very brief trial is needed to make us realise that the boy, like the monks, must have been of a robust habit.

The use to which the serpent has been generally put leads one to suppose that it was necessarily a noisy instrument. Uneven in scale it must have been, from its structure ; difficult to play, because so much depended upon strong and skilful lip-work ; but as it was usually made of thin wood, covered with leather, it could hardly have been very blatant. Well played, its tone was probably more like that of organ flue-work than anything else. In spite of its unwieldy form, it had unexpected technical possibilities ; and we are told of a Yorkshire player named Hurworth, a member of George the Third's private band, under whose hands it delivered elaborate flute variations with neatness and despatch.

In one respect the fingering of the serpent is unique. The left hand is used for the three holes near the mouthpiece, and the right for those near the bell. A glance at the illustration will show that when the instrument is in position, the former section of the tube is descending, and the latter ascending, so that the scale goes down in the left hand and up in the right. In other words, instead of the two sets of three fingers, in a descending passage, running 1 2 3, 1 2 3, they go 1 2 3 3 2 1.

The classical associations of the serpent are few. Mendelssohn wrote for it in his 'Calm sea' Overture, and in 'St. Paul' ; also it has a part in 'The Siege of Corinth,' 'Masaniello,' and 'Rienzi.' But even these scanty honours were short-lived, and it was soon ousted by the

ophicleide,—which had an even shorter innings, and deserved it, if Mendelssohn's description of it as a 'chromatic bullock' is anywhere near the mark.

To an organist, the serpent has an interest not merely antiquarian. We see in this primitive affair, with its clumsy form and speculative scale, a part of the musical force superseded by him and his instrument. He may profitably ask himself if the change has been entirely for good.

We are too apt to regard the old church bands as crude, noisy, and inefficient. But when we remember their limited repertory and its extreme simplicity, we may fairly conclude that in most cases the level of performance was more than merely passable. My own eyes were opened to the possibilities of such a band when for some six winters I held almost weekly practices with one. It did not play in the church, but was a genuine descendant of the kind of band that did so formerly. Although its members were mainly self-taught, and ear rather than eye was depended on, they had a surprisingly good mastery of their instruments, combined with a keenness and enthusiasm that are more to be desired than much fine technique. We mustered some half-dozen strings, a flute, piccolo, and cornet. I often felt, when accompanying them at some village dance or concert, that it was a pity modern convention should have forbidden their joining me at the organ in some of the Songs of Zion for a change. Since that time the use of orchestral instruments in church has become fairly common, and it seems likely that the church band may be revived. With our elementary schools turning out thousands of young violinists, such revival ought to be easier now than ever it was. Moreover, a few strings should have an excellent effect on congregational singing. Their 'bite' would go far to make up for the lack of accent which is the organ's worst fault. Besides, there must be some folk in every congregation who can play, but not sing. Why not cast our church music net wide enough to include them?

If the old worthies in the delightful novel of Thomas Hardy quoted above were right, the beginning of the end of the village bands came about through the rash introduction of wind instruments. Let us take a glimpse at these Mellstock players: they are on a carol-singing round, discussing as they go the altered taste in church music:

'Times have changed from the times they used to be,' said Mail; 'people don't care much about us now! I've been thinking we must be almost the last left in the county of the old string players. Barrel organs, and they next door to 'em that you blow wi' your foot, have come in terribly of late years.'

'More's the pity,' replied another. 'Time was,—long and merry ago now!—when not one of the varmints was to be heard of; but it served some of the choirs right. They should have stuck to strings as we did, and kept out clar'nets and done away wi' serpents. If you'd thrive in musical religion, stick to strings, says I.'

'I can well bring back to my mind,' said Mr. Penny, 'what I said to poor Joseph Ryme (who took the tribble part in High Story Church for two-and-forty years) when they thought of having clar'nets there. "Joseph," I said, says I, "depend upon't if so be you have them tootling clar'nets you'll spoil the whole set-out. Clar'nets were not made for the service of Providence; you can see it by looking at 'em,' I said. And what came o't? Why, my dear souls, the parson set up a barrel-organ on his own account within two years o' the time I spoke, and the old choir went to nothing.'

'Robert Penny, you were in the right,' broke in the eldest Dewy, 'they should ha' stuck to strings. Your brass man is brass—well and good; your reed man is reed—well and good; your percussion is percussion—good again. But I don't care who hears me say it, nothing will speak to your heart with the sweetness of the man of strings.'

'Strings for ever!' said little Jimmy. 'Strings alone would have held their own against all the newcomers in creation. But clar'nets was death, and harmoniums and barrel-organs be miserable machines for such a divine thing as music.'

Little did these enthusiasts guess that one of the miserable machines—a harmonium—was even then on its way to Mellstock! A deputation to the parson was of no avail, and in due course the old band and choir was heard no more. One last favour they begged. Said the spokesman:

'All we thought was that for us ancient singers to be finished off quietly at no time in particular, as now, in the Sundays after Easter, would seem rather mean in the eyes of other parishes, Sir. But if we fell glorious with a bit of a flourish at Christmas we shall have a respectable end, and not dwindle away at some second-Sunday-after or Sunday-next-before-something, that 's got no name of his own.'

So at the following Michaelmas they 'fell glorious,' and became critical listeners instead of performers. Will their descendants ever show the like enthusiasm? Have our village organs and organists, in the main, given us much better results? During some recent wanderings in country districts I took the opportunity of attending as many village churches as possible. I may have struck a bad patch, but my experiences on the whole (even after allowing for present difficulties) were depressing. Finding, as I generally did, a choir of raucous boys, an apathetic and almost dumb congregation, with a lifeless accompaniment from a harmonium or small organ, I was able to subscribe heartily to Mr. Penny's opinion that 'there 's worse things than serpents.'

[As we go to press we hear that the Ashburton Serpent has been acquired by the Exeter Museum, and will be properly preserved in the county.—Ed., *M.T.*]

'Multum in Parvo' Organs.

Mr. Kenneth G. Burns gave the opening recital on the new organ at All Saints', Elland, on September 2, his programme including the Fugue from the Reubke Sonata, and the Grail music from 'Parsifal.' The organ was built by Messrs. Lewis & Co., of Brixton, on a system invented by Mr. Burns in 1910. 'The design,' we read in the specification, 'has a sixfold aim: economy of space; saving of cost; avoidance of crowding of pipes; flexile tone-blending; volume without din; distinctive character.' We append the specification of the Elland organ, and also of one erected a few years ago at St. Matthias', Richmond, Surrey, on the same system. The Elland organ contains only 14 ranks of pipes, and that at Richmond 22.

All Saints', Elland.

Pedal.

		Ft.			Ft.
1.	Gedacht	10⅔ and 32	5.	Flute	8
2.	Gedacht	16	6.	Octave	8
3.	Open wood	16	7.	Trombone	16
4.	Open metal	16			

Manual I.

		Ft.			Ft.
8.	Dulciana	8	12.	Viola	4
9.	Unda Maris, Tenor C ..	8	13.	Flute	4
10.	Viole d'Orchestre ..	8	14.	Tromba	8
11.	Gedacht	8	15.	Tremulant	

Manual II.

		Ft.			Ft.
16.	Open metal	16	20.	Gedacht	8
17.	Gedacht	16	21.	Flute	4
18.	Open metal	8	22.	Celesta (percussion: five octaves)	4
19.	Flute	8			

Manual III.

		Ft.			Ft.
23.	Open metal	8	28.	Double Trumpet ..	16
24.	Gamba	8	29.	Trumpet	8
25.	Celeste, Tenor C ..	8	30.	Oboe alto	8
26.	Gedacht	3	31.	Clarion	4
27.	Octave	4	32.	Tremulant	

Twelve Couplers.

Accessories.

17 Pistons, thumb and toe. 2 Balanced Swell Pedals. Manual Compass, 61 Notes. Pedal Compass, 32 Notes.

St. Matthias', Richmond, Surrey.

Manual I.

	Ft.		Ft.
Dulciana	8	Piccolo	2
Unda Maris	8	Bassoon	16
Violes d'Orchestre	8	Oboe	8
Gedacht	8	Clarinet	8
Wald Flute	4	Shofar	8
Viola	4	Tromba	8

Manual II.

	Ft.		Ft.
Double Open metal	16	Flute	4
Open metal	8	Gedacht	4
Open metal	8	Bass Clarinet	16
Open metal	8	Oboe	8
Flute	8	Shofar	8
Bourdon	8	Tromba	8

Manual III.

	Ft.		Ft.
Gedacht	16	Gedacht	4
Gedacht	8	Octave	4
Open metal	8	Harmonics	V
Gamba	8	Contra Posaune	16
Celestes	8	Posaune	8
Gambette	4	Oboe-alto	8
Celestina	4	Clarion	4

Pedal.

	Ft.		Ft.
Open metal	16	Flute	8
Open metal	16	Sackbut	16
Open wood	16	Shawm	16
Bourdon	16	Saxophone	16
Gedacht	16	Trombone	16
Quint	10⅔	Trumpet	8
Octave	8		

Fourteen Couplers.

Accessories.

18 Combination Thumb Pistons, six of which comprehend more than one department; of these six, three are adjustable.

8 Combination Foot Pistons, one of which is adjustable and embraces all departments.

1 T Pedal.

4 Tremulants.

4 Balanced Swell Pedals.

4 Locking Combination Knobs.

We have received the programmes of five organ recitals recently given by Mr. H. D. Statham at St. Paul's Cathedral, Calcutta. One of especial interest was devoted to French music, and included organ works by Bonnet, Guilmant, Franck, and Salome, with violin pieces by Couperin, Debussy, and Franck (last movement of Sonata). At the other recitals a wide field was drawn on, the chief works being Bach's 'Passacaglia' and Toccata and Fugue in D minor, Parry's Fugue in G major, two Pastels by Karg-Elert; Widor's Pastorale, Bonnet's Fantasia on two carols, Guilmant's Grand Chœur and Lamentation, Wesley's Choral Song and Fugue, Statham's Nocturne, Concert Rhapsody, and Moment Musical, with transcriptions from Debussy, Tchaikovsky, Schubert, &c. We gave an account of the Cathedral and its fine four-manual Willis organ in our issue of October, 1915.

On October 17 a very pleasant ceremony took place in St. Katharine's Hall, Leadenhall Street, the organist and choirmaster, Mr. A. G. Charles, being presented with a handsome gold watch as a token of esteem on completing twenty-five years' service as organist of St. Katharine Cree Church, Aldgate. The presentation was made by the Alderman of the Ward, Sir Lulham Pound, Bart., on behalf of the subscribers.

In reference to a recent note on church organists' length of service, a correspondent tells us that Mr. James Smart is just completing his forty-ninth year's work at Newport (Salop) Parish Church. Previous to his present appointment, Mr. Smart acted as organist and choirmaster at two other posts for over five years. A good record!

Maunder's 'Song of Thanksgiving' was given by the choir at Halifax Place Chapel, Nottingham, September 17, under the direction of Mr. E. M. Barber. Mr. C. E. Blyton Dobson was the organist.

Dr. E. H. Thorne will give a series of Bach organ recitals on Saturdays in November, at 3.30 p.m., at St. Anne's, Soho, W. Programmes are provided at the Church.

At a couple of organ recitals given recently at St. Andrew's Presbyterian Church, Pretoria, a useful feature was a brief lecture by Mr. J. S. Yates, the organist, who gave some account of the works played, and their composers. The first recital contained an interesting group of arrangements from Beethoven's chamber and orchestral works.

At a recent military memorial service at St. Margaret's, Westminster, the usual music was conspicuous by its absence. There was no funeral march, and the choral music consisted of the Psalm, 'The Lord is my Shepherd,' the thanksgiving hymn, 'Ye watchers and ye holy ones,' and the 'Hallelujah' chorus. Many will feel that this note of confidence and pride is more in keeping with the spirit of to-day than are the conventional strains of woe. The choice of music reflects the spirit of the touching Contakion for the departed sung in the Russian Church: 'And weeping o'er the grave, we make our song: Alleluia, Alleluia, Alleluia.'

Organ Recitals.

Mr. Walton, at Glasgow Cathedral—Overture, 'The Magic Flute,' *Mozart;* Larghetto (Violin Concerto), *Beethoven;* Andante Cantabile, from fifth Symphony, *P. Tchaikovsky.*

Mr. Bernard Johnson, at the Albert Hall—Fugue in C minor, *Reubke;* The Curfew, *Horsman;* Fantaisie Dialoguée, *Boellmann;* Rhapsody, *Harvey Grace;* Suite for Pianoforte, 'A Deserted Waterway,' *Bernard Johnson;* 'Ride of the Valkyries.'

Mr. J. A. Meale, at Wesleyan Central Hall, Westminster (two recitals)—Prelude and Fugue in D major, *Bach;* Barcarolle, *Sterndale Bennett;* Festal March, *J. B. Calkin;* Larghetto, *Merkel.*

Mr. Matthew Kingston, at St. Giles's, Cripplegate—Marche Funebre, *Chopin* (*In memoriam* Lieut. Godfrey Gardiner, the late organist at St. Giles's); Canzone, *Guilmant;* Marche Militaire, *Gounod.*

Mr. George Leake, at St. Mark's, Southampton—Sonata, C sharp minor, *Harwood;* Tempo di Minuetto, *Leake.*

Mr. W. S. Walker, at Christ Church, Accrington—Prelude in F, *Dubois;* Marche Funèbre, *Tchaikovsky;* Fugue in D major, *Jno. Bennett* (1570).

Mr. Herbert F. Ellingford, at St. George's Hall, Liverpool (four recitals)—Prelude and Fugue on the Name B A C H, *Franz Liszt;* Grand Chœur in D, *Guilmant;* Larghetto with Variations in F sharp minor, *S. S. Wesley;* Toccata in F, *Bach;* A 'Ground,' *Alan Gray;* Concert Variations, *Joseph Bonnet;* Sonata No. 1, *Mendelssohn;* Processional March, *James Lyon;* Overture in D, *Henry Smart.*

Mr. H. Pierce, at Union Chapel, Highbury (four recitals)—Marche Solennelle, *A. Mailly;* Four Tone-Poems, *Oliver King;* Prière, *Boellmann;* Air from tenth String Concerto, *Handel.*

Mr. G. H. Cole, at the Parish Church, Cardiff—Fantasia and Fugue, A minor, *Bach;* Sonata No. 5, *Mendelssohn;* Allegretto, B minor, *Guilmant;* Fantasia, *Stewart.*

Mr. Herbert Hodge, at St. Stephen's, Walbrook—Marche Pontificale (Op. 23), *F. de la Tombelle;* Fantasia in F minor, *Mozart;* Fugue in B minor, *Bach.* At Selfridge's—Intermezzo in D flat, *Hollins;* Barcarolle from Pianoforte Concerto, *Bennett;* Sonata No. 4, *Mendelssohn.*

Mr. Wilfred Arlom, at Woollahra Presbyterian Church, Sydney, N.S.W.—Prelude in E flat, *Bach;* Largo (from the 'New World' Symphony), *Dvorák;* Sonata in C sharp minor, *Harwood;* Slumber Song, *Schumann;* Finale in B flat, *César Franck.*

Mr. Henry Coleman, at Derry Cathedral, Londonderry—Passacaglia, *John E. West;* Choral Prelude on 'Rockingham,' *Parry;* Toccata, *Dubois.*

Miss Florence Pope, at St. Chad's, Chadsmoor—A Church Prelude, *Florence Pope;* March on a theme of Handel, *Guilmant;* Toccata, *Widor;* Fantasia on the tune 'Hanover,' *Lemare;* Concert Fantasia in B flat, *Peace.*

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (four recitals)—Concert Fantasia in D, *Stewart;* Liebeslied, *Wolstenholme;* Siciliana, *Haigh;* Fugue, B minor, *Bach;* Sonata in A, No. 3, *Mendelssohn;* The Curfew, *Horsman;* Fantasia alla Marcia, *Grace;* 'Ellers,' *Pearce.*

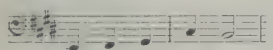
Reviews.

Prelude on 'Rorate Cœli.' By Anthony Bernard.
Three Chorale Preludes. By John E. West.
Berceuse. By Eric Webster.

Original Compositions for the Organ (New Series), Nos. 46, 47, 48.

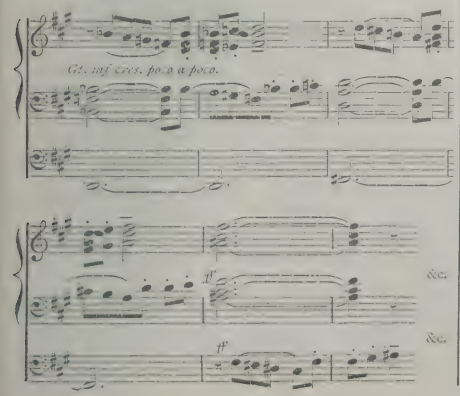
[Novello & Co., Ltd.]

In the first of these organ works we have a beautiful treatment of the plainchant of the Advent Prose, 'Drop down, ye heavens.' The composer concerns himself chiefly with the five opening notes:



and so spontaneous is the music, in spite of its admirable texture and harmonic subtlety, that the result strikes one as being a particularly happy example of improvisation. The piece is laid out for three manuals, but can be effectively played on one. It is not difficult for players accustomed to modern harmony.

Mr. John E. West is a welcome addition to the company of English organ composers who are attempting to make our fine old English psalm-tunes the basis of a school of organ music that shall be suitable for the instrument and appropriate for use in connection with divine service, or for recitals in church. He has chosen three good examples in 'Winchester New' (which happens to be of German origin, so hard is it to avoid that source in musical matters!), Purcell's 'Burford,' and 'St. Michael,' *alias* the Old 134th Psalm. For his first prelude Mr. West adopts the well-established form in which the delivery of each line of the *Cantus* by the pedal is preceded by imitative treatment of a motive extracted from it. He knits his music more closely still by using these motives against the tune, thus giving us some fragments of Canon by diminution. An effective Coda, followed by a massive delivery of the last line, ends a strong, well-written work. With the treatment of Purcell's plaintive tune, marked *Lento elegiaco*, we have a pronounced change of style and mood, the melody being played on a Choir or Swell solo stop, with a characteristic and expressive accompaniment on the Great. This is a touching little piece, not the least interesting feature of which is the harmonization, especially in the third line. 'St. Michael' opens with a bold chordal giving-out of the first line, alternating with a brilliant cadenza of which considerable use is made later. A change to twelve-eight time brings us to some flowing counterpoint based on the tune, for a soft Great stop uncoupled, with the melody announced in the tenor register by a Swell reed. Some close capping of the lines over a pedal-point has an exciting effect:



and leads to a Coda recalling the opening section. These three admirable examples of English organ music should be a boon to players, both as recital pieces and voluntaries. They are only moderately difficult, and make no great demands in the matter of registration.

If Mr. Eric Webster's 'Berceuse' strikes a more conventional note, it is perhaps owing chiefly to his choice of topic, since cradle-songs are inevitably almost as much alike as the infants they are supposed to lull to slumber, although composers and parents alike refuse to see the similarity. He has contrived, however, to provide a tuneful melody, pleasingly treated, and the result is an attractive recital piece. It is quite easy.

Grand Chœur. By R. C. Hailing.

St. Cecilia Organ Series, No. 70.

[The H. W. Gray Co., New York.]

Mr. Hailing's 'Grand Chœur' is a moderately difficult piece, of bold and straightforward character, which would serve well as a postlude for festal occasions.

Two Monologues for the Organ. By Harvey Grace.

[Novello & Co., Ltd.]

These pieces, entitled respectively 'Meditation' and 'Caprice,' are welcome examples of that thoughtful and effective writing which characterizes Mr. Grace's work. The 'Meditation' is coloured by the use of an ancient tonality, and by the introduction of a very interesting old tune, 'Ave Maris Stella.' Written in the Æolian Mode, the piece has no accidentals until the last chord, in which the Tierce de Picardie demands a C sharp. The Hymn Tune is in the Dorian Mode, and forms the middle section, an echo of the first phrase preceding the very interesting and original final cadence.

The Caprice shows a decided contrast both in its rhythmic and harmonic scheme, the latter exhibiting very independent thought in the matter of consecutives, most of which may be admitted as effective and possibly appropriate to modern ears. At any rate, Mr. Grace is evidently determined to think for himself, and having something to say expresses himself with originality and often with decided effect.

Frequent changes of tempo are indicated, and should materially aid the player in giving point to the contrasted sections.

The pieces may be recommended to the many who appreciate legitimate and interesting organ music.

Song of the Soldiers. By F. Wilson Parish.

(The H. W. Gray Co., New York.)

Among the best of the poems called forth by the war is that of Mr. Thomas Hardy, beginning:

'What of the faith and fire within us,
Men who march away . . . .'

The lines seem to call for musical setting, and Mr. Parish may be congratulated on having supplied them with suitably stirring strains, at the same time keeping clear of the blatant conventionality that is too often found in war songs. The music would suit a baritone, and demands a robust style.

Magnificat and Nunc Dimittis. Set to music in A. For treble voices. By Charles Macpherson.
Awake, my soul. By Charles Macpherson.

Chorister Series of Church Music, Nos. 49 and 51.

[Novello & Co., Ltd.]

There is a call just now for music for treble voices, owing to the shortage of choirmen, and Mr. Macpherson's two numbers therefore appear opportunely. Although the Evening Service is set for four voices, the music makes no demands that may not be met where there are boys of good average ability, since there is not a great deal of four-part writing, and none that is not grateful for the singer. The composer has kept his second trebles well away from their lowest notes, and by means of such devices as crossing-parts, unison, &c., has divided the interest very fairly between the first and second groups.

The extract from Ken's morning hymn is set to bright and vigorous music, which with the slight adaptation suggested in a footnote would be equally effective for men's voices.

A Christmas Pastoral. By T. Tertius Noble.
Turn us again. By F. Wilson Parish.
Remain with us. By J. Sebastian Matthews.
Blessed be the Holy Trinity. By Miles I'A. Martin.
The Spirit of the Lord By Miles I'A. Martin.
Christmas Bells. By J. S. Matthews.
From Heaven high the Angels come. Arr. by Clarence Dickinson.
In yonder Manger. Arr. by Reimann-Dickinson.
O worship the Lord. By Charles Chaix.
Praise ye the Lord. By Georg Christoph Strattner (1691).

[The H. W. Gray Co., New York.]

From the above capital set of carols and anthems, we single out for special mention Mr. Noble's 'Pastoral,' in which a well-written organ-part is a feature; Mr. Parish's anthem for contralto solo and chorus, a devotional and original little work; Mr. Martin's two unaccompanied settings of the Introits for Trinity Sunday and Whit-Sunday; Mr. Matthews's attractive Carol Anthem, 'Christmas Bells'; Mr. Clarence Dickinson's arrangements from old German sources; and Mr. Chaix's very Bach-y Motet for unaccompanied singing,—composed, a note tells us, 'in the Trenches, Autumn, 1915.'

Correspondence.

HYMN SINGING AND FAUX-BOURDONS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—As one of the contributors to the Book of Faux-Bourdons noticed in the October number of the *Musical Times*, I should be glad if I may mention one or two matters on which perhaps light can be thrown by those who have had practical experience in the employment of this form of musical decoration. Your reviewer said that some of the added melodies in Mr. Riley's book appeared to lie too high, and that the effect of them would probably be somewhat shrill. This no doubt would be true if these compositions were regarded as something to be used continuously, but I take it they are only intended to be employed, say, for two verses in the whole of a hymn, and for a special effect of soaring treble notes against a strong volume of congregational singing. Now what I want to know is this—Will not the best result in a two-part Faux-Bourdon be attained by always keeping the added melody *above* the Canto Fermo, and therefore necessarily in the higher part of the vocal register? A counterpoint that moves up and down across the hymn melody may look well on paper, but will it be satisfactory in performance? If the unisonal rendering of the Canto Fermo is as powerful as it ought to be, then I should imagine that this alternate rise into prominence and fall into obscurity of the Faux-Bourdon may have a fidgety effect. It would be not unlike the appearance of an airship when it crosses the beam of a searchlight, followed by a disappearance into darkness. Also I understand that in France, where this method of using two-part Faux-Bourdons has originated, the practice is always to keep the added melody above the people's song.

Then I should like to be informed as to what is the proper use of four-part Faux-Bourdons, generally written with the Canto Fermo in the tenor part. These are of course identical with the old method of setting hymn-tunes that appears to have prevailed in England, and elsewhere, till the middle of the 17th century. We are often told about this kind of arrangement—as we are told about the 'Festal Responses' of Tallis—that the people ought to sing the tenor part in unison and upper octave, while the choir takes the other parts. This plan may be telling, in a rough sort of way, if plenty of organ is used at the same time. But is it really artistic, and is it in consonance with the original intention of these settings? Is there any evidence that they were so used, say, between the time of Tallis and Playford? I should be glad of some information on this point, for my own feeling is that this manner of arranging a hymn-tune was only a convention, or fashion, at a period when all sorts and conditions of people took naturally to singing in parts. The proper rendering of such music at the time when it was in vogue would be, I imagine, that it should be sung without accompaniment and with the tenor part made slightly prominent. Again, this form may have been used by way of contrast to the unison singing of the people, with or without organ accompaniment.

Here we may find a useful suggestion for avoiding the monotonous iterations that sometimes occur during the singing of a long hymn. Let the congregation be asked *not* to sing, say, during two verses of that hymn, and let the choir render those two verses either in ordinary unaccompanied harmony, or in some sort of four-part Faux-Bourdon. This sounds a simple expedient, but the effect of contrast between the unison singing, backed up by plenty of organ tone, and the pure and more remote harmonies of the choir would be found to be quite thrilling. In other hymns, a few of the boys might once or twice break into a two-part Faux-Bourdon; their melody floating high above the Canto Fermo steadily pursued by the congregation and the rest of the choir. Only, to get such effects, we must base them upon the grand unisonal tone of a multitude of voices, singing a broad, virile melody that lies well within the compass of what they can reach.

With the expenditure of a little care and enterprise the interest of our hymn singing might, in some such ways, be enormously enhanced. One may venture to think that, in the opinion of not a few, it would often come to be regarded as the most artistically satisfying part of a service.—I am, &c.,

GEORGE GARDNER.

Handsworth,
Birmingham,
October 16, 1916.

[We fail to see any objection to a treble discant falling below the hymn-tune when the latter rises rather high, if the result is an improvement in the former as a melody. A little reflection will show that a discant which keeps continuously above the tune is likely to lack individuality through being bound to move a great deal in similar motion. The frequent crossing of parts in the best polyphonic music is sufficient warrant. On the question of the high pitch of some of the discants in Mr. Riley's book, we are under the impression that one of the advantages claimed for the settings is that they can be sung by choirs of modest attainments, in which case it seems to us that the frequent use of the top G and A flat for any but first-rate trebles is likely to produce painful results. We heartily endorse Archdeacon Gardner's plea for greater variety in our hymn-singing, and regret that we cannot find space for the whole of his valuable remarks on this point.—ED., *M.T.*]

LEVER *v.* BALANCE SWELL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I have just read an article by Mr. Bernard Johnson, in the July number of the *Musical Times*, entitled 'The Organ as a Solo Instrument,' in which he states: 'I have never yet heard an argument in favour of the barbarous old pump-handle swell as opposed to the balance swell which could be regarded as at all convincing.' I will venture, with your permission, to supply one. It is not a matter of argument that the best medium for music is that which is the most elastic, the most sensitive, and the most responsive. Applying this fundamental truth to the two methods of working the swell, the balance action compares with the lever action as a cart-horse with a race-horse. It is true that the lever pedal, like a sharp knife under the control of a fool, is the more dangerous. But that only helps my contention by giving edge to it. The lever action for fleeting touches of accent, for delicate nuances, for the subtle shades of rhythm which only the real artist is capable of conceiving, is a king of instruments compared with the inert and slovenly balance action. The large modern organ with its level tone and sonorous power requires a quick and incisive whip if it is to be lifted above the heavy, commonplace drone. The balance pedal is a very poor whip indeed compared with the lever pedal, and no silly abuse, such as 'barbarous old pump handle,' will alter that fact. The balance pedal requires a double action of the muscles (pressure and release), the lever pedal of its own accord releases the tone with an ease and spontaneity absolutely impossible in the former. This release of tone and sentence is the breath and

life of music, and any method which militates against it can never be dear to the heart of the real artist. The balance swell may be, but seldom is, made to such perfection that it responds fairly quickly to the double action required by the foot. Time, however, is against its running true and even, and it gets more and more sluggish as the years pass by.

I have given recitals and opened organs with both methods, but until organ-builders devise a system whereby the advantages of both methods can be combined (and there seems to me no reason why this should not be done), I shall continue to keep the lever pedal in any organ over which I have the honour to preside.—Yours faithfully,

George Sampson (F.R.C.O.),

City Organist, Brisbane;
Organist, St. John's Cathedral, Brisbane.

THE FINAL 'ED.'

TO THE EDITOR OF THE 'MUSICAL TIMES.'

Sir,—As a choirmaster, retired and out of touch with modern developments, may I ask whether it is now the fashion to ignore the final 'ed' when singing, as we do in speaking, in such words as 'redeemed,' pronounced in speaking, 'redeem'd'? I know there is a craze for 'singing as you speak,' but it leads to certain complications, apparently forgotten by the theorists.

The choir of the village church that I attend is above the average in tone-quality, intonation, and attack; but it has the usual difficulty with the final consonants that we all have, which is usually got over by slurring or omitting them, in ordinary conversation.

In the 'old fashioned' way we used, in church music, to sing, from Psalm cvii., for example, 'Let us give thanks whom the Lord hath redeemèd: and deliverèd from the hand of the enemy.' Thus the final 'd' had a good chance of being heard. In the new fashion of 'singing as you speak' (or attempting to do so), I heard this morning in our church, 'Let us give thanks whom the Lord hath redeem': an' deliver' from the hand of the enemy.' Whether the 'd' was there or not I cannot say: at any rate it was inaudible.

But when we came to the Canticles old associations were evidently too strong: the choir, letting themselves go, sang in the beautiful 'prose rhythm' which was missing in the above quoted and similar Psalm verses, 'Blessèd be the Lord God of Israel: for he hath visitèd and redeemèd his people.'

Please, Mr. Editor, which did the choir sing rightly, the Psalms or the Benedictus? I know which was the more pleasant to the old-fashioned musician who remains, Yours faithfully,

'Puzzled.'

Dr. TERRY AND Dr. HABERL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I trust this is to be my last word in a foolish controversy. Stripped of irrelevancies and side issues, the matter between the Rev. J. R. Milne and myself is a simple one.

In an article in the *Musical Times* (August, 1915) I criticised the faulty scholarship of Dr. Haberl. I said nothing new. I merely recapitulated what every European scholar had said of his work. I gave specific examples, which Mr. Milne forbears to challenge: I quoted authorities whom Mr. Milne has been unable to refute.

My reasoned (if unfavourable) criticism was (after an interval of several months) described by Mr. Milne as 'an unworthy attack' on Dr. Haberl.

Criticism can only be 'unworthy' (1) if inspired by personal feeling; or (2) if not borne out by the facts of the case.

Personal feeling on my part, respecting Haberl, is a supposition too wildly absurd to be discussed. My criticism is borne out by the facts of the case, since European authorities were quoted in support of my contentions, and the only rebutting evidence produced by Mr. Milne was the uncorroborated assertions of Haberl himself.

Mr. Milne further begs the question by implying that, granting all this, it is rather bad taste to challenge the scholarship of a man who has up till now enjoyed so high a reputation.

Alas! Mr. Milne, Haberl did not long enjoy this reputation anywhere outside Germany, except in uncritical circles in England and America. *Even in Germany* his 'authority' was not recognized outside the limits of the *Cæcilienverein*. I could give many instances of this, but confine myself to one: The late Heinrich Oberhoffer (organist of Luxembourg Cathedral, and a member of the Special Committee of the German *Cæcilienverein*) was a colleague of Haberl in the preparation of the Ratisbon edition for the press. So dissatisfied was he with the lack of scholarship shown, that he retired from the work, and subsequently gave his reasons in print. A few quotations will serve my purpose:

(*a*) 'It would seem that all hopes of restoring Gregorian Chant to its ancient forms are shattered and annihilated.'

(*b*) 'When the new Pustet edition appeared, a whirlwind of indignation arose *both in Germany* [my italics] and France; the mistakes were too abundant and too flagrant to escape remark.'

(*c*) 'But to come to . . . the introduction of the Ratisbon edition into the catalogue of the *Cæcilienverein*. Each member of the College of Reviewers received a copy, myself included. I did not hesitate to express my opinion openly and freely, and to point out the numerous faults. . . . *Herr Haberl tried, unsuccessfully, to induce me to withdraw my statements, and to refrain from publishing my review, which was even then in the printer's hands*' [my italics].

Oberhoffer's high musical standing in German church-music circles was evidenced by Pustet (on the publication of this review) withdrawing the Ratisbon books from criticism, and sending Oberhoffer interleaved copies of both Gradual and Vesperal, with a request for full corrections, which would be adopted in all cases where they could be substantiated. Oberhoffer's account continues:

(*d*) 'I accomplished this most onerous task at the cost of valuable time, and with injury to my health.'

The result being that:

(*e*) 'All they did was to remove errors which had reference to impracticable changes of clef, as well as a few of minor importance. *The rest of the blunders remained as before*' [my italics].

Oberhoffer then draws up, point by point, a damning indictment of the scholarship of the edition, and concludes:

(*f*) 'Looking at these books' [*i.e.*, the Ratisbon edition], 'so beautifully printed, a feeling of great sorrow steals over me, for *their introduction, I fear, is equivalent to the loss of true Gregorian Plain Song* [my italics]. . . . . Instead of multiplying proofs, I refer the reader to a pamphlet, 'L'édition de Plain Chant de Ratisbonne' [name and publisher given], 'in which *it is conclusively proved that no edition of Plain Chant ever published differs so wiaely from the true Gregorian as the one under review*' [*i.e.*, the Ratisbon]. '*I cordially agree with the learned author*' [my italics].

In mercy to your readers I forbear to quote further authorities. I think enough has been said to enable them to form a pretty shrewd opinion. When Mr. Milne can produce a single Plainsong expert who shares his estimate of Haberl's scholarship, it will be time to take him seriously, not before. I am, Sir, yours faithfully,

R. R. Terry.

[This correspondence is now closed.—Ed., *M. T.*]

The firm of C. G. Roder & Co., of Willesden, the well-known music printers, is in the hands of the Public Trustee. That it was a German firm is sufficiently evident from the fact that of the £50,000 capital all but £150 was held by Germans abroad. All the German shares are to be sold by the Public Trustee.

Obituary.

We regret to record the following deaths:

JOHN R. LEAHY, organist of University College Church, Stephen's Green, Dublin, for thirty years. Born in Dublin in 1855, the late Mr. Leahy was organist of St. Peter's (Pro-Cathedral), Belfast, from 1875 to 1877. He then took up vocal training as a speciality, and was choirmaster at several Dublin colleges and convents. In January, 1887, he was appointed musical director of Newman's old church, University College (now a secular church), and continued as such till recently. He passed away at his residence, in Dublin, on September 27.

MAX VOGRICH.—A letter recently received at Weimar, from New York, announces the death at the beginning of last summer of Max Vogrich, who was born at Nagy-Szeben in Transylvania in 1850, and earned his early laurels in Italy. After touring America with Joseph Wilhelmi for many years he settled down at Weimar and wrote two operas, 'Buddha' and 'The Songs of Euripides.' In 1910 he moved to London, which he was obliged to quit at the outbreak of the War, and he went to New York.

ARTHUR ARMITAGE, of Huddersfield, on September 22, at the age of forty-seven. He was a well-known and active amateur in the district. As a choir and orchestra conductor he won many honours.

V. L. NEEDHAM, suddenly, at Manchester, on October 14 (see p. 517). He was an accomplished flautist, and was a principal in the Hallé Orchestra.

DEATH OF SIR JOSEPH BEECHAM.

At the moment of going to press we learn with great regret that on the morning of October 23 Sir Joseph Beecham was found dead in his bed at his residence in Arkwright Road, Hampstead. We have not space at present to do full justice to the unique influence he exerted upon musical art in this country. It is certain that the nation owes him great gratitude, not merely because he so lavishly dispensed his means on the promotion of the art, but because of the judgment he displayed. It is hardly likely that we should have enjoyed more than a passing acquaintance with Russian opera had it not been for his extraordinary enterprise in importing from Russia the distinguished companies who made the Drury Lane season in 1913 and the later season at Covent Garden so memorable in operatic history. He was born in 1848, and was therefore sixty-eight years of age. He was knighted in 1911, and created a baronet in 1914. His elder son, Sir Thomas Beecham, the well-known conductor, will it may be hoped continue his remarkable musical activities. We hope in our December number to write more fully on the career of the deceased so far as it had to do with music.

SOME FURTHER MUSICAL EPITAPHS.

By C. EDGAR THOMAS.

A short while ago an article appeared in these columns from the pen of the present writer on 'Some Musical Epitaphs.' Since then a few others have come to light, and in the hope that the previous paper was of interest to readers of the *Musical Times*, the following specimens are submitted.

Thomas Britton (1677-1720), the eccentric Musical Small-Coal Man, has been commemorated by this epigrammatic epitaph:

'Though mean thy rank, yet in thy humble cell
Did gentle peace and arts unpurchas'd dwell.
Well pleas'd Apollo thither led his train,
And music warbled in her sweetest strain:
Cyllenius so, as fables tell, and Jove,
Came willing guests to poor Philemon's grove.
Let useless pomp behold, and blush to find
So low a station, such a liberal mind.'

Britton, a most singular character, was born in Northamptonshire about the middle of the 17th century, and on migrating to the metropolis set up as a small-coal man. This occupation was not congenial either to music or chemistry, yet, remarkable as it may seem, he became proficient in both, as well as gaining some renown as a collector of curious books. In his miserable dwelling-house, the ground floor of which served as a repository for his small-coal, he held regular concerts, at which he played the viol da gamba, and which people of all sorts and conditions frequented. Of modest and unassuming character, this peculiar man possessed real genius, his remarkable abilities being attested by many famous contemporaries. Prior the poet wrote some lines regarding him, which were attached to the print of the painting of Britton executed by Mr. Woolaston. These read as follows:

'Though doom'd to small-coal, yet to arts allied,
Rich without wealth, and famous without pride;
Music's best patron, judge of books and men,
Belov'd and honour'd by Apollo's train:
In Greece or Rome sure never did appear
So bright a genius, in so dark a sphere;
More of the man had artfully been sav'd,
Had Kneller painted, and had Vertue grav'd.'

A musical epitaph of much earlier date is provided by the accompanying little verse to the memory of a 'musitian':

'Be not offended at our sad complaint,
You quire of angels, that have gain'd a saint;
Where all perfection met in skill and voyce,
We mourn our losse, but yet commend your choyce.'

In the little churchyard of Llanbeblig, Carnarvonshire, may still be seen the inscription on one Thomas Chambers, a musician and dancing master, dating from 1765:

'Here lie the Remains of
THOMAS CHAMBERS
Musician and Dancing Master,
Whose genteel address and assiduity
In Teaching
Recommended him to all that had the
pleasure of his acquaintance.
He died June 13, 1765,
Aged 31.'

Westminster Abbey, that sacred repository of the illustrious dead, contains many mural inscriptions to musicians. Some of these are so well known that they need not be repeated here; but the following epitaph has much to recommend it:

'Here lieth the Body
of JOHN BLOW, Doctor in Musick,
Who was Organist, Composer, and
Master of the Children of the Chapel
Royal, for the space of 35 Years:
In the Reigns of
K. Charles II. K. James II.
King William and Queen Mary, and
Her present Majesty Queen Ann;
And also Organist of this Collegiate Church
about 15 Years.
He was Scholar to the excellent Musician
Dr. Christopher Gibbons,
And Master to the famous Mr. H. Purcell,
and most of the eminent Masters in Musick since.
He died Octob. 1. 1708, in the 60th Year of his Age.
His own Musical Compositions
especially his Church Musick
are a far nobler Monument
to his Memory "
than any other can be rais'd
For him.'

The epitaph on yet another musician and dancing master may well be allowed to speak for itself. It runs:

'Tread lightly, and turn out your Toes,
Or here you but encroach;
This Gentleman was one of those
The vulgar can't approach.
See that you pay him due Respect,
And make a humble Bow;
But if his conduct you inspect,
'Tis what he can't allow.
However, if you wish to know
How he his time has spent;
To give you just a Hint or so,
We have obtain'd Consent.
In brief, he Christ's Disciples taught
To Dance!—but be it known
That after all (whate'er they thought)
They prov'd to be his own!'

In a certain Midland cemetery may be found the subjoined short dramatic verse, set up to the memory of 'Thomas James, who for thirty years played the trombone at the Theatre Royal':

'"This world's a stage," act well thy part,
Lay this important truth to heart;
If Life's a Comic Farce to thee,
'Twill end in Death's deep Tragedy.'

An extremely good example of a laudatory epitaph comes from Devonshire, and is inscribed on the headstone of a local 'Teacher of Music.' This worthy, according to his mural lines, was an excellent domestic character, and it is sincerely to be hoped that all that has been said about him is above suspicion. It reads:

'He liv'd a calm, domestic Life;
He lov'd his Children and his Wife,
His Friends, his King, his Country too;
All this, indeed, Self-Love may do:
But this Good Man, we know possess'd,
True Christian Virtue in his Breast;
His Social Love was unconfin'd,
He lov'd, he prayed for all Mankind.
Out of the little store he had,
To help the poor his heart was Glad;
And when they thank'd him, thus spake he:
"Give thanks to God, and not to me;
Intreat that He'd increase my store,
That I may give you Ten times more."
This was his Practice day by day;
But more we must forbear to say;
For he who lies beneath this stone,
Unwilling was to have it known.'

A travelling musician of the old school is thus commemorated at Chester. Of Irish descent, his death was occasioned by gluttonry:

'Ye who have dainty Palates, lend an Ear
To one who little thought of lying here:
If you the cause of my decease would know,
Repast delicious proved my overthrow!
By eating Cherries I a Surfeit got,
And here they've laid my Body down to rot:
Ye dear *Hibernians*, and ye Britons too,
O curb your appetites, whate'er you do;
Intemp'rance makes the Suicide and Glutton;
Beware of eating—*too much Beef* and *Mutton*.'

A bell-ringer's epitaph may still be seen at the little village of Leeds in Kent. Set up to the memory of John Barham, the inscription dates from 1818, and reads as follows:

'In Memory of John Barham of this Parish,
Who departed this Life, Jan 14. 1818, aged 93 years.
Who from the year 1744 to the year 1814 rung in Kent and elsewhere 112 peals; not less than 5040 changes in each peal, & called Bobs &c for most of the peals.
And April 7 and 8, 1761, assisted in ringing
40,320 Bob major in 27 hours.'

It is interesting to note that up to the time of Barham's death his feat of bell-ringing, a complete set of changes on eight bells, constituted a record. This was as much a feat of endurance as skill, seeing that he had not a moment's rest for twenty-seven hours!

Yet another specimen of a bell-ringer's epitaph may perhaps be allowed a place here. It is at Bingley, Yorks, and dates from 1844:

'In Memory of Hezekiah Briggs.
Who died Aug 5th 1844 in the 80th year of his age.
He was Sexton at this Church 43 years,
and interred upwards of 7,000 corpses.

Here lies an old ringer, beneath the cold clay,
Who has rung many peals both serious and gay;
Through *Grandsire and Trebles* with ease he could range,
Till death called a *Bob*, which brought round the last *Change*.
For all the village came to him when they had need to call;
His counsel free to all was given, for he was kind to all.

Ring on, ring on, sweet Sabbath bell,
Still kind to me thy matins swell,
And when from earthly things I part,
Sigh o'er my grave, and lull my heart.'

It must be conceded that the foregoing has the very essence of an old English epitaph, and was well worthy of this grand old village sexton.

Our next specimen is the epitaph of the famous Mr. George Smart, a brilliant illustration of all that an epitaph should be, brief and modest. It runs:

In the vault beneath
lie the Remains of
Mr. George Smart,
Late Treasurer, one of the Founders,
and the unceasing friend of the
New Musical Fund,
Established 16th April, 1786, for the relief of
Decayed Musicians, their widows, and orphans.
The Society, lamenting their irreparable loss,
Have in Gratitude erected this Tablet.
Died at Edinburgh, 4th September, 1818, aged 67 years.

During the restoration of Harpole Church, Northamptonshire, some years ago, the following interesting inscription was brought to light; it was inscribed on a stone let into the wall near the chancel door:

'Psalm 23. Meeter . . .*
Erected by his Scholars of Harpole.
Saml. Leek, died Apl. 13, 1729,
Aged 46 yrs.

He larned singing far and near
Full 20 year or more;
But fatal Death hath stopt his breth,
And he can larne no more.
His scholars all that are behinde
Singing he did unfold,
Exhorting all their God to minde
Before they turn to molde.'

Bunhill Fields burial ground, City Road, provides us with a very good example of a musical epitaph, the inscription being contained on a plain upright stone standing near the western boundary of the northern portion of the enclosure. It runs as follows:

'In Memory of
Mr. William Shrubsole,
Who died the 18th of January, 1806,
Aged 46 years.
Composer of "Mile's Lane."
[Here follow the first three bars of this once well-known tune in its original key of C.]
Also
Mr. John Benjamin Tolkein,
Died January 27th, 1819,
Aged 66,
And Mary his Wife,
Died March 16th, 1837,
Aged 91.'

From the little village of Bakewell, Derbyshire, comes an interesting verse regarding an erstwhile parish clerk:

'The vocal powers here let us mark
Of Phillip, our late parish clerk:
In church none ever heard a layman,
With a clearer voice say Amen.
Who now with Hallelujah's sound
Like him can make the roof *rebound?*
The choirs lament his choral tones,
The town so soon,—here lie his bones.'

As a final quotation we print three lines which are engraved on an old bell in one of our English villages: lines which teem with epigram and philosophy:

'To call the folks to church in time—I chime;
When mirth and pleasure's on the wing—I ring;
When from the body parts the soul—I toll.'

* Here follows a notation of the Psalm.

London Concerts.

THE PROMENADE CONCERTS—QUEEN'S HALL.

These admirable concerts have been given to audiences of various sizes since our last record. The classics have been well in evidence. On September 22 a Beethoven night included the Violin Concerto (to us, we are sorry to confess, sometimes very tedious), played by Mr. Arthur Beckwith, and an excellent performance of the eighth Symphony. On September 26 Frank Bridge's delightfully dainty arrangements of 'Sally in our alley' and 'Cherry Ripe' were welcome to the audience.

A new Suite by Rebikov, entitled 'The Christmas Tree,' brought forward on September 28, proved to be one of the most interesting of this season's novelties. The story basis of the six movements is derived from fairy lore, in which a desolate beggar-maiden is given a vision of her late mother and of a fairy prince who takes her to a children's Christmas party. There is nothing characteristically Russian in the idiom of the music, but all the same it presents attractive fancifulness.

On October 3 orchestral arrangements by Mr. Ross Jungrickel of two of the late Edward MacDowell's pianoforte pieces, 'Poème Erotique' and a 'Scotch Poem' were fairly successful. One speculates as to whether the composer would have cared for the transference of his pianoforte ideas to the larger canvas of the orchestra. M. de Greef's arrangement for orchestra of 'Four old Flemish Folk-songs' agreeably showed this fine musician's talent. The music is so fluent, lucid, and sane. On October 4 Mr. Cecil Baumer played MacDowell's fine Pianoforte Concerto in D minor.

On October 9 the novelty offered was Rimsky-Korsakov's suite, 'Pan Voyevoda.' On the whole, this work cannot be said to be one of this composer's best compositions. The orchestration provides ample interest for the ear, and there is nothing difficult to follow. Miss Clara Butterworth, who is making great progress in public favour, gave an impressive performance of Tchaikovsky's 'Letter song' from 'Eugène Oneigin.'

On October 11 a brilliant performance of Liszt's 'Rhapsodie Espagnole' by Mr. Murdoch to some extent atoned for the paucity of interesting ideas in the work. The 'Brandenburg' Suite in F, with Messrs. Fransella, McDonagh, Gyp, and Beckwith as soloists, was a dream of unalloyed beauty.

A Symphonic Fantasia for pianoforte and orchestra, composed by 'Georges Dorlay' (a member of the Orchestra who writes under this pseudonym) was the feature of the concert on October 18. The Fantasia, which is called 'La Lutte et l'Espoir,' has an intimate poetic basis, inasmuch as it reflects the moods of a composer as experienced by Mr. 'Dorlay.' It has moments of eloquence, and there is in it the note of pessimism and despair. But although it has this interest, it is not on the whole a moving composition. Mr. Benno Moiseiwitsch played the solo part with rare brilliance.

The Season closed on October 21. Sir Henry Wood, the conductor, is to be congratulated on the breadth of his outlook in the construction of programmes.

LONDON STRING QUARTET.

It is gratifying to note that this fine quartet party is to give another series of concerts this season at Æolian Hall. At the first of the series, given on October 20, the supreme excellence of the ensemble was as evident as ever. Mr. Frank Bridge's 'Bologna' Quartet and the F minor (Op. 34) Pianoforte Quartet by Brahms, with Miss Fanny Davies as pianist, were strong features of the programme. The concerts will take place every Friday until December 8.

MISS ADELA VERNE'S RECITALS.

Miss Adela Verne's pianoforte recitals are looked forward to by at least a select and highly-appreciative audience. The wonder is that the innumerable folk who rush after some other pianists do not attend the recitals in overwhelming numbers, for it is certain that no finer playing is offered to the public. At her first recital, given at Queen's Hall on October 18, the principal work brought forward was Paderewski's monumental Sonata in E flat minor, Op. 21. This work, which takes nearly an hour to perform, is in three movements. It held the attention of the audience chiefly, we are inclined to say, because of the charm of the playing. It is not that the Sonata is lacking in appeal of its own, but after it was over it did not leave a great impression on the memory. We are afraid it will not be heard often enough to enable us to revise this feeling. Five Chopin items, including the great Polonaise, Op. 53, were played splendidly; and three Liszt pieces served to exhibit Miss Verne's great mastery of technique and interpretation.

Miss Gwynne Kimpton is devoting her energies to the formation of an 'Amateurs' war orchestra' for the purpose of giving concerts in aid of British war charities.

The popular Saturday night concert series at the fine Wesleyan Central Hall, Westminster, has been resumed with success. The audience on September 23 was overwhelming. The arrangements are under the capable direction of Mr. J. A. Meale, who himself contributes organ solos.

A band composed of 250 Canadians gave a concert at the Royal Albert Hall on September 24 in aid of the Dominion's Base Hospital. It served to exhibit the high standard of ability attained by the Dominion players. The programme included Bizet's 'Patrie' Overture and the well-known 'Casse Noisette.' The Canadian conductor, Bandmaster J. Stelges, is evidently an able musician. He shared the conducting with the ubiquitous Sir Thomas Beecham.

One De Pachmann pianoforte recital is singularly like others this distinguished player gives. On September 30 he fascinated and amused a vast audience at Queen's Hall with a diversified programme, and he showed his customary amiability. It seems that his smile will not come off.

The ballad concerts given at the Royal Albert Hall and the Queen's Hall on Saturday afternoons maintain the interest of the large circle of concert-goers who enjoy hearing good singing even when some of the music is weak. At the Queen's Hall there is the attraction of the first-rate small orchestra under Mr. Alec Maclean.

Mr. Mark Hambourg having by his great powers created his own public is almost sure of support. On October 14 he gave a recital at Æolian Hall from the works of Chopin and Schumann. The Etude in F major (Op. 10) of the former composer was wonderfully well played, but some other interpretations took what seemed to be unwarrantable liberty. However it is a free country.

On October 11 the orchestra of the Great Eastern Railway Musical Society paid another visit to the Convalescent Hospital at Woodcote Park, Epsom, where they entertained an audience of some 1,500 of our wounded fighting men. The full orchestra, numbering some seventy players, composed of servants of the railway whose duties necessitate their retention with the Company, others of non-military age and several returned from the Front wounded, was in good form, and the soloists, Miss Annie Bartle, Miss Minna Deacon, and Mr. F. L. Rawles (post-horn) were equally successful.

Miss Joan Hailey, a Leeds singer, made a bid for London fame at Æolian Hall on October 17. She is a pleasing singer. Experience may enable her to command a good position.

Miss Edith Walton gave a pianoforte recital at Æolian Hall on October 18. Her programme included works by Corelli, Lully, Rameau, Beethoven, and Mozart. She is an accomplished player.

The South Place (near Moorgate Street Station) Sunday Popular Concerts, given at six o'clock p.m., continue to provide chamber-music programmes of remarkable interest and the executants are well-known professionals. The selection performed on October 15 was a typical one. The String Quartets (played by the Paul Brunet party) included Schumann's Op. 41 in F, Mendelssohn's 'Unfinished,' and Dohnányi's Op. 15 in D flat. Besides, songs—all of the best brand—were sung by Miss Beatrice Spence.

A story—quite true—is going round that tells how Sir Edward Elgar sacrificed 3*d.* in order to rescue a toad from the attentions of some street urchins. One newspaper looks forward to a tone-poem on this touching basis. A new 'Tod und Verklärung'?

Great God, what do I see and hear?

INTROIT FOR ADVENT.

Composed by C. Lee Williams.

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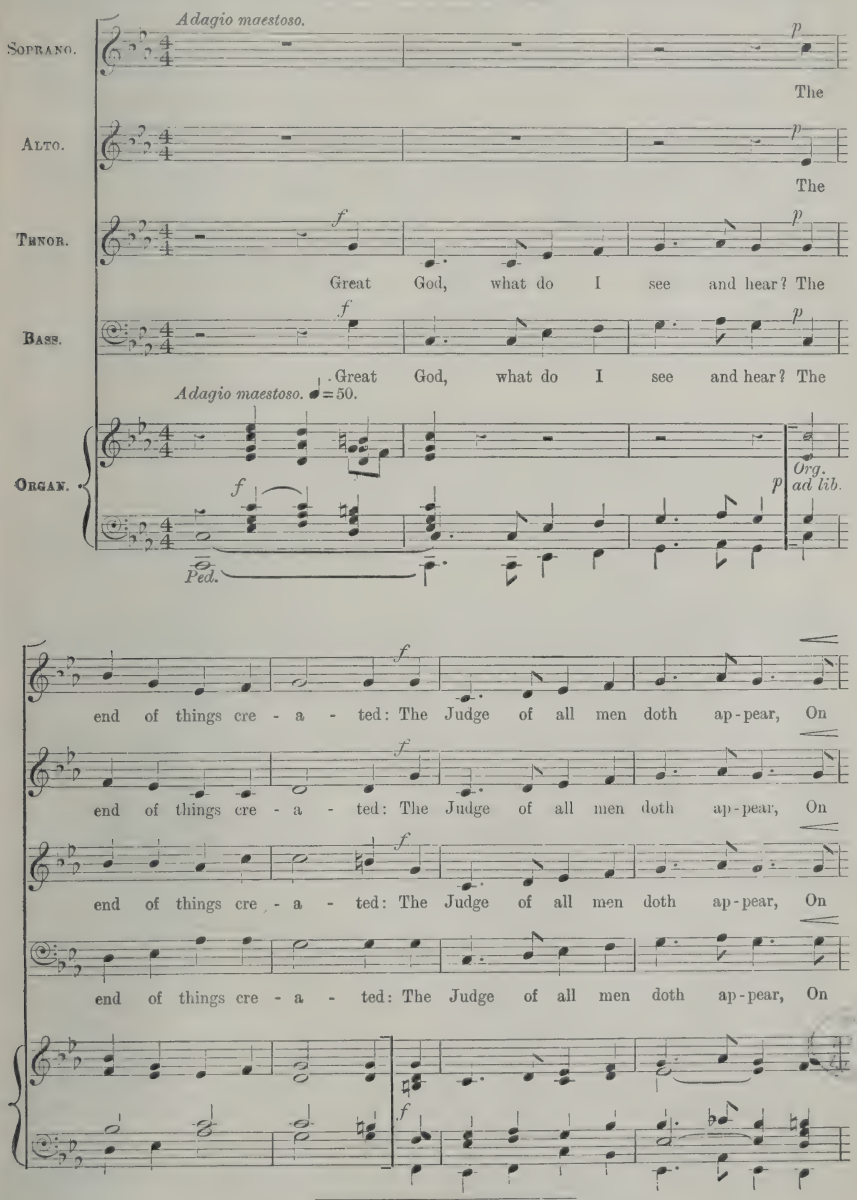

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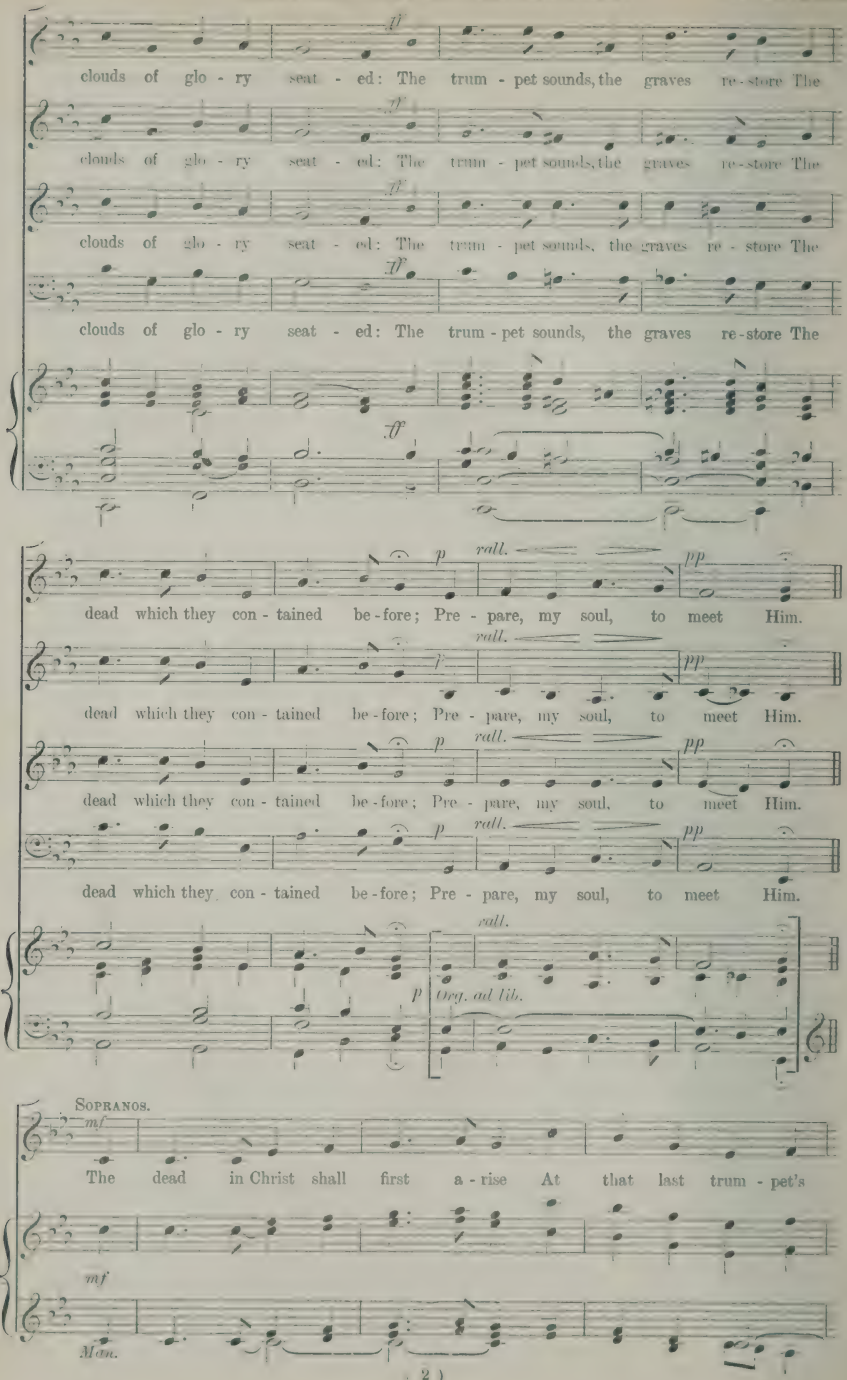
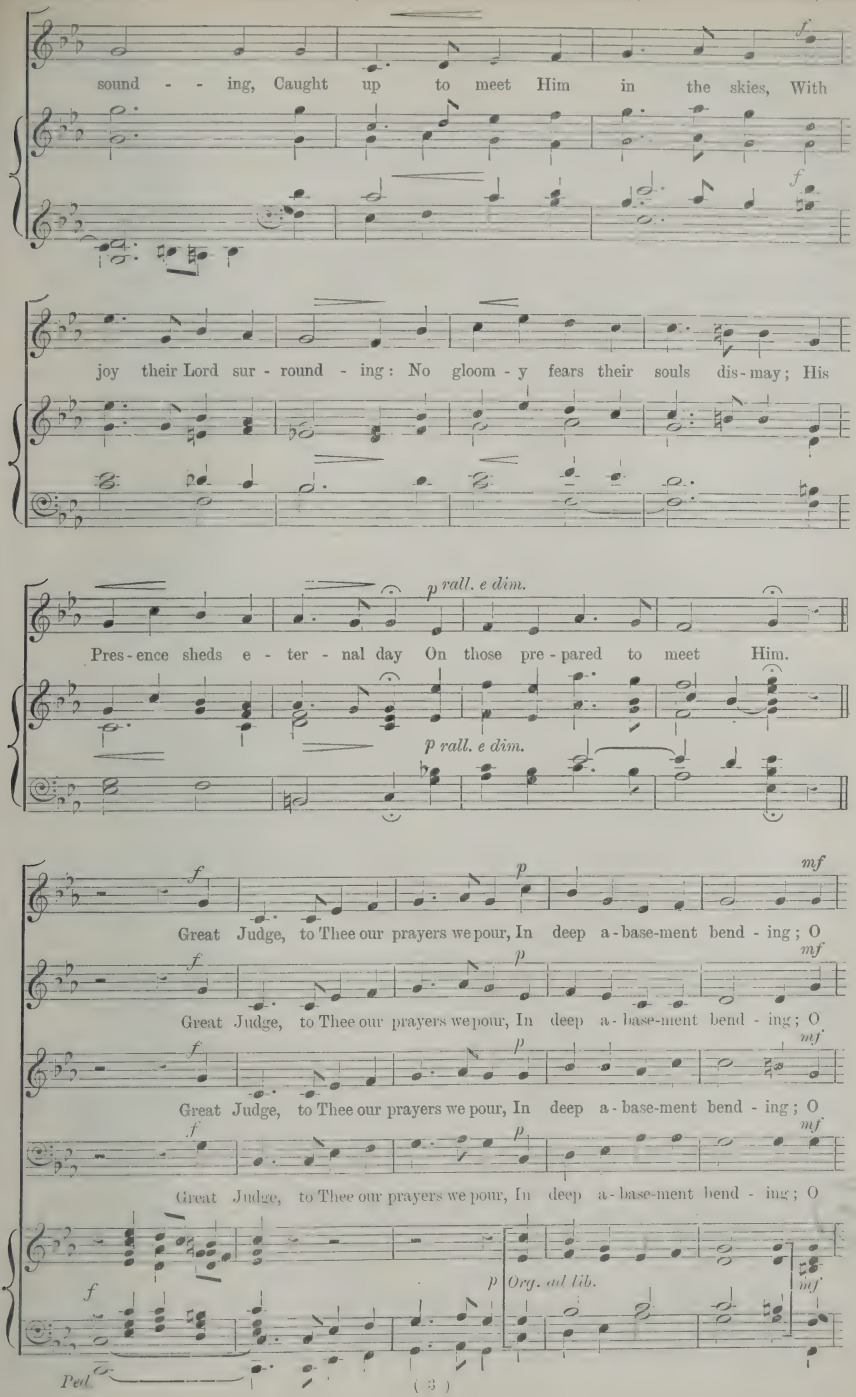
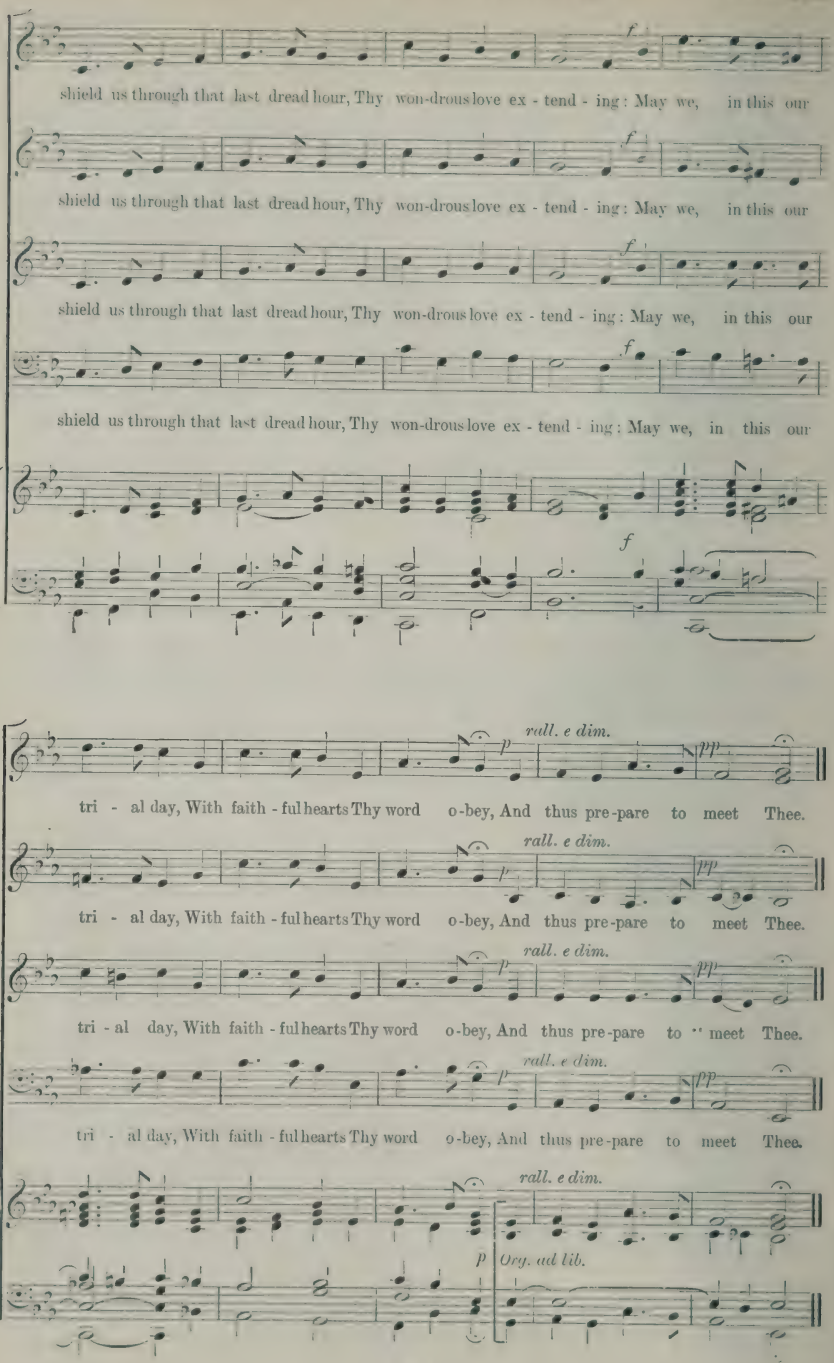

clouds of glo - ry seat - ed: The trum - pet sounds, the graves re - store The
dead which they con - tained be - fore; Pre - pare, my soul, to meet Him.
rall.
Org. ad lib.
Sopranos.
The dead in Christ shall first a - rise At that last trum - pet's
Men.


sound - - ing, Caught up to meet Him in the skies, With
joy their Lord sur - round - ing: No gloom - y fears their souls dis - may; His
Pres - ence sheds e - ter - nal day On those pre - pared to meet Him.
rall. e dim.
Great Judge, to Thee our prayers we pour, In deep a - base-ment bend - ing; O
Great Judge, to Thee our prayers we pour, In deep a - base-ment bend - ing; O
Great Judge, to Thee our prayers we pour, In deep a - base-ment bend - ing; O
Great Judge, to Thee our prayers we pour, In deep a - base-ment bend - ing; O
Org. ad lib.
Ped.


f
shield us through that last dread hour, Thy won-drous love ex - tend - ing: May we, in this our
shield us through that last dread hour, Thy won-drous love ex - tend - ing: May we, in this our
shield us through that last dread hour, Thy won-drous love ex - tend - ing: May we, in this our
shield us through that last dread hour, Thy won-drous love ex - tend - ing: May we, in this our
f
rall. e dim.
p
pp
tri - al day, With faith - ful hearts Thy word o-bey, And thus pre-pare to meet Thee.
tri - al day, With faith - ful hearts Thy word o-bey, And thus pre-pare to meet Thee.
tri - al day, With faith - ful hearts Thy word o-bey, And thus pre-pare to meet Thee.
tri - al day, With faith - ful hearts Thy word o-bey, And thus pre-pare to meet Thee.
Org. ad lib.

LA MUSIQUE DE LA GARDE REPUBLICAINE.

The visit of the French State Band to London has been one of the most interesting events in October. It was not only that the performances of the Band were looked forward to, but there was the spice of warm sentiment in the desire to welcome an organization that was felt to be representing the French nation for the time. The Band arrived at Charing Cross on September 28, and had a royal welcome, the massed bands of the Guards, including the pipers of the Scots, forming their escort. The march down Whitehall and past Buckingham Palace to the quarters assigned to them at Wellington Barracks, must have convinced the guests of the sincerity of the regard of the people who, as we all know, cannot be enthusiastic to order.

A concert organized on behalf of French War charities, and given at the Royal Albert Hall on October 3, was the first important public appearance of the Band. Interest was great, and notwithstanding the high prices of admission, every seat was sold, the audience numbering between eight and nine thousand persons.

It was a rare experience, for not only did the guest band play, but the massed Guards bands, totalling about 250 performers, were there to show the quality of British lungs. The Frenchmen did not play with the British bands; the unfortunate difference of standard pitch made that impossible. For those, like ourselves, who enjoy a bath of rich sonority, the performances of the massed bands was unforgettable. The gorgeous tone of the basses was thrilling, and for once the Albert Hall organ had to submit to the process of drowning. The massed bands played the 'March et Cortège' from 'La Reine de Saba' (Gounod), and the Overture to 'Macbeth' (Sullivan). Although the tone of the French Band was dwarfed by the prodigious sonority of the combined British bands, it was quickly apparent in their first selection, the Overture 'Le Roi de Lahore' (Massenet), that their speciality was the beauty of quality of their tone, general refinement, and complete unity. This was quickly recognised by the audience. In a selection from the late Ernest Reyer's 'Sigurd' the Band displayed virtuosity, and in the suite 'Les Deux Pigeons' (Messager) the solo-playing was a strong feature. The final item was a new descriptive Fantasia by the clever conductor, Le Capitaine G. Balay. It is entitled 'L'Armée Française sur la Marne,' and was intended to stir the memories of the great Marne battle. Some realistic passages served to show the great executive powers of the players. The piece had a popular appeal. Besides the instrumental numbers, vocal items—on the whole not worthy of such a great occasion—were sung by Miss Rosina Buckman, Miss Phyllis Lett, M. Henri Leoni, and Mr. Thorpe Bates. Captain J. Mackenzie Rogan, M.V.O., conducted the massed bands.

During their stay in London the Band were fêted and nourished as probably they never have been before. The powers-that-be jostled one another in the desire to do honour to the guests, who were obviously delighted with their reception. They returned to Paris on October 6. Again their escort to the station was the Guards band, and again there was the exhibition of warm-hearted enthusiasm by crowds of people.

THE ROYAL PHILHARMONIC SOCIETY.

This old institution will give six concerts at Queen's Hall on the following dates (all Mondays): November 13, 27, December 11, January 29, February 26, and March 12. They will all commence at 6.30 p.m. No further particulars have reached us.

According to a report dated September 17, from Prague, a new opera entitled 'Kain und Abel,' by Weingartner, was played for the first time on September 17 in the New German Theatre of that city with splendid *mise-en-scène* and immense success.

An accomplished young Belgian violinist, Mlle. Maud Delstauche, made a very successful appearance at Buxton recently. She is a pupil of M. Ysäye.

C

QUEEN'S HALL SYMPHONY CONCERTS.

The first of the Saturday afternoon Symphony Concerts was given on October 14. The programme included the 'Meistersinger' Overture, Handel's Concerto Grosso No. 6, in G minor, Beethoven's Violin Concerto, with Albert Sammons as the soloist, Borodin's fine second Symphony, and as a novelty M. Gabriel Pierné's Prelude for full orchestra, 'Les Cathédrales.' This important work was written to a poem by M. Morand, but on this occasion it was played without the recitation. The composer endeavours to induce a serious mood derived from the contemplation of the desolation of destruction and the aspiration that survives all disaster. The music is often strong and searching, and the orchestration is sometimes exciting. We hope to hear the work again soon. Another item deserves special mention, namely, Mr. Frank Bridge's 'Lament,' written for a string orchestra. The tribute is to the memory of a child who went down in the *Lusitania*, and it is duly pathetic and simple. Sir Henry Wood conducted as usual.

THE LONDON SYMPHONY ORCHESTRA.

We are glad to note that this organization will give a series of orchestral concerts this season. A prospectus issued early in October has occasioned considerable discussion, which doubtless has acted as an excellent advertisement for the concerts. Not being in a financial position to justify risks, the directors decided to offer their patrons what experience had shown was the music they most cared to hear, namely, the well-known classics. But protests have been considered, and the scheme as modified is now, it may be hoped, satisfactory to the general public.

The concerts are to be given at Queen's Hall on Mondays, at 8.0 p.m. The experiment made last season of commencing at 6.15 was apparently not successful in drawing audiences. The first concert was given on October 23, and was conducted by M. Safonov with his customary fire and ability. It included two of Beethoven's Symphonies, the second and fifth, the 'Egmont' Overture, and the 'Emperor' Concerto, the solo part of which was finely played by M. Moiseiwitsch.

BEECHAM OPERA SEASON.

Aldwych Theatre.

The autumn season opened on October 14 with a fine performance of Saint-Saëns's 'Samson and Delilah,' which was given in English. Miss Edna Thornton showed much capacity in the part of Delilah, and Mr. Frederic Blamey was a good Samson. Other members of the cast were Mr. Frederic Austin, Mr. Foster Richardson, and Mr. Norman Allin, a new-comer in opera, and the possessor of a very fine bass voice. The opera was well mounted. Mr. Percy Pitt conducted. 'Tristan,' also in English, was given on October 18 with amazing success. It is certain that opera audiences do not intend to boycott later Wagnerian music. Miss Rosina Buckman and Mr. Frank Mullings were in the two leading parts, and Mlle. Autran was an attractive Brangäne. Mr. Julius Harrison conducted. 'The Magic Flute' was performed on October 19, and was, as in the previous season, adequately mounted and cast. The singing was full of charm, and the concerted music especially was well done. The orchestra, under Mr. Goossens, was always well controlled. The audience was not a very large one. 'La Bohème,' 'Madame Butterfly,' and 'Faust' are other operas that have been performed up to the time we write.

The Dumfries Select Orchestra, an excellent organization whose doings under Mr. Stark we have recorded from time to time, announces a season of five concerts. The programmes list two Symphonies and two Overtures by Beethoven. Bach's Concerto in E for violin and orchestra, with that highly accomplished artist, Miss Marjorie Hayward as the soloist, is an item. Mr. Stark is not announced as conductor, but we presume he will continue to act it that capacity.

Messrs. Bechstein's business premises, including the fine Bechstein Hall, are to come under the hammer in order to carry out the decision of the Board of Trade to wind-up the Company. The stock of pianofortes and the tuning connection are to sold.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society's forty-third season had an auspicious commencement on October 6. The programme was of a varied nature, selected with a view to giving interesting work to the choir and band and at the same time affording the subscribers professional performances of a high class. The choice of artists was happy. It is enough to name Mr. Albert Sammons and Mr. William Murdoch (both of whom wore the King's uniform), and the solo-vocalist, Mr. Bridge Peters, who deserves his high reputation as a sound musician and tasteful exponent of good compositions. The works for the choir were Stanford's Choral Song 'The Last Post,' and Brewer's Choral Ballad 'Sir Patrick Spens.' Both works call for careful preparation, and the latter especially is difficult beyond the average. The Society's conductor, Mr. E. Godfrey Brown, showed as usual his skill and ability in the training of his forces, and in his conducting of a very complete performance of both works.

Interesting solos were played by the violinist and pianist, and it would be impossible for any audience to be more enthusiastic than that which in spell-bound silence heard them interpret compositions of Grieg, Delius, Brahms, Chopin, Kreisler and other great writers. A spirited performance by the orchestra of Liszt's 'Hungarian Rhapsody' No. 2, closed an excellent concert.

BIRMINGHAM.

The formation of a new musical organization under the title of the Midland Concert Promoters' Association, in which the Lord Mayor of Birmingham (Alderman Neville Chamberlain, J.P.) takes great interest, was inaugurated by a celebration luncheon given by the Lord Mayor at the Grand Hotel on September 15, the chief object of this new Society being the establishment of a permanent local orchestra. The guests present included Sir Henry Wood, Sir Thomas Beecham, Mr. Landon Ronald, Dr. Sinclair, and other musicians of note, all of whom were in favour of the establishment of such an organization. The Lord Mayor has kindly consented to become its first president.

The list of coming local concerts is constantly being augmented by some new ventures, and the autumn and winter season is likely to assume quite an important aspect in this direction. The first of three orchestral concerts organized by Mr. Richard Wassell was held at the Town Hall on September 30, a packed audience being present. The orchestra so ably conducted by Mr. Wassell constituted an admirable rank and file of over fifty reliable performers, whom further ensemble practice will weld into a plastic unity. Already the playing of Schumann's Symphony in B flat, Op. 38, Jarnefelt's bright 'Preludium,' Wagner's Prelude to 'Tristan and Isolda,' and the Introduction to Act 3 of 'Lohengrin,' gave proof of musicianship and an earnest endeavour to realise an intelligent reading. The guest of the evening was Mr. Mark Hambourg, the well-known pianist, who was a host in himself, and nothing could have surpassed his virile and inspired performance of Tchaikovsky's Concerto in B flat minor, excellently accompanied by the orchestra under Mr. Wassell's watchful beat. Later in the evening Mr. Hambourg played a triad of well-known pianoforte soli.

Under the auspices of the Birmingham Chamber Concerts Society, the first of five chamber music concerts was given at the Royal Society of Artists' Exhibition Room on October 3, the executive again being the Catterall String Quartet. The programme consisted of Arensky's String Quartet in A minor, Op. 35; Bach's Concerto for two violins with pianoforte accompaniment; and Beethoven's String Quartet in F minor, Op. 95. The principal feature of that concert was the virile and altogether magnificent performance of the Bach Concerto by Messrs. Catterall and Bridge, admirably supported on the pianoforte by Mr. T. Appleby Matthews.

The Birmingham Choral Union opened its series of concerts at the Town Hall on October 7 with a miscellaneous programme, but without an orchestra. Choral numbers were restricted to the singing of part-songs by the choir, including Eaton Faning's 'Song of the Vikings,' Elgar's 'As torrents in summer,' Sullivan's 'The long day closes,' and Colin Taylor's delightful 'Slumber song of the Madonna,' for ladies' voices only. It was especially the last-named that came upon the listener as a revelation, for its performance was infinitely refined, exquisite in purity and beauty of tone, reflecting the utmost credit upon Mr. Richard Wassell, the chorus-master and conductor of the Society. The solo vocalists were Miss Emily Breare (soprano) and Mr. Charles Tree (baritone), who quite delighted the large audience present with their captivating singing. Mr. Arthur Cooke, one of our foremost pianists, played Dupont's 'Le Staccato Perpétuel' and Liszt's Transcription of the Wedding March and Elves' Dance from Mendelssohn's 'Midsummer Night's Dream' in bravura manner, his performance eliciting enormous enthusiasm, encores being irresistible. Mr. C. W. Perkins contributed several organ solos to the delight of the audience; also he had to give several encores.

Under the concert-direction of Messrs. Dale & Forty, M. Vladimir de Pachmann gave a pianoforte recital in the Town Hall on October 9, to a crowded audience. His programme naturally contained a copious Chopin selection, including the Ballade in A flat, Op. 47, and the fine Nocturne in C minor, but nothing surpassed his exquisite playing of the posthumous Valse in G flat, and the fourth Impromptu in F minor, Op. 172, by Schubert, at one time a great favourite here with the late Sir Charles Hallé. The encores were numerous, including Chopin's Studies in G flat, and the one on the black keys. It was at a Harrison Concert thirty-three years ago (November, 1883), that Pachmann made his first appearance here, his coadjutors at that concert being Madame Albani, Madame Enriquez, Joseph Maas, and Papini the violinist.

The Birmingham Choral and Orchestral Association inaugurated its current series of concerts at the Town Hall on October 14, with an excellent and impressive performance of 'Elijah' under Mr. Joseph H. Adams's alert conductorship. The choir, although somewhat depleted in the ranks of tenors and basses, was nevertheless well balanced, all the principal choral numbers being given with artistic gradation of light and shade and variety of tone-colour. The orchestra, so ably led by Mr. H. Newman, was quite efficient, and of course with Mr. C. W. Perkins at the organ most valuable help was rendered to the choir. Miss Lilian Green undertook the solo soprano part in the oratorio with distinction, exhibiting a voice of a pure and sweet quality. The great aria 'Hear ye, Israel' was delivered with feeling and sincerity, and Miss Green also rendered artistic help in the concerted numbers. Madame Marguerite Gell unfortunately suffered from a severe relaxed throat, and only with great effort was she able to sustain the contralto part. Mr. Ernest R. Ludlow gave the tenor soli in his customary expressive manner. The part of Elijah rested with Mr. Charles Till, and could not have been better allotted, an excellent delivery, sonority of tone, and dramatic expression characterizing his splendid assumption.

In the large Lecture Theatre of the Midland Institute a stage performance of Humperdinck's Fairy Opera 'Hänsel and Gretel' was given on October 14 by Miss Elma Baker's pupils, assisted by Mr. John Goss, baritone, who represented the Father. Mr. T. M. Appleby accompanied the whole opera on the pianoforte, no orchestra being available. A considerable sum will be realised by this performance in aid of the Children's Country Holiday Society.

The first of six Hallé Orchestra Concerts provided for this season was given in the Town Hall on October 18, under the best auspices, a large and enthusiastic audience being present, including the Lord Mayor of Birmingham (Alderman Neville Chamberlain, J.P.) and Mrs. Chamberlain. Sir Thomas Beecham conducted an admirable programme of music, which comprised Mozart's Overture to the 'Magic Flute,' César Franck's Symphony, Stravinsky's 'Petrouchka Ballet' (last scene), and Rimsky-Korsakov's 'Scheherazade.' The novelty was the Symphony, a work characteristic of the composer's individuality which one was glad to hear. The splendid playing of the band came almost as a revelation. Messrs. Dale & Forty have undertaken the management of these concerts.

BOURNEMOUTH.

The absence during the last two or three months of any information as to the progress of music at Bournemouth has not been due to the abandonment or curtailment of our musical activities, but has been entirely caused by the inability of the present writer to furnish his usual summary of events.

It is now too late to refer to those fixtures of the departed Autumn season that have not already been dealt with, and we will merely close that chapter of our chronicle by remarking that many attractive concerts were arranged and subsequently carried out in a very successful manner.

First in order among the important events of the Winter season was the recent visit of the Carl Rosa Opera Company, which occupied the Theatre Royal for one week. This company is far and away the best of those visiting this town, and after an absence of some four or five years a warm welcome was extended to it. We were able to attend only one performance, that of Bruneau's powerful work, 'The attack on the mill'; but this was sufficient to afford us a good idea of the strength of the combination. A thoroughly artistic performance resulted from the efforts of the extremely capable principals, supported as they were by much good chorus-singing and a decidedly efficient orchestra.

At the Winter Gardens, Mr. Dan Godfrey has achieved the incredible by issuing a prospectus which presents little if any variation from those of pre-war days. In the third year of war it is indeed a feat to have announced Symphony Concerts, 'Monday Special' Concerts, a large number of recitals, and all the multifarious lighter entertainments, just as in years gone by. It speaks well for the courage and persistence of those who control the fortunes of the Winter Gardens. The first Symphony Concert was given on October 12, an excellent start to the season being made with thoroughly sound performances of Beethoven's C minor Symphony, Glazounov's Paraphrase on the National Anthems of the Allies, and a Cradle Song by Selim Palmgren. Mlle. Juliette Folville, the distinguished composer and professor of the pianoforte at the Liége Conservatoire, and whose great talent Bournemouth has had more than one opportunity of observing, was the soloist of the occasion. This excellent performer, whose pearly touch is a delight to hear, played her own Concerto in D minor, a composition containing much sterling music of a lofty character.

The 'Monday Specials' are this year designed upon somewhat lighter lines than heretofore, in order to secure a more decided contrast to the Symphony Concerts. A feature, however, is to be made of chamber music, and at the first concert of the series, on October 16, T. F. Dunhill's Quintet in E flat for violin, 'cello, clarinet, horn, and pianoforte was capably played by Messrs. King-Hall, Hend. Wolters, Ferrari, Trevisone, and Birch, members of the Orchestra. The principal interest in the orchestral music centred in a Suite from Wormser's 'L'Enfant Prodigue' music, which proved exceedingly effective. Señor José de Moraes sang the 'Flower Song' from 'Carmen' and other items with no little skill.

A large number of well-known artists are listed for recitals, &c., and on Saturday last (October 14) a beginning was made by Sapellnikov, who presented his audience with a wholly enjoyable afternoon's music.

BRISTOL.

The Colston Hall, which has been in the occupation of the military authorites for two years, is fortunately available for musical engagements this season, and Bristolians will welcome the announcement that the Bristol Choral Society is to give two concerts, in preparation for which the members start rehearsing under Mr. George Riseley, on November 7. 'Messiah' is to be given on December 16, with Miss Hatchard, Miss Phyllis Lett, Capt. John Coates, and Mr. Lycett as principals, and a choir and band numbering five hundred. Possibly the decision to hold the concert in the afternoon instead of the evening, owing to the darkened streets, will result in a good demand for seats. The principal feature of the second concert will be 'Elijah'; it will be preceded by a novelty so far as Bristol is concerned, the short new work, Elgar's 'For the Fallen.' The principals on this occasion will be Miss Agnes Nicholls, Miss Phyllis Lett, Mr. Reed, and Mr. Radford.

The visit to the Victoria Rooms on October 6 of M. Pachmann delighted a large audience. A magnificent reception awaited the virtuoso, and his poetic interpretations, especially of a number of Chopin items, were such that the programme was greatly prolonged. Brahms's Capriccio in C sharp minor was repeated, but the applause continuing, the aged pianist gave beautiful performances of Mendelssohn's Rondo Capriccioso and part of a Liszt Polonaise.

A large congregation gathered in the Church of St. Mary Redcliff on October 9, when Mr. Herbert W. Hunt gave a recital consisting mainly of compositions by British composers, including the Introduction and Fugue in D minor by Peasall. Other composers represented were Alan Gray, B. Luard-Selby, Dr. A. Herbert Brewer, H. Arnold Smith, Edmund Thos. Chipp, and W. T. Best. In addition to the items by British composers, Rheinberger's Sonata in E flat, No. 13, was brilliantly played.

The visit of Madame Kirkby Lunn on November 2 is being anticipated with a great deal of pleasure. She will be supported by Miss Marjorie Hayward (violin) and Mr. William Murdoch (pianoforte).

We regret to find that Mr. J. P. Perry, who has been our esteemed representative at Bristol since 1899, is no longer able to undertake the duties of that post. The Editor desires to express his thanks to Mr. Perry for his loyal services, and to wish him years of happiness in his retirement.

Mr. Perry also resigns his post as critic of the *Western Daily Press*, with which paper he has been connected for forty-seven years. He retires with the goodwill of a large circle of his fellow journalists.

DEVON AND CORNWALL.

DEVON.

Torquay Town Council has reversed its resolution to lease the Pavilion to a London agent, and has decided to carry on the Pavilion under the management of the present committee for the next twelve months, with an orchestra of sixteen performers and a musical director. Mr. Joseph Ivimey, the late musical director, has been obliged to return to London, and Mr. Edgar Heap has been appointed to act temporarily. Musical events of special interest have been concerts by Belgian artists on September 20; the Imperial Russian Ballet on the following date; a typical concert by the Firing Line Concert-Party (Messrs. Walter Hyde, Charles Tree, Sydney Brooks, Lloyd Powell, and Nelson Jackson), who came direct from the trenches in France; and a visit from Princess Iwa, a New Zealand Maori contralto singer, who gave characteristic songs, and was associated with Mr. Wilson Thornton (baritone) and the orchestra.

At Barnstaple, on September 19, a party of seven Belgian artists gave a ballad concert on behalf of wounded soldiers. The vocal items were almost invariably operatic excerpts sung by Madame Mary Rizzini, Mlle. Juliette Autran, M. François Sirou, and M. Jules Colbert. Familiar violin music was played by M. Gustave Walther; Madame Boin-Kufferath, 'cellist, represented Boëllmann, Schubert, and Davidoff in her selection; and M. Paul Kochs was the director and accompanist. A pianoforte recital given in the same town on September 22, by Miss Violet Clarence (Mrs. C. à Becket Williams), included as novelties two compositions by the pianiste's husband. The vocalist was Miss Lilian Reeve. In the Theatre Royal, at Barnstaple, four performances were given during the week beginning October 2 of a pageant representing 'Children through the centuries,' compiled by the Rev. C. V. R. Scott. Music was largely used during and between the scenes, and Mr. Ernest Manning conducted a capable little orchestra. A special word of praise must be given to a choir of girls from the Grammar School, who, trained by Miss Jenkin, sang in two-parts illustrative and commentatory carols and songs. The tone was pure and finely blended, and in beauty of sentiment and artistic instinct the singing reached a high level. When the pageant was performed at Ilfracombe during the following week, an orchestra conducted by Miss Clarke and a choir conducted by Miss Warren were the music performers. Mr. W. R. Vaughan was stage-manager.

A party of ladies organized performances at Princetown on October 12 and 13 of an Operetta, 'The dissatisfied fairy,' and a miscellaneous programme.

Two concerts comprising orchestral and vocal music were given at Exeter on October 6, under the auspices of the old 1st R.V. and Exeter Public Band. Mr. A. Norman Kendall, bandmaster of the 4th Devons, managed to draw together an orchestra of sixty players, including several wearers of khaki. French music was largely represented, pieces by Ambroise Thomas, Gounod, Planquette, and Saint-Saëns being conspicuous. Very effective was the playing of Sullivan's 'In Memoriam' Overture, in which Mr. F. J. Pinn collaborated at the organ, and other English music was by Clarke and Fletcher. Madame Wallace Masland and Col. W. C. Richards sang songs.

Plymouth Corporation Concerts opened a new season at the beginning of October, and in connection therewith a new development is the experiment of extra concerts on the first Wednesday of each month. At the inaugural event on October 3, Princess Iwa was the chief attraction; and on the following Saturday the string band of the Royal Garrison Artillery gave two concerts, conducted by Mr. R. G. Evans, with Miss Eileen Buck as vocalist.

Dr. Weekes's Orchestral Society has started practices, and Plymouth Madrigal Society reassembled for training under Dr. Harold Lake. Plymouth Orpheus Male Choir (Mr. D. Parkes, conductor) has frequently sung to and for the soldiers, and sang on October 8 on behalf of the National Children's Home at Devonport. The choir is preparing a big bill—dare one say, too big a bill?—for November, when in addition to its own performances, there will be music-making by four London artists, of whom Pachmann will be chief. Plymouth Presbyterian Choir is another combination which acts generously to the wounded soldiers and sailors, and a concert was again given by them on September 27, Mr. P. E. Butchers conducting.

A portion of the Royal Marine Band, conducted by Band-Sergt. Pike, played some delightful music at a matinée at Plymouth on October 10, for the Lord Roberts Memorial Workshops Fund. Mr. A. E. Evans, baritone, artistically sang songs by Löhr, Goetz, and Sanderson. Two local ladies also sang, and particularly interesting was Col. Drury's characteristic song, 'The Red Marines,' set by Molloy, and sung by Miss J. Featherstone, with chorus by twenty members in uniform of the R.M. Girls' Ambulance Company.

The season proper on Plymouth Promenade Pier closed with the week beginning October 8, and during the following week six local concert-parties gave several entertainments there on behalf of Y.M.C.A. War Funds, displaying considerable talent. The bands of various infantry regiments, massed to the number of 135 players, performed popular music at Plymouth on October 18, on behalf of a war fund. The volume of sound was overwhelming, and the solos were thus the most enjoyable. The several conductors used the baton in turn, and the vocalists were Pte. R. A. Hargreaves (late tenor of the Moody-Manners Opera Company), Miss Vivian Edwards, Mrs. Norman Kennedy, and Mr. Harry Haynes. The band pieces comprised marches, military and naval patrols, military tattoos, and opera selections.

CORNWALL.

On September 21, local talent at Penryn was devoted to raising funds to provide comforts for sick and wounded soldiers and sailors. The instrumentalists were Miss Olga Thomas (pianoforte), Gunner Bate (violin), Miss Pauline Crothers (violin); and songs were sung by Miss Kathleen Ide, Miss Ruth Hosken, Miss K. Richards, and Mr. M. Richards.

To inaugurate a fund for organ renovation, the choir of Paul Parish Church gave a concert on September 30, organized by Mr. C. Aitken, choirmaster, and Mrs. W. Tregartha, organist. The choruses were supported by a small band, led by Miss Nunn, and part-songs, quartets, and solos completed the programme. Mousehole Wesleyan Choir, conducted by Mr. Sampson Hosking, sang the Cantata, 'Moses, the Deliverer,' on October 8, and sacred songs were contributed by individual members. Excellent juvenile choral-singing was heard at Newlyn, on October 8, from a party of children trained by Mrs. Pearson. An adult choir also sang choruses creditably, with Miss Mercella Roberts at the organ. Four Lanes United Methodist choir gave a sacred concert on October 9, at Lanner, Mr. W. Roberts being organist.

Mr. A. Worth, organist of St. Kew, at an organ recital at St. Teath on October 15, played an Introduction and Allegro by Bach, F. G. Ouseley's 'St. Polycarp,' a Berceuse by Dallbruck, an Andante by Clementi, and various pieces by Smart and Elgar. Quartets were sung by the Misses Howell and Jenkin, and Messrs. Barriball and Greenwood.

DUBLIN.

The annual meeting of the Feis Ceoil Association was held on October 12, when Sir John P. Griffith presided. The report of the committee for the past year records a deficit of £19 17*s.* 8*d.* This cannot be considered unsatisfactory, seeing that the competitions which were to have taken place in May were necessarily postponed owing to the Rebellion of Easter week, and could not be held till the middle of July. Great difficulty was experienced in finding suitable accommodation, but the Commissioners of National Education generously gave the use of the Marlborough Street Model Schools, which proved most suitable. The only drawback to these buildings was the lateness of the date on which they were available, and which prevented many competitors (including several choirs) from attending.

Mr. Maltby (from Chester) and Mr. Gill (from Armagh) have been appointed to the choir of Christ Church Cathedral in place of Mr. Dan Jones (deceased) and Mr. Evan Cox (resigned). Mr. T. W. Hall has been appointed to the choir of the Chapel Royal.

EDINBURGH.

The musical season promises to be a very uneventful one. Practically no concerts of importance are announced. Messrs. Paterson & Sons regret that they have been compelled to abandon all attempts to give orchestral concerts, and other agents will only arrange from time to time. The popular Saturday Central Hall Concerts, arranged by Mr. Hopkirk, have been resumed and are attracting good audiences. The first Harrison Concert was given on October 14. The artists were M. Ysaye, who played his musical poem 'Extase,' Miss Carrie Tubb, Messrs. Radford and Heather, and Mr. Charlton Keith at the pianoforte. M. Theo. Ysaye (who accompanied Eugene Ysaye) and Mr. Charlton Keith gave an enjoyable performance of Saint-Saëns's Variations for two pianofortes on a Beethoven Theme.

GLASGOW.

The management of the Choral and Orchestral Union being faced with a large falling off in the matter of outside engagements for the Scottish Orchestra, decided to discontinue for this year the usual series of orchestral concerts. Consequently the coming musical season will be shorn of much of its interest. A series of thirteen Saturday evening concerts (with the customary New-Year's Day 'Messiah' performance by the Choral Union) will be given, and at these the Fellowes String Quartet, the London String Quartet, and the Catterall String Quartet, with a brilliant array of solo vocalists and instrumentalists, will sustain the programmes. Seldom have organists been heard at these concerts, but this year Mr. Herbert Walton, our premier Glasgow performer, and Mr. L. Van Houtte, the organist of Ypres Cathedral, will appear as soloists. At two of the concerts the Choral Union (conducted, in the absence of Mr. Warren Clemens on military duty, by Mr. David Stephen) will take part.

Four Harrison Concerts will be given, the fourth bringing the Hallé Orchestra with Sir Thomas Beecham as conductor. The Glasgow Abstainers' Union Saturday Evening Concerts have been successfully resumed, and the directors are showing considerable enterprise in the programmes and performers they present.

Choral music will be represented by the Orpheus Choir, which pursues its prosperous career in spite of war conditions. Mr. A. M. Henderson has been compelled owing to the absence of tenors and basses to change his plans with the

University Choral Society, and for the present the Society will comprise female voices only. Another sign of the times is the formation of a new female-voice choir by Mr. F. O. Sheard, the deputy-leader of the Scottish Orchestra.

The executive of the Glasgow Choral (Competitive) Festival report that last year's operations resulted in a credit balance of £95, quite a remarkable achievement under existing circumstances.

In addition to the Corporation Saturday Afternoon Concerts in St. Andrew's and City Halls, the events of the month include the excellent series of Thursday chamber concerts under Mr. Philip Halstead's direction at the Royal Institute of Fine Arts, a pianoforte recital by Pachmann on October 20, and a farewell organ recital in College and Kelvingrove Church on October 21 by Mr. John Connell, who leaves Glasgow next month to take up the important position of organist to the Municipality of Johannesburg.

LIVERPOOL.

Conducted by Mr. Landon Ronald, a vivid performance of Tchaikovsky's Fantasia, 'Romeo and Juliet,' was given at the first concert of the Philharmonic Society on October 10, and Hamish MacCunn's Overture, 'Land of the Mountain and the Flood,' was a happily-chosen *In Memoriam* example of the beauty and high achievement of this lamented composer's earlier work. Brahms's last orchestral composition, his Double Concerto for Violin and Violoncello, had two accomplished solo exponents in Miss May Harrison (violin) and Miss Beatrice Harrison (violoncello), and the noble and interesting music under these conducive conditions made a highly favourable impression. In their later solos the clever sisters also displayed taste and skill as pianists in the accompaniments they played each for the other. The qualities of Mr. R. H. Wilson as a choir-trainer were evidenced by the really beautiful singing of the choir in two exquisite part-songs, 'Summer is gone' (Coleridge-Taylor) and 'My love dwelt in a Northern land' (Elgar), and a successful programme was completed by two characteristic movements from the 'Caucasian Sketches' by Ippolitov-Ivanov (which introduce the quaint little Tartar drum, the timplipito), and Wagner's 'Ride of the Valkyries,' which testified to the unabated powers of the brass department of the splendid band led by Mr. Catterall.

M. de Pachmann's recital in the Philharmonic Hall on October 14 drew a very large and well-pleased audience. The great pianist's familiar qualities of delicacy and finesse were of course largely devoted to Chopin, but Bach also figured in his scheme in respect of a delightfully-played Prelude from the third English Suite, and Brahms, in his Capriccio in C sharp minor—which is evidently unsuited to the player's temperament.

Mr. Vasco Akeroyd has wisely chosen Saturday afternoons in the Philharmonic Hall for his new series of six orchestral concerts, which commence on November 18. He has drawn up most attractive programmes, which happily combine familiar masterpieces with examples of music to be given a first hearing at Liverpool. These latter include Mr. Holbrooke's Pianoforte Concerto, to be played by the composer, who will also conduct his 'Three Blind Mice' Variations; three pieces by Sibelius, 'Love Song,' 'At the Drawbridge,' and 'Festivo,' from 'Scènes Historiques'; Rimsky-Korsakov's 'Chanson Russe,' Glazounov's 'Paraphrase on the Hymns of the Allies,' and Grainger's 'Handel in the Strand.' Mr. Ranalow will sing and Mr. Albert Sammons will play at the first concert, and the vocalists are to include Mr. F. Mullings, Miss Ida Kiddier, Madame Elsa Stralia, and Madame Clara Butt; while on January 20 M. de Pachmann will play Chopin's Andante Spianato and Polonaise Brillante with Mr. Akeroyd's fine orchestra.

In the present shortage of male-voice choralists there is exceptional opportunity to form a central choir of female voices, for whom so much beautiful and seldom-heard music has been written. It is passing strange that the idea has not already commended itself to other local conductors besides Madame de Boufflers, for the material as well as the opportunity is ready to hand. Wallasey has shown enterprise in this respect, and the Wallasey Ladies' Choral Society has recently commenced its third year with an encouraging attendance and the prospect of a useful season under Mr. Wilfrid Shaw's direction.

The Music Sub-Committee of the Art Studies Association, of which the president is the Director of Education, Mr. Legge, is desirous of raising the standard of artistic appreciation of a sense of beauty in music, particularly amongst the children of the City. The Committee invites the assistance of professional and amateur musicians in this laudable project, in the furtherance of which, since the formation of the Association, 235 recitals of music have been given at which the attendances of children from the elementary schools have numbered many thousands. This endeavour to create good 'listeners' among the rising generation is surely a commendable effort in a new field.

A series of interesting musical recitals has been arranged to be given on Thursday afternoons in the Walker Art Gallery, where the usual Autumn Exhibition of Modern Art was opened by H.R.H. the Grand Duke Michael of Russia on September 30. The names of the singers and players engaged during October represented the best local exponents, among whom were Miss Edina Thraves, the Misses McCullagh (violin, 'cello and pianoforte), Miss Elsie Walker and Mr. Joseph Greene (pianists), Miss Kathleen Daly (violin), Mr. Ledgard and Mr. H. Van Damme ('cellists), with Miss Mattie Talbot and Mr. G. J. Freeman as accompanists.

The tragically sudden death at a Manchester concert of Mr. Vincent L. Needham, a resident in Liverpool, and well-known throughout the country as one of the finest flautists of his day, has occasioned sincere regret. A virtuoso of his instrument, which he had studied under Brossa, his extraordinary skill and caressing, liquid tone made his presence indispensable at all important orchestral performances in a very wide area, while his amiable, kindly disposition had further commended him to all who knew him as a man as well as a musician.

The Liverpool Welsh Choral Union's annual Christmas performance of 'Messiah' will be conducted by Mr. Vincent Thomas, the well-known Welsh musician.

MANCHESTER AND DISTRICT.

The various Manchester musical enterprises have now been launched, and all the gauges indicate the strong flow of the tide of public favour. A curious feature of Manchester musical life is once more exemplified—each enterprise appears to have its own following, and there seems little if any interchange of experiences.

The Hallé-ites rarely visit some of the other ventures, however attractive the scheme, and *vice versâ*. It was to be expected that folk would throng to the initial concerts of all the Societies, for there has been nothing since June, and music-hunger just now is almost ravenous.

The opening concert of the 'Proms.' on October 14 brought on to the concert-platform for the first time a choir prepared for the opera season of last May-June by Mr. W. A. Lomas. Its work consisted of the great Coronation Scene from 'Boris Godounov,' the Polonaise from Glinka's 'Life for the Czar,' and Arthur Fagge's *a cappella* version of the 'Song of the Haulers on the Volga.' Miss Miriam Licette and Mr. Ranalow were the vocalists, and Sir Thomas Beecham made his first appearance this winter to the evident delight of a big audience.

The Glinka music brought some exquisite playing from Mr. V. L. Needham (flute) and Mr. Mills (clarinet), and it was during the closing polonaise that Mr. Needham was seen to fall forward suddenly. To quote a touching passage from the *Manchester Guardian*, 'the breath of his life passed away almost as swiftly as the breath of his exquisite music had passed. Few of the audience were aware that the peculiar reverence and intensity of the beautiful lament for "Ase's Death," played after the interval, voiced for each player a sense of intimate personal loss.'

At the opening Gentlemen's Concert, on October 16, Mr. Landon Ronald conducted a familiar programme, and Miss Rosina Buckman gave further evidence of her versatility.

The first Hallé Concert brought an audience quite reminiscent of the early Richter enthusiasm. Nineteen members of the band are serving with the Colours, and seven ladies find places, all of them having gained for themselves positions of some prominence in the musical life of the city. The familiar Wagner programme showed that in the summer vacation the Orchestra has lost but little of its plasticity.

Occasional lapses from absolute unanimity will have disappeared before many days have passed, and in the matter of polished technique it is clearly as high at the opening of this season as at the close of last. The two remaining October concerts cannot be reviewed until the December number.

The Carl Rosa Opera Company was at Manchester in the weeks October 16-28 for the first time with Mr. Winckworth in charge and minus its old conductor, Mr. Eugene Goossens, Junr. Mr. Hedmondt has returned to the Company, and several new singers show great promise—Miss Astra Desmond particularly so.

The pulse of musical life in the towns surrounding Manchester cannot beat so strongly: for one reason halls are not available, in some cases owing to military occupation. Bolton seems to be a fortunate exception, and its Choral Union and the Philharmonic Society are commendably enterprising. The former is preparing Bridge's 'Flag of England'; Stanford's 'Songs of the Fleet'; Elgar's 'Light of the World' and 'To Women'; and the Philharmonic Society brings the Hallé Orchestra under Sir Thomas Beecham to one of its concerts.

SHEFFIELD AND DISTRICT.

The incidences of war work and recruiting have brought about a curious state of affairs in and about Sheffield. In the city itself, than which there is no busier place in the country, the chief choral Societies announce important concerts and experience but little shortage of men singers. In the smaller towns in the district corporate music is almost entirely abandoned. Private work is being valiantly done and small musical doings are being planned, but of large-scaled activity there is scarcely any evidence. The Doncaster Musical Society did nothing last season, and so far has no concerts in prospect. The same applies to Barnsley, where the St. Cecilia Society is at present in abeyance. Lighting restrictions have much to do with these decisions. Nothing doing is reported from most of the near district towns and suburban places where, formerly, flourishing little choral and orchestral bodies carried on. At Rotherham the enthusiasm and driving power of the late Mr. Thomas Brameld are sorely missed.

At Sheffield the Amateur Musical Society, assured by individual promises of a secure balance of voices, announces Mozart's 'Requiem' and Stanford's 'The Revenge' for the December concerts, to be directed by Sir Henry Wood. The Musical Union promises the first hearing at Sheffield of Elgar's 'For the Fallen,' supplemented by 'Acis and Galatea.' There will also be a 'Messiah' concert, the whole conducted by Dr. Coward. The Victoria Hall Choral Society (Mr. H. C. Jackson) is arranging a series of Sunday afternoon oratorio concerts: 'St. Paul,' 'Elijah,' 'The Creation,' 'Messiah,' and 'Samson' are in the repertory. The Philharmonic Orchestra (Mr. J. H. Parkes) is organizing rehearsals with a view to public appearances. The Subscription Concerts are being continued. At the fifth, Sir Thomas Beecham and the Hallé Orchestra are to appear. The Five o'Clock Concerts organized by the Misses Foxon have been suspended until Christmas is past; in their place come four War Emergency Concerts for various war funds. At the first, given in the Albert Hall on October 5, Mr. John Dunn and Miss Helen Mar were among the performers.

YORKSHIRE.

Music in the West Riding has not yet got into full swing, and though many of the more important Societies promise to continue their concerts during the coming season, there are signs that musical activity will be more or less slackened, the chief and obvious reason being that so many men in choirs and orchestras have joined the Colours. As regards some of the chief choral Societies of Leeds, Bradford, and Halifax, the fact that Mr. Fricker is conductor or choirmaster of all three has made an arrangement possible by which their programmes are so nearly identical that an interchange of tenors and basses can be effected. Among the works to be given by the Leeds Philharmonic, Bradford Festival Choral Society, and Halifax Choral Society are Bach's 'Wachet Auf' and the 'Sea Symphony' of Vaughan Williams. The first-named Society also promises an orchestral concert with Sir Thomas Beecham and the Hallé Orchestra, at which Mr. Catterall will play Brahms's Violin Concerto, and Rimsky-Korsakov's 'Scheherazade' will be included in the programme. The Leeds Saturday Orchestral Concerts are to be six in number, and the programmes announced are full of interest, several works new to Leeds being promised; among them Symphonies by Scriabin and Paul Gilson ('La Mer'), and other works by Ravel, Enesco, Arensky, César Franck, Moussorgsky, and Ernest Farrar. The soloists include Sapellnikoff, Mr. Albert Sammons (in the Elgar Concerto), Madame Kirkby Lunn, and Mr. Frank Mullings, and Mr. Fricker will be the conductor. The Leeds Choral Union, under Dr. Coward, is not producing anything new, Verdi's 'Requiem,' Elgar's 'Dream of Gerontius' and his two recent works, 'To Women' and 'For the Fallen,' being chosen, while 'Messiah' occupies its confirmed place in the prospectuses of all these choral Societies. The Leeds Bohemian Concerts follow accustomed lines, the four programmes of chamber music, interpreted by local musicians, including well-known classics, together with unfamiliar works by Borodin, McEwen, Walford Davies, Frank Bridge, and Glazounov. On similar lines is a series of four chamber concerts planned by some Huddersfield lady musicians, at which the names of Dohnányi, Chausson, Arensky, and Vaughan Williams are added to those of some of the great classical masters. The concerts organized by Mr. Janssen at Hull are this year to take place in the afternoon, and Sapellnikov, the London String Quartet, Maaskov, and Rumschiysky are among the artists engaged. At the first of the series, on October 21, Sapellnikov played Beethoven's last Sonata, and Madame Mathilde Terisse proved a very interesting and refined vocalist.

The Bradford Subscription Concerts, which began on October 13 with a recital by de Pachmann, should be as artistically important as ever. The Hallé Orchestra will take part in four out of the eight, and at the last the Festival Choral Society will assist in Elgar's new works and a Wagner selection. Miss Adela Verne, Mr. Arnold Trowell, Mr. William Murdoch (in Delius's Pianoforte Concerto), Mr. Arthur Catterall, and Mr. Arthur Rubinstein, are the instrumental soloists engaged, and several vocalists of the first rank will also appear.

The mid-day recitals at the Leeds University began on October 10, when Prof. Rogers and Mr. Alex. Cohen played Sonatas for pianoforte and violin by Bach and Brahms. On the following day, at the last of the series of weekly Symphony Concerts conducted by Mr. Julian Clifford in the Harrogate Kursaal, young Solomon, who can now no longer be regarded as an infant phenomenon, gave proof in the Schubert-Liszt 'Wanderer' Fantasia that he must be reckoned with as a mature artist, and a fine one. On the 17th Madame Clara Butt took a concert-party, including Miss Agnes Nicholls and Mr. Arnold Trowell, to Huddersfield, and met with a great popular success. Mr. Frederick Dawson's very interesting lecture-recital at Leeds on October 18, on 'Music in Shakespeare's Time,' must be mentioned in passing, as must recitals given on the Leeds Parish Church organ by Dr. Bairstow, the late organist (on October 14), and Mr. Willoughby Williams, the present organist (on October 21). A visit of the Harrison-Frewin Opera Company to the Leeds Theatre Royal during the week beginning October 23 produced nothing less familiar than Verdi's 'Rigoletto,' the rest of the programme consisting of the most hackneyed works in the operatic repertory.

At a meeting of the local section of the I.S.M. held at Brighton on October 14, Mr. Davey said he thought the French much superior to the English in the sense of time and rhythm, but the English superior in the sense of tune. Hideously out-of-tune singing, which would not be tolerated in an English choir, can, he said, be heard even in the Grand Opéra at Paris; while our singers perform in tune without sense of rhythm. German singers have even less sense of rhythm than the English. One singular result of the French gift for time is that music written in complicated rhythm, Bach's especially, is much more easily understood in France than in England.

The City Opera House at Cologne was opened on September 17, when Wagner's opera 'Parsifal' was given before a crowded house.

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Breathe, breathe o'er a world of woe.

CHRISTMAS CAROL.

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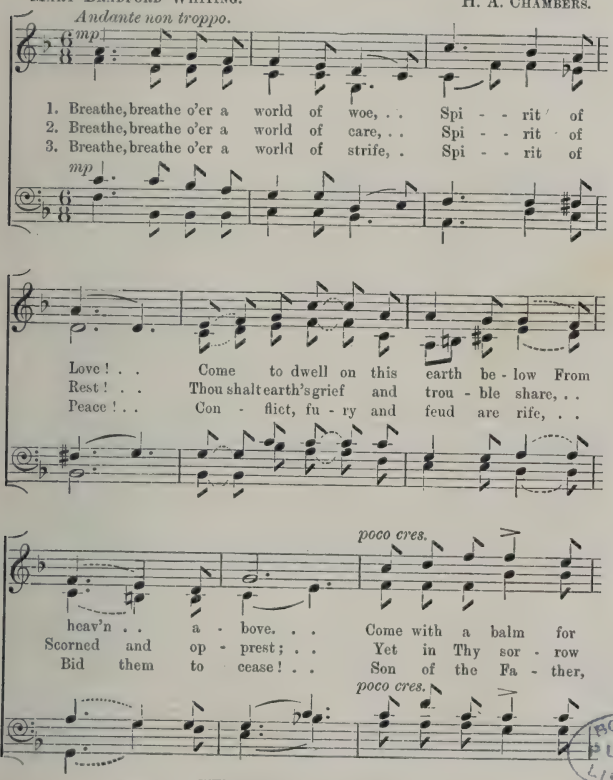
Andante non troppo.
mp
1. Breathe, breathe o'er a world of woe, . . Spi - - rit of
2. Breathe, breathe o'er a world of care, . . Spi - - rit of
3. Breathe, breathe o'er a world of strife, . Spi - - rit of
mp
Love! . . Come to dwell on this earth be - low From
Rest! . . Thou shalt earth's grief and trou - ble share, . .
Peace! . . Con - flict, fu - ry and feud are rife, . .
poco cres.
heav'n . . a - bove. . . Come with a balm for
Scorned and op - prest; . . Yet in Thy sor - row
Bid them to cease! . . Son of the Fa - ther,
poco cres.

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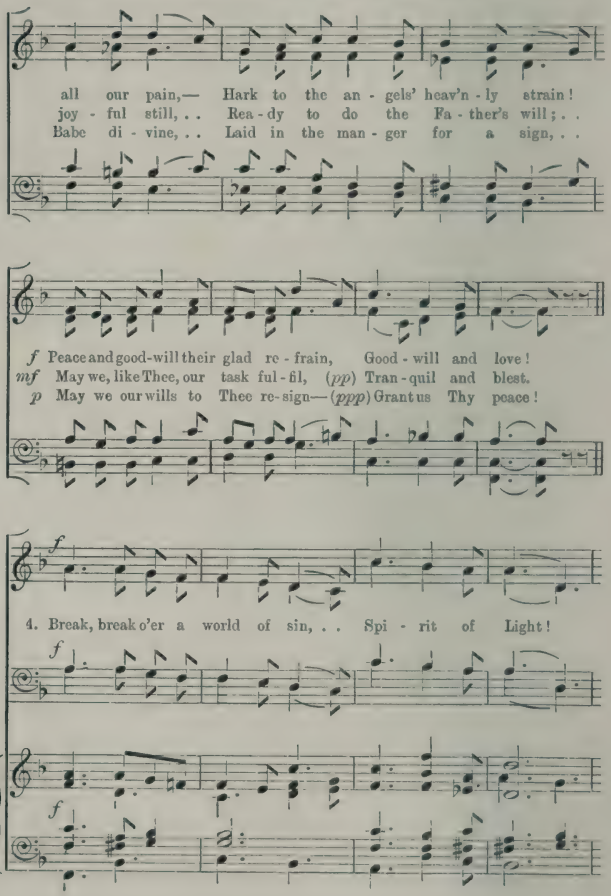
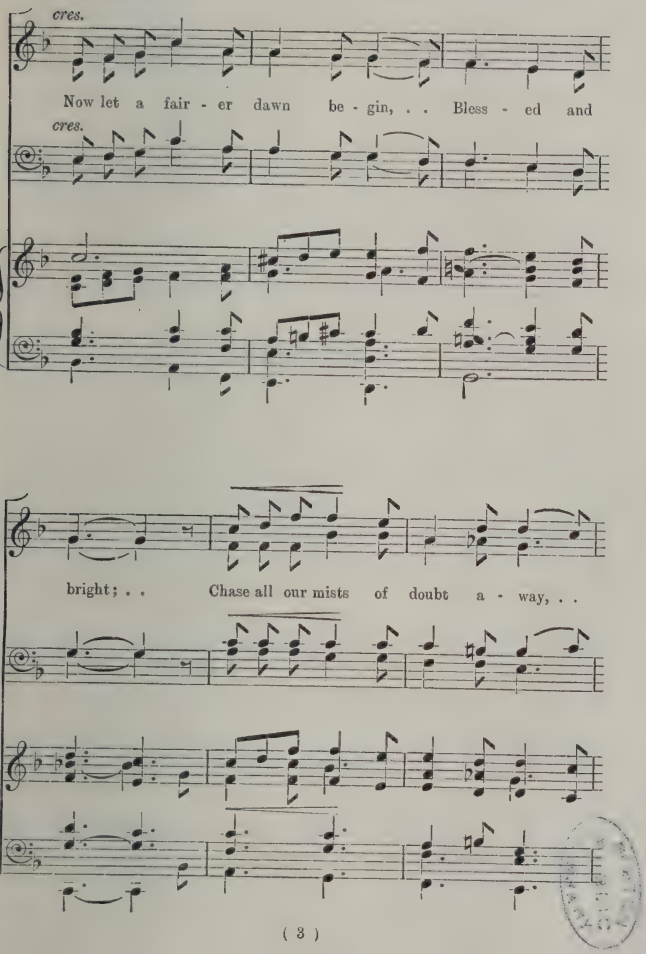

all our pain,— Hark to the an - gels' heav'n - ly strain!
joy - ful still, . . Rea - dy to do the Fa - ther's will; . .
Babe di - vine, . . Laid in the man - ger for a sign, . .
f Peace and good-will their glad re - frain, Good - will and love!
mf May we, like Thee, our task ful - fil, (pp) Tran - quil and blest.
p May we our wills to Thee re - sign— (ppp) Grant us Thy peace!
4. Break, break o'er a world of sin, . . Spi - rit of Light!

BREATHE, BREATHE O'ER A WORLD OF WOE.



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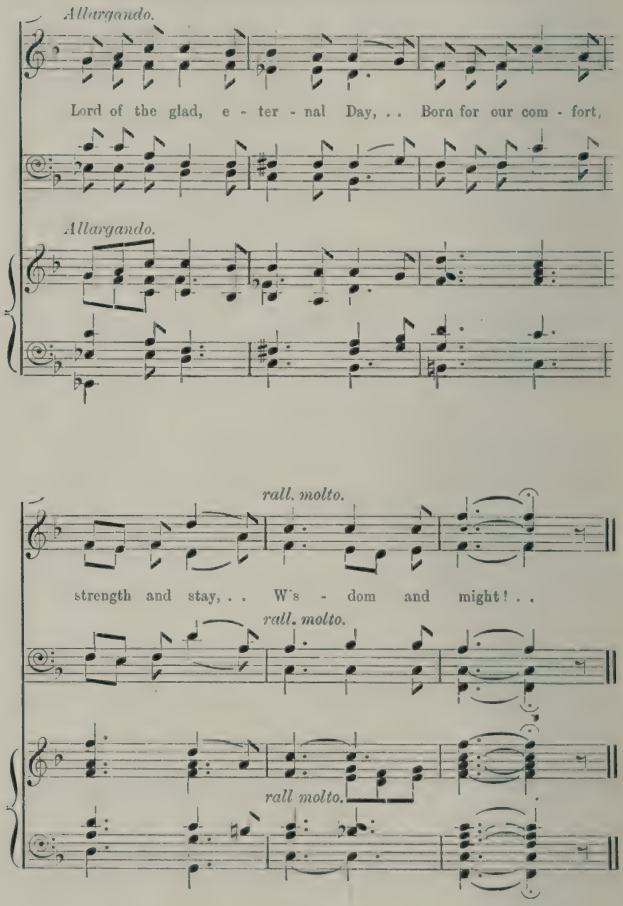
Allargando.
Lord of the glad, e - ter - nal Day, . . Born for our com - fort,
Allargando.
rall. molto.
strength and stay, . . W's - dom and might! . .
rall. molto.
rall molto.

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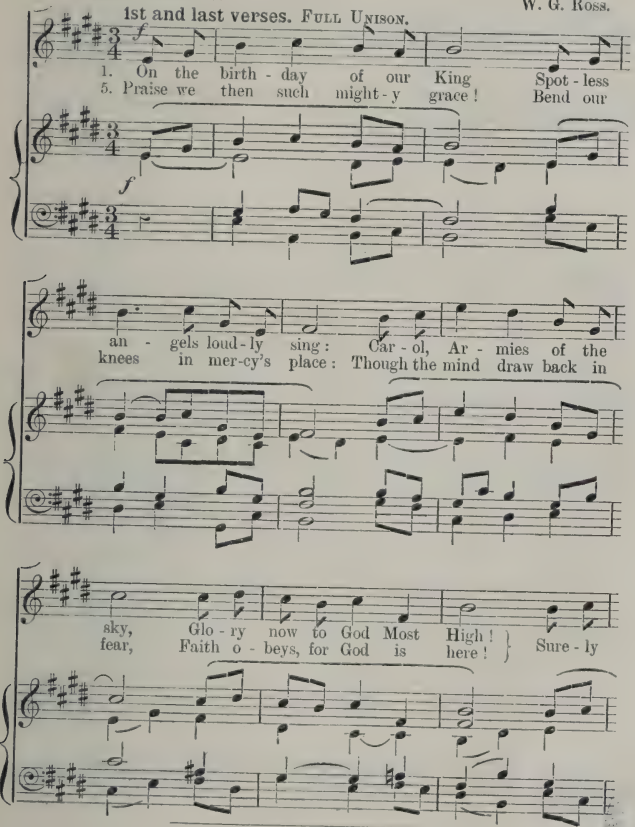
1. On the birth - day of our King Spot - less
5. Praise we then such might - y grace! Bend our
an - gels loud - ly sing: Car - ol, Ar - mies of the
knees in mer-cy's place: Though the mind draw back in
sky, Glo - ry now to God Most High!
fear, Faith o - beys, for God is here!
Sure - ly

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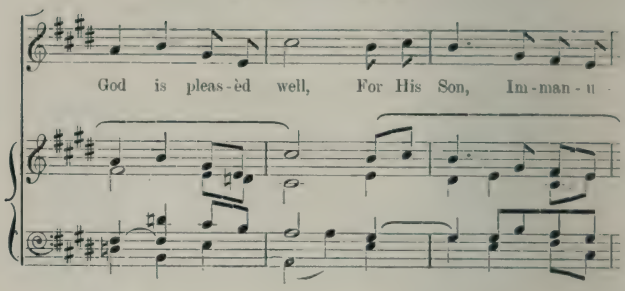
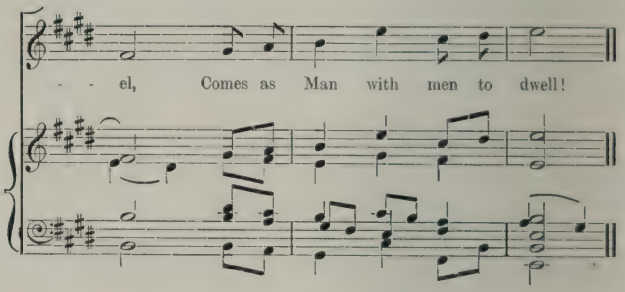
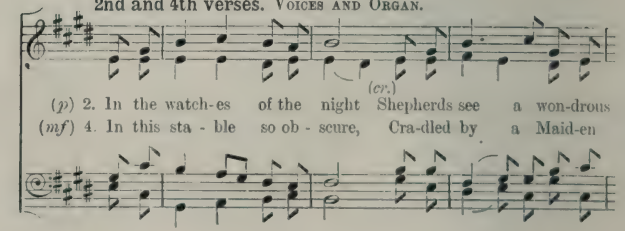
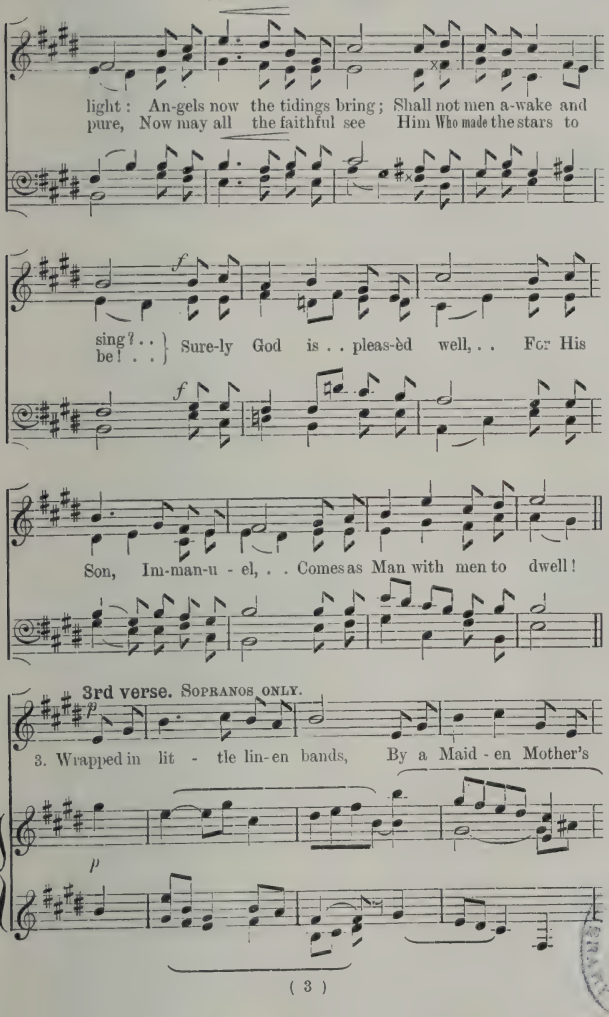
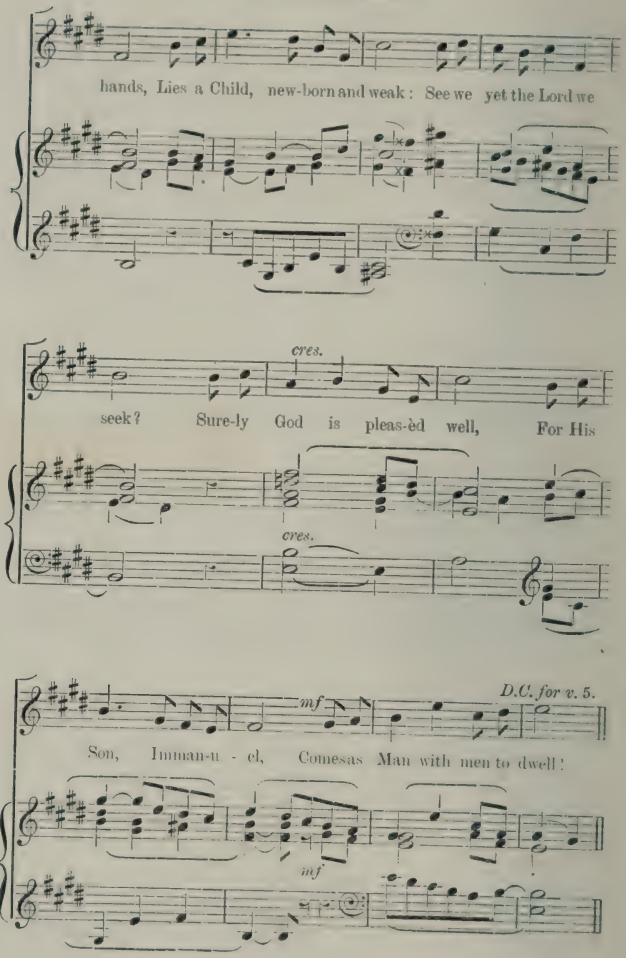




2nd and 4th verses. VOICES AND ORGAN.




light: An-gels now the tidings bring; Shall not men a-wake and
pure, Now may all the faithful see Him Who made the stars to
f
sing? . .
be! . .
Sure-ly God is . . pleas-èd well, . . For His
f
Son, Im-man-u - el, . . Comes as Man with men to dwell!
3rd verse. SOPRANOS ONLY.
p
3. Wrapped in lit - tle lin-en bands, By a Maid - en Mother's
p


hands, Lies a Child, new-born and weak: See we yet the Lord we
cres.
seek? Sure-ly God is pleas-èd well, For His
cres.
D.C. for v. 5.
mf
Son, Imman-u - el, Comes as Man with men to dwell!
mf

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We have now the pleasure of making known the awards for the two prizes, of fifteen guineas each, offered by the Proprietors of THE MUSICAL TIMES for the composition of an Anthem and a Part-song, according to conditions set forth in our September issue. Of the 160 compositions sent in, the anthems numbered 71, the part-songs 89.

The Anthem prize is awarded for a setting of 'Lord, I call upon Thee' (from Psalms cxli., verses 1, 2; xxxviii., verses 19 to 22; and iv., verse 9) by 'Clamavi,' which proves to be the composition of

Dr. E. C. BAIRSTOW

(Organist of York Minster), 1, Minster Court, York.

The successful Part-song is a setting of old English words (from Thomas Ford's 'Music of sundry kinds,' 1607), 'There is a lady sweet and kind,' which bears the motto 'Dum spiro, spero,' and proves to be the composition of

Mr. HAROLD E. DARKE,

42, Northolme Road, Highbury, N.

The Anthem will be the music section of our January, 1917, issue, and the Part-song will appear in the February number.

The unsuccessful competitors can have their manuscripts returned to them upon application to the Editor. The composer of the Anthem bearing the motto 'John o' Gaunt' is requested to communicate with the Publishers.

ENRIQUE GRANADOS.

By G. JEAN-AUBRY.

I knew Enrique Granados personally: you could not see him, speak a moment to him, without being struck by the charm of his personality, by the passionate languor which permeated all his actions. Well do I remember the last two evenings I spent with him in Paris, when we were discussing what we all expected from the young Spanish school. I remember particularly the last evening: we were dining at the house of the pianist Joaquin Nin, in company with Manuel de Falla. After dinner, Granados, who had been ill for some time, had not the strength to go to the pianoforte; but, half-lolling, had been evoking for us pleasant or tender memories; the last evening. . . . I can still hear his musical voice when we shook hands at the carriage door. This was before the war. . . . . .

I was amongst the small group of friends who were joyfully expecting him in Paris, when German stupidity suddenly crushed our hopes.

I keep of Granados a pious memory: there was in his nature such a feminine tenderness that this characteristic will always adorn his image when my mind evokes it.

This very memory, the friendship which united us, and also the campaign that by word of mouth and of pen I have been conducting in favour of Spanish music during the last eight years, perhaps give me the right to say that a certain haste and some exaggeration in the homage paid to Granados since he died ran the risk of injuring his reputation, and of begetting disappointment where we should have the right to expect a durable sympathy.

By trying to magnify unduly the rôle of Granados and his achievements, we may well be doing him injustice. Both he and his work must be kept in their proper place; a place which, indeed, is quite glorious enough, being so personal and peculiar.

In the musical renaissance which the last fifteen years has witnessed in Spain, Granados's part has been far less important than that played by men such as Pedrell, Albeniz, or even Federico Olmeda, in reconstituting folk-lore. Granados had neither the intellectual patience, nor the technical curiosity, nor the spiritual eagerness which are necessary to those who would be the leaders of a generation. He was deeply attached to the traditional æsthetics, to the forms loved by Liszt and Chopin. Neither Strauss's nor Debussy's innovations had impressed him; he did not show any curiosity about them, and remained content with the expression of his own personality. To the end he remained what he had always been—a charming and indolent dreamer.

Catalonia is rich in men of strong, steady, and keen character. Granados was born in Catalonia, but that was but a paradox. His name, Granados y Campina, is not Catalonian; it suggests rather some warm, fertile, and amorous Andalusian country. However, he was born on July 27, 1868, in the very heart of Catalonia, at Lerida, and was brought up at Barcelona, where he studied under Pujol, and especially under Felipe Pedrell, the strong composer of the great national musical-dramas, 'Los Pirineos' and 'La Celestina'; but neither Pedrell nor Catalonia left much impression on Granados. After having won his pianoforte degrees at Barcelona, he wished to obtain degrees at the Conservatoire of Paris, but a rather severe illness hindered him, and having passed the age limit, he attended only occasionally the class of Charles de Bériot.

All Granados's culture had a languid and rather desultory form. It is certain that had Granados received a more methodical teaching, he would have achieved a steadier way of expressing himself and greater variety of style; but perhaps he would have lost some of his characteristic qualities—that unique spontaneousness, that musical instinct which gave him, in spite of his refinement, some likeness to those troubadours of yore, inventors of themes who never troubled themselves about purity of style, haunted as they were by the desire for communicating their feelings in the most direct way. Feeling was for Granados the very reason and end of music. Neither musical science nor constructive care was ever a goal for him; the sureness of his taste restrained the exuberance of his easy flowing inspiration. Listless ardour—this juxtaposition of contradictory words—was exactly characteristic of the man and defines the very fabric of his musical expression.

However, as time went on, by following the advice of some of the friends he thought most of, he had acquired greater consciousness of the effort required of him; he imposed upon himself stricter rules for the purpose of creating an atmosphere, or at least an environment, suited to his emotion. After having written his 'Spanish Dances' he found himself in his two series of 'Goyescas.' The whole evolution of Granados is contained in these two books of pianoforte pieces.

Nevertheless he composed also a great number of other pieces: a Trio, a Quartet for strings and pianoforte, Poetical Valses, Sketches, Impromptus, a set of Expressive Studies, a Poem for voice and small orchestra ('Elisenda'), a Symphonic-poem, 'The Deadman Night,' and 'Dante,' and several songs; but it must be said that none of these compositions is of really high quality, nor do they exhibit great individuality; one finds in them excessive influences from Chopin, Schumann, or Liszt. When Granados,

in some of these works,—as, for instance, the Quartet or 'Dante,'—strives for classicism, he loses all his true qualities, and hides under a borrowed cloak the Spanish character which constitutes his personality.

Granados's name deserves to survive and it will survive, not because of all these works, but because of four or five of the 'Spanish Dances,' a dozen of 'Tonadillas,' and three or four of the 'Goyescas.' This is the plain truth. To try to set up Granados as a great master, as the very symbol of modern Spanish music, is simply to risk drawing away from him deserved sympathies.

If a single individual could be regarded as the representative of modern musical Spain, Albeniz would have to be chosen, for he possessed the varied resources required; but his accomplishment was incomplete, compared with what it would have been if death had not interrupted his career. Albeniz had emotion, originality of style, picturesqueness, and the will of renovation. If we limit ourselves to one composer to give the most complete impression of Spain, we should certainly choose the composer of 'Ibéria.'

I do not say this with a view to oppose the one to the other: I knew them both personally, and loved them each for different reasons, for their natures were diverse, and even antagonistic. One must set aside personal feelings; one's only aim must be to serve historical truth.

Those who attended the performance of 'Dante' at the Queen's Hall,* and who were led to believe that they would hear a typical Spanish work, the work of the greatest Spanish composer, were probably, and rightly, disappointed not only about Granados, but about the whole trend of Spanish music; and that is what I feel to be as unjust towards him as it is towards Spanish art. To regard it otherwise would be as if it were maintained that Debussy's 'L'Enfant Prodigue' not only represents this composer at his best, but also modern French music, when, as a matter of fact, that work of youth does not represent either. But it might be said that Granados's 'Dante' is not a work of youth. I reply that from the symphonic point of view Granados was still in his youth; it is not in that work that the real Granados can be found. You may find him in his 'Spanish Dances,' some of which are masterpieces and inexhaustible springs of emotion. Possibly other artists may never be able to endow them with that poignancy which Granados's own playing imparted to them, for he had such a personal way of playing the pianoforte, such a different kind of expression according to the mood of the day. The defenders of impeccable technique might have found fault with him, but who could forget some interpretations of Chopin or Scarlatti which he gave to us? The merit of his Dances, however, remains of sterling quality, and I have no doubt that they will take a prominent place in the répertoire of some of our most gifted pianists.

Since Granados died I have heard again some of these Dances. I feel that they are not quite free from the defect which is apparent in many of Granados's works: the too numerous repetitions of a theme. But in those which are strongly marked with emotion and melancholy, it is this very repetition, plain, unsophisticated, that increases tenfold the emotional effect. Granados's music is not fit for large concert-rooms: it is, if I may say so, confidential music. Granados has lived only through love; every work of his is an amorous disclosure, the expression of a hope, of a joy, of a regret. He is a man who lingers over his memories as over the letters from a beloved and now departed woman; but there is also in him the eternal versatility of amorous youth. Everything in him was drawing him toward a sort of melancholy; and it was not so much for us as for himself that he composed his pianoforte pieces.

Toward the end of his life he had, by a rare chance, found a delightful subterfuge for exteriorizing that personal obsession: he had created in his brain the ideal small stage upon which would act the two eternal protagonists of love; that eternal and amorous adventure, humorous and tragical in turn. The result was his Goyescas. I do not know what the performance of the Goyescas transformed into a theatrical work, 'Los Majos Enamorados,' may reveal to us; but the original pianoforte setting gives us a true and complete idea of Granados, with his qualities and defects, his virtues and failings.

The Goyescas are a drama for two characters, the 'Majo' and the 'Maja,' expressing in turn the wishes, desires, anxieties, expectations, the tremulous and ardent joys of love, with all that the Spanish temper brings in of religious fervour and fervent passion.

The first set contains 'Los Requiebros' (The Compliments), 'Coloquio en la Reja' (Colloquy at the grated window), 'El Fandango del Candil' and 'La Maja y el Ruisenor' (The Maja and the Nightingale). The music moods the meeting of the two lovers in bright scenery, their gait and the tender atmosphere of the first meeting; the colloquy in the night when already vows and promises are exchanged; while dawn, gradually appearing, dispels the mystery which shrouded the landscape during the night. In the 'Fandango' we see the life of the ball-room, and the lovers meeting again, and again exchanging vows in that enervating and languid atmosphere. 'The Maja and the Nightingale' is very likely Granados's highest inspiration: a work that would suffice by itself to perpetuate his name. In this piece, which expresses the melancholy dreaming of the Maja evoking the memory of the absent Majo, while the nightingale sings in the night, Granados has succeeded in enclosing within the compass of a few pages for the pianoforte the whole eternal drama of love and the emotion inspired by a Spanish landscape. Here is the true Granados, the musician whom our hearts will regret for ever; here, really, his confidence has a true greatness far beyond the limits of rules and technique.

Unfortunately, in the second set, 'El Amor y la Muerte' is of too great a length; but the 'Ghost's Serenade' which closes the series of Goyescas, where Granados pictures the spectre who plucks his guitar strings under the Maja's balcony, while singing the dead love, makes a most impressive and direct appeal.

The kind of small ideal stage called up in this series of pianoforte pieces is typical of Granados; he has been able to fill it with the very essence of human passion.

The 'Fandango,' the 'Maja and the Nightingale,' the 'Ghost Serenade,' and a piece which stands by itself, but is closely akin to the Goyescas, 'El Pelele' (The Puppet), a mocking symbol of love which four women toss up in a blanket that their nervous hands shake to the accompaniment of merry laughter: these four pieces and four or five Spanish Dances are, with the Tonadillas, the best productions of Granados.

In the Tonadillas he returned to the tradition of the old popular Spanish masters; he tried to bring to life again the strange art of the Tonadilla, a short song with accompaniment of guitar, which is for Spain what the 'lied' is for Germany, and for Spanish music

* October 28 (see p. 553).

what the 'rima' is for Spanish poetry. The charm of these Tonadillas, which were in the 17th and 18th centuries merry, melancholic, satiric, or gallant, permeates the whole of the Granados pieces. They are very short songs: just time for an avowal, a cry, a laugh, a wish; there is no development, the end of the melody brings back the beginning or loses itself in a suggestive silence. The form was eminently suited to all the tenderness and bluntness, the joy and melancholy of Granados's art.

At the present time, when we are haunted by the curiosities of tonal development, the cleverness of pianistic or orchestral technique, and when we revel in the joy of new and unexpected instrumental combinations, the proportions of Granados's work may be considered as small; one must not expect to find in it either vast conception or orchestral novelty. Granados is not a 'great master,' but an admirable and touching 'petit maître,' if we employ these words in the same way as they are applied to a number of painters who cannot be considered as of the very first rank, but whose qualities are nevertheless of rare merit, and whose charm comes sometimes nearer to our heart than that of greater geniuses.

One cannot deny to Granados the charm of his melody; in this respect he is akin to Chopin or to Grieg. He has been able, just as much as they have, to create themes which have that eternal accent of songs sprung from the soul of the people without really borrowing anything from folk-lore.

In that magnificent musical movement which has been effervescent in Spain for a quarter of a century, and of which every day brings us new and available proofs, Granados occupied a place quite apart, far from most other workers. He remained distant from the main action in a discreet indolence which isolated and characterized the whole of his life; but when, alone with him, we listen to the whisper of his secrets, we feel that Granados has been the fervent 'trouvère' who stands aloof, who possesses but a plain instrument and can only discourse about love, but who knows so well how to use its language!

THE NATIONAL ANTHEM AND THE LONDON COUNTY COUNCIL.

By Frank Kidson.

The fascinating but futile inquiry as to the origin of our National Anthem—which, by the way, can scarcely be called an anthem—like the sirens of old, has attracted many, the latest victim being, certainly unexpectedly, that prosaic body the London County Council. It appears that at a meeting of that body in March, 1916, Mr. John W. Gilbert (chairman of the Education Committee) undertook, in response to a request by Mr. Cyril S. Cobb, to have inquiry made into the suggestion that the first line of the present version is not the original one, and that the original first line stood 'God Save our Lord the King.'

Accordingly Dr. F. S. Boas (Divisional Inspector) and Dr. Borland (Musical Adviser) were requested to undertake the task of clearing up the matter: the first-named to examine and report as to the words, the second (Dr. Borland) to deal with the music. The result of all this is a little pamphlet, price threepence, to be had of Messrs. P. S. King & Son, 2 and 4, Great Smith Street, Westminster.

The Council in ordering the inquiry was actuated by a desire not only to find the form of the National Anthem most suitable for use in its schools, but 'to stimulate the interest of teachers and pupils in its history.'

While the little tract relies to a considerable extent upon earlier research, and acknowledges its indebtedness particularly to Dr. Cummings's work, 'God save the King: the Origin and History of the National Anthem' (Novello, 1902), yet by reason of its cheapness it is very welcome. Among the results of the inquiry, Dr. Boas points out that 'there is no evidence of the existence of our National Anthem before the Restoration, though phrases that occur in it are found in various quarters.'

In this connection, Dr. Boas reminds us of the use of the phrase 'God save the King' in the Bible; but he has omitted to draw attention to the statement made by Mr. M. Scotter in a letter to the *Morning Post* of July 23, 1897, who quotes the 'Calendar of State Papers,' and mentions that an order was issued by the Admiralty on August 16, 1545, that 'the watch wourde of the night shall be "God save the King," and the other shall answer, "And long to reign over us."' This fact is distinctly interesting, and, if I mistake not, was first pointed out by Froude.

Dr. Boas also finds that the earliest extant form of the Anthem with the music is in the first edition of 'Thesaurus Musicus,' published by John Simpson about the year 1743. He further points out that 'this version contains only two stanzas, and that the opening line is "God save our Lord the King," but that this version was withdrawn by the publishers themselves [in favour of 'God save great George our King,' a version which appeared in the *Gentleman's Magazine* for October, 1745], probably because, after the rising of 1745, a version which did not contain the King's name was considered equivocal.'

He refers to the Anthem being sung at Drury Lane and Covent Garden Theatres, as arranged by Dr. Arne and by Dr. Burney, at the end of September, 1745. Also, Dr. Boas thinks, 'there is good reason for believing that a Latin and an English form of the Anthem existed in the time of James II., and perhaps of Charles II., its authorship being unknown. The Latin form, which appears to be ecclesiastical in origin, is probably preserved in the chorus to Travers's "Ode on the Birthday of Princess Augusta, November 28, 1743."'

Solid provable facts are with Dr. Boas in regard to the publication in 'Thesaurus Musicus' and the *Gentleman's Magazine* of October, 1745; but about the Latin version of the time of James II. or Charles II. considerable doubt may be expressed as to the value of such a belief. The 'Latin chorus' theory was put forth by Dr. Cummings in his articles in the *Musical Times*, 1878, and in his book of 1902; Dr. Rimbault having also in *Notes and Queries*, April 29, 1876, made a communication on the subject. It is contained in a word-book belonging to a concert of uncertain date, the book having no title. Dr. Cummings fixes the date as November 28, 1743; but, as I shall show, there is not the slightest tangible evidence for this assumption, nor for a belief that it is prior to the 'Thesaurus Musicus' copy of the words. The second part of the concert was devoted to the performance of an 'Ode on the birthday of Her Royal Highness the Princess of Wales, composed by Mr. Travers in the year 1743.' This is the item as described in the word-book. The 'Latin chorus' concluded the entertainment. The words of this chorus fit perfectly the air 'God save the King,' and are, with one single word as an exception ('thee' instead of 'him') as near a version of the 'Thesaurus Musicus' copy of our Anthem as Latin verse could render. Strangely enough, there is appended an English prose translation.

The assumption that the concert took place on November 28, 1743, is rather negatived by the words

composed in the year 1743.' If the Ode had been performed in the year of its composition, such words would scarcely have been appended: they rather point to a revival than to a first performance. Anyhow, we may very safely regard 'Thesaurus Musicus' as very near the date November, 1743, and may very safely give it the precedence of the word-book without a title.

It was in those days a common amusement of the learned to put popular songs into Latin verse. Vincent Bourne, who died in 1747, did much of this, and it would not surprise me if it were found that he was the author of the 'Latin chorus' as given in the word-book.

Another point which Dr. Boas, following Dr. Cummings, puts forth may be questioned. William Chappell in his 'Popular Music of the Olden Time' 1856-59, first made the assertion that 'Thesaurus Musicus' was originally entitled 'Harmonia Anglicana.' Dr. Cummings doubted this, and said that the only publication he knew under that name was an oblong folio published by Walsh & Hare (the British Museum date for it is 1701) in which no trace of 'God save the King' occurs. As a matter of fact, there is a later 'Harmonia Anglicana' issued by the Younger Walsh about 1765, a totally different work from the 1701 book. We need not enter into any detail regarding these two books, but Chappell's assertion may be supported thus: On the title-page of every copy (of every edition) of the first volume of 'Thesaurus Musicus' there can be discerned a faint but definite line, two inches from the top of the plate, which to any expert in engraving shows that a former title has been scraped out and the present title engraved instead, and that the tops of the two letters which have suffered by the erasure have been touched in.* It is more than probable that Simpson, knowing of the earlier 'Harmonia Anglicana,' preferred to make the change after only a few copies had been struck off. Chappell must have seen one of the unaltered copies.

I may as well here mention that there was a prior 'Thesaurus Musicus' published by John Hudgebutt in five books, dated from 1693 to 1696.

Much capital has been made out of the vague statements of different people who claimed to have spoken with others more elderly who said they remembered 'God save the King' associated with early Jacobite politics. Frankly I, the present writer, cannot find any grounds for seriously considering such assertions as of historical value. Nor am I impressed with the fact that glass goblets exist upon which are engraved Jacobite versions of the Anthem. There is no proof that such were engraved before 1743. I am with the late Mr. Chappell, who, in a letter to *The Times* of February 27, 1878, made this pronouncement:

> 'In spite of all the research made by numerous inquirers, including fully fifty years of collecting myself, no one has ever been able to trace a copy of the words and music of "God save the King" before the reign of George II.'

If we examine the words of the first version of 'God save the King,' I think it is quite plain that they have been written apropos of a political outlook, and with Chappell I think that outlook has been within the reign of George II.

It is asked that 'our Lord the King' shall be saved; that he shall be victorious, happy and glorious, and long to reign over us. The poetry is not very good, but it embodies a prayer that all Loyalists of the period echoed. The second verse is more definite:

> O Lord our God, arise,
> Scatter his Enemies
> And make them fall;
> Confound their Politicks,
> Frustrate their Knavish Tricks,
> On him our Hopes are fixed,
> O Save us all.

To my thinking this plainly alludes to secret politics of the Jacobites to place a Stuart on the throne. It is asked that their 'knavish tricks' shall be 'frustrated' for 'On him [the Protestant monarch] our hopes are fixed.' 'O save us all!' from the terrible consequences (from a Protestant's point of view) of having a 'Popish Monarch on the throne,' as a pamphlet of the time puts it.

When the news of the battle of Preston Pans reached London, late in September, 1745, there was a general burst of loyalty, and the Anthem, which may have had a little degree of popularity, was brought into prominence and with another stanza added, while the first was slightly altered. Before the rebellion had been crushed, a verse relating to General Wade had been added:

> O grant that Marshal Wade
> May, by Thy mighty aid,
> Victory bring.
> May he sedition crush,
> And like a torrent rush
> Rebellious Scots to crush:
> God save the King.

This appeared on half-sheet music before the air had been altered in the first bar.

All the earliest copies have, in the first bar of the treble, three G's; the later copies have two G's followed by an A, as at present.

It is rather a singular fact that popular as 'God save the King' is said to have been, all the earlier copies, with the exception of the *Gentleman's Magazine* one, were issued by Simpson until his death, which I have reason to believe occurred in or shortly before 1747. This points, in some degree, to his possessing a copyright. The next collection in which 'God Save the King' appears is in the second volume of Calliope, commenced (this volume) in 1739 by Henry Roberts, but handed over to Simpson and published early in 1746. The copy here is, with several other songs, taken from the *Gentleman's Magazine* of 1745. In 1748, John Johnson prints the air as 'Long live the King' in his 'Collection of 200 favourite Country Dances,' vol. iv., 1748, No. 80. Here the air is called 'Minuet,' and forms the second part of 'Long live the King.'

Without going into the complex question as to what alterations were made in the Clark MS., which purported to be an Ayre by Dr. John Bull, and which Mrs. Clark refused to let anyone see (where is the MS. now?); also, without raking up the numerous 17th century airs from 'Remember O thou, Man,' 'Franklin is fled away,' and Purcell's 'Lesson,' which more or less resemble our National Anthem, the question naturally arises, How did it, in its present form, get into Simpson's 'Thesaurus Musicus'? George Savile Carey (who was born after his father's death) applied for a pension, which he failed to get, on the ground that his father, Henry Carey, had composed, and, I presume, written this Anthem. This was based upon very fragile evidence in two assertions:

(1) That Dr. Harrington, of Bath, had told him that Henry Carey had got into difficulties with the bass, and taken it to John Christopher Smith to correct;

* This mark, though very faint on some copies, can be traced on all title-pages of the first volume, even on that issued about 1762-63, when Bremner had got the plates and Simpson's name had been erased at the foot and replaced by 'R. Bremner.'

(2) That several people had remembered Carey singing the song at a dinner (after the bottles had circulated) upon the occasion of Admiral Vernon's victory in 1740.

This is absolutely all the evidence on behalf of Carey. Even admitting that these are facts, and ignoring the important one that Carey wrote at least two songs on Admiral Vernon's victory, which it is most likely he would sing at the dinner, may not a composer both sing and arrange songs which are not his own composition? Also, a memory forty years old of what songs were sung after an 18th century dinner, is not evidence.

It is, too, a significant fact that Carey did not include 'God save the King' in his 'Musical Century,' which professed to be 'A Compleat Collection of his Choicest Compositions.' The third edition, 'very much improv'd and enlarg'd,' of this work was published by Simpson about the same time as 'Thesaurus Musicus,' the plates being dated 1740 and 1742. It is also a fact that while Carey's name is very prominent on the title-page and in the body of 'Thesaurus Musicus,' the Anthem has no name attached.

We may now come to another question. The title-page of 'Thesaurus Musicus' states: 'The whole revis'd, carefully corrected, and figur'd by a Judicious Master.' Who was this 'Judicious Master'? and where did he get his song 'for two voices' that has played such an important part in our national history?

In 1901 I ventured in 'The Minstrelsy of England' (Bayley & Ferguson) to suggest that this person was James Oswald, a Scotch musician who, coming to London in 1741, appears to have been closely associated with John Simpson. About 1747, the presumed date of Simpson's death, Oswald set up a music shop and published a number of works of his own composition, and of an anonymous society or club of musicians who styled themselves 'Sons of the Temple of Apollo.' I gave some account of this mysterious society in *The Musical Antiquary* for October, 1910, and to this article I may draw the reader's attention for more about James Oswald.

Oswald, for some reason, was in the habit of not only suppressing his name on his own compositions, but of placing other names upon them. He was under the patronage of Lord Bute, and as a consequence in high favour with Frederick Prince of Wales and with his wife and widow, Augusta the Princess. He also, it is pretty certain, was music-master to young Prince George, who after becoming King George the Third appointed him, in 1761, 'Chamber Composer to the King.' We may ask, Why? in the face of so many better and better-known musicians. Echo might answer 'Because he composed "God save the King."' Or Echo might say, 'I really don't know.'

And so the problem remains unsolved, notwithstanding the London County Council's pamphlet which was intended to 'stimulate the interest of teacher and pupil' in the subject.

'Who wrote the Letters of Junius?' and 'Who was the Man in the Iron Mask?' are tangles which, I believe, time has recently unravelled. Let us hope that some teacher or some pupil of the London County Council's Schools may be lucky enough to solve the problem which has puzzled so many.

Since the above was written there has come to hand an excellent paper by Mr. J. A. Fuller-Maitland in the November number of the American journal *The Musical Quarterly*. I have no space here to discuss the points raised by Mr. Fuller-Maitland (written before the London County Council's pamphlet appeared), but he finds in a catch by Purcell a curious musical passage, whether accidental or otherwise, in which the words 'God save the King' are fitted to the first four notes of our National Anthem.

THE PIANOFORTE SONATAS OF SCRIABIN.

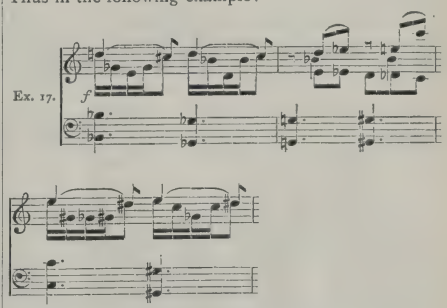
By A. Eaglefield Hull.

(*Continued from November number, page 492*)

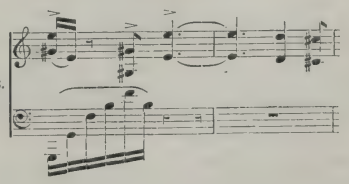
Sixth Sonata, Op. 62.

With the Sixth Sonata, Op. 62 (written in Beattenberg in 1911, side by side with the Seventh Sonata), we approach the new style. This work may be considered along with the next three Sonatas in a study of Scriabin's new technique, a development brought about by the wholesale adoption of certain higher upper partials of the harmonic series which hitherto have been considered not sufficiently in tune for use with our present keyboard system. Moreover, Scriabin accepts the full combination of these partials (or any part of the series) as a *concord*, and not as a discord—the only discords with him being passing-notes, and suspensions over these new combinations. He uses the utmost variety of placements and inversions in these so-called 'mystic chords,' and still regards the inversions as genuine, even when the root is absent. Furthermore, having accepted the present pianoforte-tuning as his basis, he writes these harmonics quite freely as enharmonics. Thus in the following example:

Ex. 17.



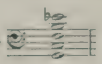
the G flat according to his system of derivation is really F sharp, whilst in this chord:

Ex. 18.

the G sharp is obviously A flat. This does not sound very consistent with his theory, and often makes his root troublesome to find. But why bother about an unknown and unheard root? The music we hear is the thing.

Scriabin founded no new scale, as many writers have claimed. He invented a 'new system of composition' which might be roughly stated thus: A certain new chord is taken which suits the particular moods that are crying out for expression, and the whole composition is evolved from this one extended harmony, used only on a very few roots, often two or three, sometimes even on only one. This new harmonic style involves a complete revolution in the musical system. The old major and minor modes disappear, the key-signature goes; and for variety, he depends entirely on the apparently inexhaustible combination of these harmonics, which he uses in endless

arrangements for figurations, chords, accompaniments, basses, and, most wonderful of all, from which his melodies are entirely evolved. He is particularly fond of building up these notes in chords constructed by fourths. Thus the Sixth Sonata is built on the following selection of harmonics, the perfect eleventh appearing the next lowest to the root:

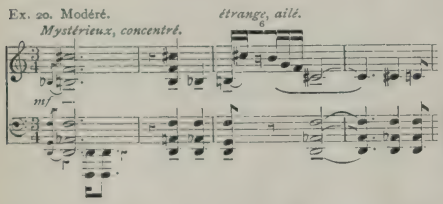
Ex. 19.



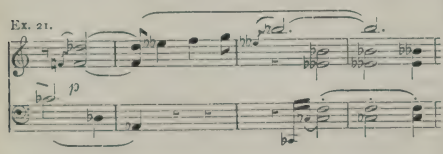
The drawback to a system so arbitrarily confined to a few roots only, is the danger of incurring (despite the modern harmonies) a certain monotonous drab in tone and mood. How far Scriabin has succeeded in avoiding this pitfall the hearer must decide for himself; but if shading, phrasing, novel rhythms, unusual root progressions, poetry, exquisite finish, and a bold psychological plan count for anything, then Scriabin easily proves himself a master in a system which would carry in itself the elements of failure with any composer less highly-gifted.

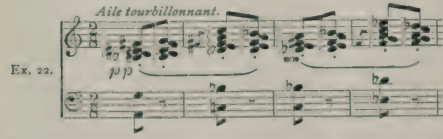
The Sonata opens with the pealing of mixed bell-tones:

Ex. 20. Modéré. *Mystérieux, concentré.* *étrange, ailé.*



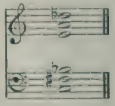
Motives of flight, strange and rather weird, follow. A graceful rising melody is born, and dies away with a mysterious sighing cadence. This—which is regarded as the 'theme of the soul'—persists, and gradually unfolds itself. The dream takes more and more definite shape, and the full melody now appears, opening out in this form:

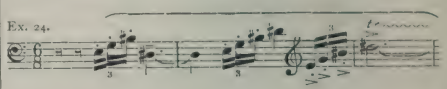
Ex. 21.

the atmosphere continuing for some time radiant and crystalline. At length, however, it is disturbed by hurrying agitated figures, at first only feebly. Powerful dissonant phrases, typical of the evil forces, are brought against the soul in its aspiration towards perfection:

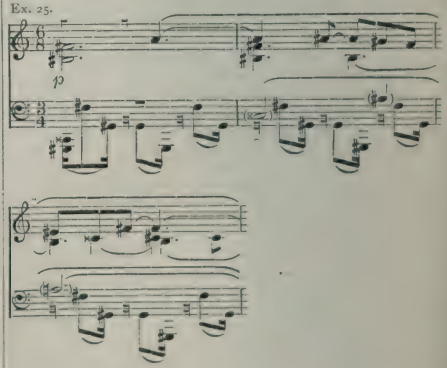
Ex. 22. *Aile tourbillonnant.*

Mysterious gathering calls are heard. Violent conflicts take place over an ever-surging bass arpeggio. The movement increases, sometimes the 'pure soul' theme emerges exulting in its triumph, radiant in its beauty, and at other times it appears to be submerged. Developments of all the preceding themes take place. One point in particular should be noticed where the 'soul' theme soars out with great charm and sweetness over an elaborate texture of arpeggios and counterpoints, which surely demand four hands instead of two. Immediately after a short *résumé*, the tumult increases and the piece ends in a sort of delirious cosmic dance, accompanied by much discordant tolling as of bells. Elsewhere I have attempted to fit a kind of programme to this movement, drawn from Newman's 'Dream of Gerontius,' but the Englishman allows his soul to find peace and purity, whilst Scriabin, Russian-like, leaves his soul still struggling against heavy odds.

Seventh Sonata, Op. 64.

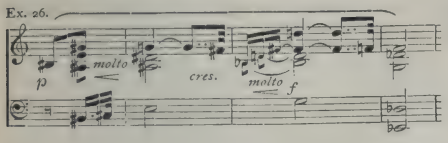
The Seventh Sonata is based harmonically on the following striking combination of notes:

Ex. 23.

The mystic atmosphere thickens, the combinations are still more dissonant, and the melodic themes more unusual. As with the sixth Sonata, the work is complete in one movement. It opens with poignant discords and mysterious tollings. The following theme then enters with a certain sombre majesty:

Ex. 24.

after which the radiant soul theme appears in this lyric form:

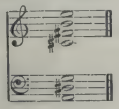
Ex. 25.

Careful notice should be taken of Scriabin's counterpoints, which are indeed amongst his strongest features. The melodies should never be played without the accompanying harmonies, in which way only can they be reasonably explained. This 'soul theme' is very fully displayed, and for a time profound serenity reigns over the music. Motives of flight follow, and scintillating episodes occur; but the mysterious and ominous tollings are never far distant. Over wave-like arpeggios the pure, radiant theme attempts time after time to insinuate itself. The strife increases, imperious trumpet themes being repeatedly hurled across the glowing background. A terrific paroxysm breaks out over a pedal-point, after which

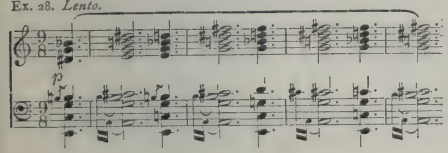
the former themes return, their radiant atmosphere being increased by contrast with the preceding dissonance. The Sonata ends with a dance of unrestrained joy, carrying in its train the following marvellously coloured theme which (let it be noted) has an intricate scintillating arpeggio figure added above it:

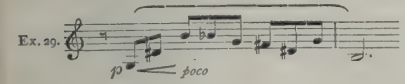
Ex. 26.

A few mysterious tolls are heard, and the sounds fly away into thin air. For the first time in this new manner (towards the end of this Sonata) we get a glimpse of that purification and simplification of method which Scriabin attained in his Tenth Sonata.

Eighth Sonata, Op. 66.

We now reach the Eighth and the longest of all the Sonatas. It is written in one movement, with a Prologue of two pages, which is founded on the following dissonant combination:

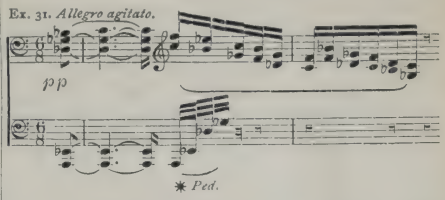
Ex. 27.

to which the Sonata persistently adheres throughout its whole length (some six hundred bars); even the first chord might be seen to be derived from the same, although absent, root. The Prologue is full of significance, and is founded on three themes, the one a long, trailing melody with the strangest of harmonies:

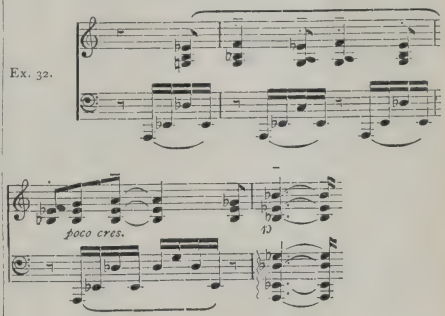
Ex. 28. *Lento.*

the other, an inner counterpoint, enters in the third bar of the above quotation:

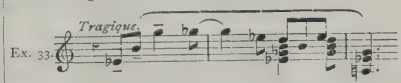
Ex. 29.

whilst a third is used throughout as typical of the figure of flight:

Ex. 30.

The technique of this Prologue is so advanced, and of so dissonant a nature on the keyboard system, that one critic has likened it to Tennyson's poem, 'Vision of Sin.' Fortunately it is not long, and the movement proper starts in an agitated fashion, thus:

Ex. 31. *Allegro agitato.*

This suggests a slight hovering or poising, and is alternated with the following gently rising subject:

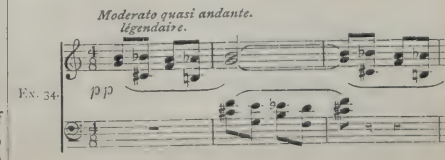
Ex. 32.

Agitated passages follow, and at length a trumpet-like theme rings out:

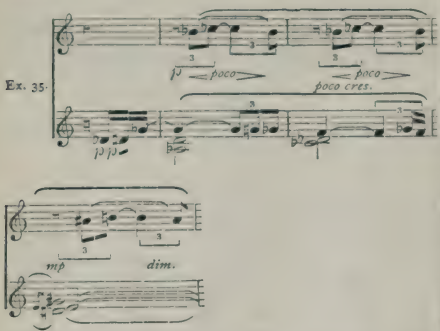
Ex. 33.

Space forbids to follow the gigantic development of these themes and the equally large scale of the recapitulation. The work ends with a *Prestissimo Coda* wonderfully dazzling in colour and sweetly languishing down to the mystic chord with which the Sonata opened.

Ninth Sonata, Op. 68.

The Ninth Sonata is founded on a somewhat similar combination. It opens in a legendary atmosphere and closes in the same mood, and although there are passages of extreme dissonance, there are yet themes of an exceeding great beauty and a much more simplified quintessence of feeling which make one wonder why it should have been dubbed by one distinguished Russian critic as a 'Black Mass.' The same critic calls it one of Scriabin's most pessimistic works. I think he must have been referring to the Sixth Sonata. Where else is there secured that pure, radiant feeling which comes to one at sunrise on some height amongst unscaled mountain peaks, when nature seems to take on a new-born freshness? Here it is felt already in the tender, swaying passages of the opening:

Moderato quasi andante.
légendaire.

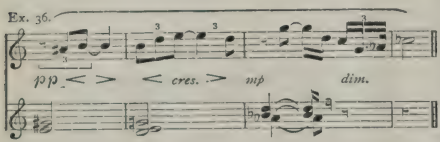
Ex. 34.

What delightful languor there is in the second theme!:

Ex. 35.

Still, there are many passages of disillusionment, many queer harmonic aberrations and wilful distortion of themes. But they all disappear towards the close, leaving us again in an atmosphere of pure though veiled luminosity.

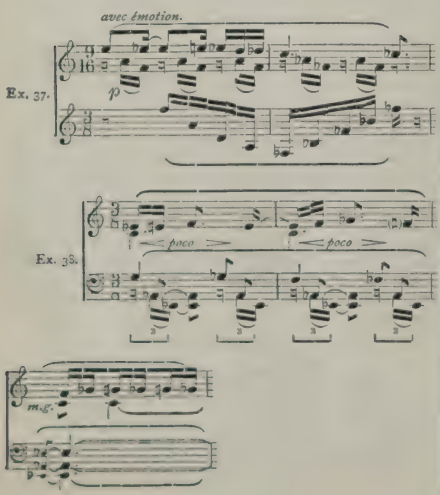
Tenth Sonata, Op. 70.

The Tenth and last Sonata is the pianoforte counterpart of the orchestral tone-poem 'Prometheus.' It opens with an atmosphere akin to the Ninth. After a few introductory arabesques, the chief motto theme of the Prologue emerges:

Ex. 36.



I leave out the crystalline counterpoint above the third and fourth bars, and also the tolling in the bass. This is developed sequentially, and gradually, as it were, disintegrates. The *Allegro* opens with lively emotion:

Ex. 37.

and hurrying passages carry us along to some striking themes of joyous exultation followed by tender, rapturous passages. The whole of the themes of the Prologue are now combined with new melodies, and the development rises to a powerful climax of the utmost radiancy. Trills, counterpoints, and scintillating passages carry us on to a *Coda* of palpitating harmonic molecules exceedingly delicate in tone, and fading away at length to the long-drawn languorous meditation of the Prologue.

Sufficient has been said to show that in this contribution to the Sonata form, we have before us a complete evolutionary presentment of the development of Scriabin's genius, from his opening imitative manner to the ultra-advanced style of the sketches for his 'Mystery.' We have, too, a contribution of the greatest importance to pianoforte literature, because of its possible influence over future composers. The technique of the last four Sonatas is such as to render them unapproachable to the ordinary player, and indeed they can only be properly interpreted by artists of first rank. But even so, they cannot be ignored; for they are the sincere expression of an artistic spirit who never once throughout the whole of his career made the least concession to the public from the high art ideals which he set before him. Of how many men can this be written? His was a pure, idealistic nature, a mind aspiring, logical in thought, and finished in artistry almost to the point of fastidiousness. At the present time the value of such an idealistic thinker, tinged at times undeniably with Russian pessimism, but ending his lifework with an outburst of Promethean sunshine in the Tenth Sonata, is inestimable.

For a further discussion of the principles involved in Scriabin's harmonic method, I must refer the reader to John L. Dunk's recently issued work on 'Hyperacoustics,' Division I. (J. M. Dent & Sons), where the matter is fully discussed, as also is my own suggested solution of the difficulty—the Dodecuple scale. I have endeavoured to marshall the arguments for both aspects of the case in my recently-published book on 'Scriabin' (Kegan Paul).

Space forbids the description of two movements which were obviously intended to have formed part of a Sonata. I refer to Op. 4, Allegro Appassionata, a fine concert piece with a glamour of Liszt thrown over it, and the 'Poem Nocturne,' Op. 61, one of Scriabin's most charming pieces.

STUDENTS' COUNTERPOINT.

By George J. Bennett.

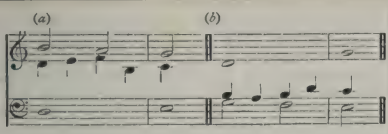
The article on Counterpoint by Dr. Kitson in the November number of the *Musical Times* raises several points of interest to all those engaged in the practice of Strict Counterpoint, whether as student, teacher, or examiner.

Probably most musicians will be in agreement with him in his condemnation of the counterpoint as practised by what he terms the Macfarren School; but some other questions brought forward, and notably the line insisted upon that nothing shall be introduced that does not accord with the practice of Palestrina, suggests matter for consideration.

The following are the examples from Dr. Pearce's 'Modern Academic Counterpoint,' the crotchet part in which Dr. Kitson takes exception to, and in connection with which he quotes the following rule from Sir Frederick Bridge's 'Counterpoint':

> In combinations of the second and third species, a note of the latter, if dissonant with a passing-note of the former, must not be taken or quitted by skip, even though it be consonant with the implied harmony.

Ex. 1.



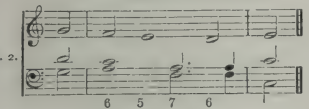
We will first consider the part in minims, which at (*a*) is a passing 6/5, and at (*b*) a passing 8/7 in the bass.

It is remarkable that the theorists Fux, Albrechtsberger, Cherubini, and Fétis, although using these passing figures in simple counterpoint, seem to have been unanimous in excluding them from the second species part in combined counterpoint. (In making an exception in favour of an occasional use of the 5/6, they certainly chose the passing figure most extensively used by, and most characteristic of, Palestrina.)

What was their reason for doing so? From a study of the works of Palestrina, one forms the opinion that they excluded them deliberately, for the reason that the accompanying of them by counterpoints in shorter notes would not be in accord with the practice of the period on which they based their theory.

Palestrina's most characteristic use of the 6/5 is when he treats the 5 not as a passing-note but as an essential note, and sustains it over the next change of harmony, sometimes as a dissonance, as in the following example. The 6 has in such cases the effect of an appoggiatura:

'Missa Papæ Marcelli.'

Ex. 2.

Such instances of the 6/5, being quite unlike our own use of it in the second species, have no bearing on the point in question.

Referring to cases in Palestrina when the 6/5 is actually treated as a passing figure, it is rare to find movement in shorter notes in another part.

There is a passage in the Kyrie of the 'Missa Papæ Marcelli,' at the sixth bar, where, with the passing 6/5 in minims in the 1st Tenor, there are some crotchets, but they are not continuous in one part, being divided between the Soprano and 2nd Tenor. Moreover, the 6/5 forms part of a descending scale-passage, and the whole is on a pedal bass.

It may assuredly be maintained that it was not a part of the methods of the composer to accompany a *real passing* 6/5 by a succession of shorter notes in another part, and the same may be said absolutely of the passing 8/7, whether in an upper part or in the bass.

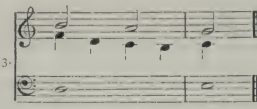
This suggests that if our counterpoint is to be moulded entirely on the lines of the music of the polyphonic period, we should revert to the practice of the aforementioned eminent theorists in their treatment of the second species part in combined counterpoint, and entirely exclude the 6/5 and 8/7.

In considering this matter it is important to bear in mind that Cherubini's treatise on counterpoint was not based on the modal, but on our present tonal system.

We will waive this point for the moment, and consider one or two other matters from the strictly Palestrina point of view.

In the following example, from an exercise in Dr. Kitson's valuable work 'The Art of Counterpoint,' it will be observed that the extreme parts are the same as in the above example (*a*), but the part in crotchets is different:

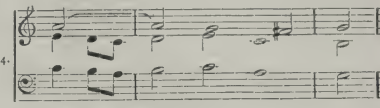
Ex. 3.

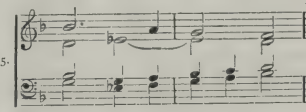


The part in crotchets conforms with Sir Frederick Bridge's rule, but this does not prevent the introduction of the first inversion of the chord of the leading 7th at the end of the bar.

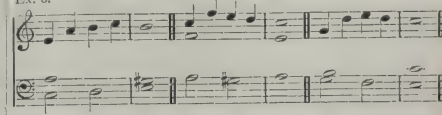
This particular combination of notes is certainly made use of by Palestrina, as in the following examples, where in the first case the 7th is prepared, and in the second case the parts move in thirds by contrary motion; but it is doubtful whether anything resembling the above progression is to be found in his works:

'Missa Papæ Marcelli.'

Ex. 4.

'Missa Æterna Christi Munera.'

Ex. 5.

Nor does any existing rule prevent the surreptitious introduction by the student of other passing fundamental discords, as in the following examples, which, although sounding well, cannot be said to be in the style of Palestrina:

Ex. 6.



Further, the use of the dotted crotchet—as Dr. Kitson pointed out, so markedly absent from this composer's works—has lately received official sanction; whilst, on the other hand, such features of his methods as the Nota Cambiata, especially the form with the intervals 8 7 5 from the bass, the bare consecutive fourths between upper parts, the consecutive fifths separated only by a suspension, the succession of two major triads with the bass descending a tone, the syncopated minim on the second crotchet of the bar, the occasional untied minim preceded by shorter notes in the same bar, are discouraged or absolutely forbidden by our teachers.

If our counterpoint is really to be judged strictly by the Palestrina type, our teaching of it seems to be full of inconsistencies, with errors both of commission and omission, and to possess little of the spirit of that master.

But although a firm believer in the value to the student of the practice of strict counterpoint, one has doubts whether it is necessary or advisable to insist

on his following so closely a particular pattern as Dr. Kitson desires.

Can there, after all, be any real analogy between a counterpoint exercise, say, with semibreves in the bass and a regular succession of minims and crotchets in the two upper parts, and a Palestrina Mass with its fine, flowing independent parts?

In matters of detail in part-writing we are much stricter than in former times. Cherubini's exercises teem with things that would be questioned in the work of an examination candidate of to-day. Is it really necessary to hamper him still further with niceties of rules which applied to a different tonal system from ours, and to an age in which the whole outlook of music was entirely different from that of the present day?

The practice of students' counterpoint is, after all, only a means to an end. The principal questions are, What will be of most practical use to the ordinary student? What will be most likely to improve his musicianship, his part-writing, and, if an organist, the movements of his parts when improvising?

Would it not be better to encourage him to make his exercises sound as much like real, living music of to-day as the limited means at his disposal and the observance of the ordinary rules of part-writing permit?—and if he can manage to introduce such things as passing fundamental discords in an intelligible manner, so much the better.

With regard to the specially-gifted student, the embryo composer, or the future antiquarian, why should he not take Palestrina in hand after finishing his course of strict counterpoint? The study of a few scores of this composer and the more important of his contemporaries, would indicate to him in what respects the counterpoint that he had been practising should be modified, and he would soon assimilate the style of the period. His studies in this line would not be with a Canto Fermo in semibreves, but would take the more practical form of choral works with independent movement of parts, as in his models.

It is to be regretted that no reference was made to the important question of style in the very judicious Memorandum issued by the Council of the Union of Graduates of Music; but from the fact that it sanctioned the use of the dotted crotchet, it may be inferred that the authorities who issued the Memorandum were inclined to take a broad view of this matter.

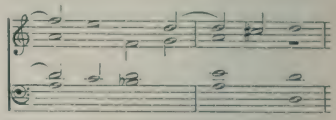
The already quoted rule from Sir Frederick Bridge's 'Counterpoint' has escaped the notice of some people, on account of its appearing first in a revised edition of this work with some important additions in 1901. There can be no doubt that the rule is of the greatest value in preventing some of the ugly-sounding progressions such as are to be found in the examples in Macfarren's work on counterpoint. But unless our counterpoint is to be of the most severely rigid type, some teachers will venture to hope that this rule will not be enforced against such progressions as those already quoted from Dr. Pearce's book, which violate no rule of harmony and sound well as music.

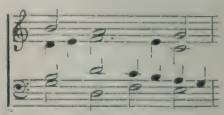
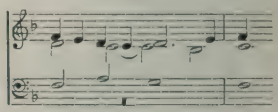
It must not be inferred from the foregoing remarks that the writer is wanting in appreciation of the beauties of the music of the polyphonic period, or of our own early masters in general.

To single out only one work of that period: the Morning Service in G minor by Farrant (our English contemporary of Palestrina) is, in his opinion, one of the finest pieces of music ever penned.

Dr. A. T. Froggatt writes on the same subject as follows:

One can sympathise with Dr. Kitson's efforts to find a basis for the rules of strict counterpoint in the technique of Palestrina, while at the same time one realises the fruitlessness of such efforts. I do not write as an opponent of the study of strict counterpoint—far from it; but I do not believe for one moment that its rules represent the practice of *any* particular period in the history of the art. And it seems a waste of time to consider whether the trivialities discussed by Dr. Kitson are sanctioned by Palestrina or not, when we find in his works such passages as the following:



Here ('Missa de Beata Virgine') we have a fourth in the soprano against the bass, with the third in the tenor.

Here (from the same Mass) we have, at the third beat of the bar, consecutive fourths against a stationary bass and soprano; and also consecutive sevenths between soprano and tenor, with similar motion between all the parts.

Here ('Missa Inviolata') we have the fourth running into the third and back again.

And these are not solitary instances of such practices. In fact, there is hardly any rule of strict counterpoint which Palestrina, like all other great musicians, has not broken.

When Dr. Kitson says that ♩. 𝅘𝅥𝅯 never once occurs in the scores of Palestrina, I think he forgets for the moment the master's constant use of the breve. Against the breve, it is scarcely necessary to say, 𝅗𝅥. ♩ is frequently to be found.

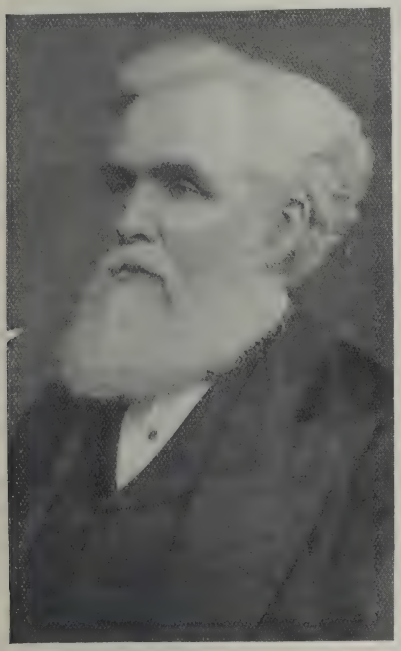
Whether a course of instruction in *a cappella* counterpoint, rather than in that commonly called 'strict,' would be beneficial to the student is a thorny subject, upon the discussion of which I have no desire to enter.

JOHN CURWEN.

(*Born November* 14, 1816, *died May* 26, 1880.)

The greatest tribute paid to the life-work of John Curwen as a musical educationist is the fact that thirty-six years after his death nearly all the current 'new' methods of teaching musical elements are largely indebted to his labours. It is a victory of irresistible permeation. Curwen was not a musician in the ordinary sense of the word. The whole system associated with his name was born of his personal limitations. As a Nonconformist minister of religion he was driven to seek for some means of musical salvation in order to promote Sunday School singing and Congregational psalmody. The old, or as it is now better designated, 'Staff' notation was an enigma to him as it was to most ordinary folk during his early days. 'I could neither pitch a well-known tune properly, nor by any means "make out" from the notes the plainest psalm-tune which I had not heard before.' To obtain that moderate

ability was the height of his musical ambition. That was his confessed musical condition before 1842, in which year he made the acquaintance of the musical doings of Miss Sarah Glover, an infant school teacher at Norwich. Here to his amazement and delight he found the children of an infant class singing simple tunes at sight without consciousness of difficulty. The principle of the method adopted was as ancient as Guido, the first Movable Dohist, but the novelty was the use of the Sol-fa syllables apart from the Staff notation, and the impressing of the degrees of the scale on the mind in association with the syllables by the continued use of an upright diagram or ladder, afterwards called a Modulator. Here the tonal relations of the degrees of the scale to one another, hitherto a dead theory to the young minister, leapt into life. Quickly realising the great



possibilities of this enlightening fact, Curwen set to work to improve details and to methodise the unfolding of the musical material, and still more notably to devise a propaganda. Here it was that his peculiar genius found congenial scope. Before all things he was a methodiser, a born psychologist. He was full of zeal for religious uplifting, and desire for social amelioration, and, besides, he had a compelling manner and an attractive appearance and a rare art of clear exposition. His knowledge of human nature assured him that it was useless to rely upon musicians to help his schemes. He appealed therefore to the amateur, the earnest social worker however lowly, the philanthropist, the Sunday School and temperance worker, the educationist, and many others who valued song. Soon the propaganda became a fervent missionary cause, the apostles of which were far too thoroughly convinced of its beneficence to the world to take much notice of criticism or opposition, however exalted. It was often a case of the ignorant teaching the rather more ignorant, and of both parties learning in the process. How many thousands of obscure individuals teaching small singing classes up and down the land had their lives illumined by the proud consciousness that they were doing something for their kind, and were representatives of a cause! And so by these astute means the stream became a river and the river an ocean. Literally millions were having their Tonic Sol-fa practice week by week.

It was the obvious truth of the Movable Doh principle that attracted Curwen. He felt that what it enabled him to do it would enable millions to do. He at first meant to use the plan only as an approach to the Staff notation, but the logic of the situation irresistibly carried him on. If in order to get at the music behind little round things placed on lines and in spaces it was necessary to deduce or calculate a scale degree and give it a name, why give this trouble to a child at school and to folk at the psalmody class, when it was so simple to tell them directly and plainly the name of the scale degree to be sung! True it was heretical thus to set up a separate notation from that employed by the musical world at home and abroad. This was a serious consideration, and one calculated to suggest a pause, but other considerations that seemed equally important soon became apparent. Why, for a sentiment, should the great mass of mankind who do not carry a keyboard in their brains be deprived of facile methods of reading musical notation? Had the current methods of teaching the Staff enabled the common people in any nation (including musical Germany) to be readers from the Staff? The answer was emphatically No. Then there was the consoling consideration that if the Movable Doh plan associated with the Staff is acknowledged to be the simplest and an all-sufficing method for the masses, it was certain that the Tonic Sol-fa notation, which was the apotheosis of the Movable Doh principle, was not endeavouring to establish a new outlook on music, and that it was only a matter of industry for the Tonic Sol-faist to apply his facility to the Staff. He thus could walk side by side with his friend the Movable Dohist, and could very probably, owing to his greater sensitiveness to the suggestion of the syllables, help him over a stile. The fact that a great number of the devotees of Tonic Sol-fa were content to confine their practice to the Tonic Sol-fa notation was regrettable, but in mitigation of a sentence on their crime it is fair to bear in mind the case of the miner, the factory and mill hand, and numerous other toilsome workers, who could at most go once a week to the much-looked-forward-to singing practice, and who desired to read their hymn tunes on Sunday with the same ease as they read their Bible. The Tonic Sol-fa notation, for better or for worse, supplied the whole life-needs of this class. Then ask the mission workers and missionaries all over the world which notation they find more useful.

Of all the objections raised against Tonic Sol-fa notation that which declares that the world's musical literature is a closed book to its practitioners is the most shallow and pharisaic. As though Tonic Sol-faists were unable to *hear* a symphony, an opera, a sonata, as well as anyone else! As though the musical literature of the world were not just as much a closed book to 999 out of 1,000 who learn only by the Staff notation, inasmuch as they have not acquired the power of hearing with their eyes! As though ability to answer questions as to signatures and other matters of notation threw the slightest light on what we *listen* to!

Ability to sing, so far as it includes natural appreciation of the relations of degrees of the scale to

one another as exemplified in any ordinary tune, is a common endowment, and the Tonic Sol-fa notation is the simplest possible way of representing these relations and fixing them in the mind. It provides, as it were, to ordinary folk, the line of least resistance, and it is this fact that accounts for its vitality. You may argue against water for refusing to run uphill, but it will persist in running downhill. The Tonic Sol-fa notation has come to stay in the world simply and solely because it is useful.

It is possible to hold these views, and at the same time to be aware of the limitations not only of the notation, but, more especially, of the whole principle of the Movable Doh plan, that is, the principle of associating syllables as mnemonics of the effects of the scale degrees. It is also possible to hold these views and at the same time to feel ardently that everyone who learns the Tonic Sol-fa notation should also learn to sing from the Staff. This is the attitude of the chief promoters of the system, and it is reflected in the requirements of all the upper certificates granted by the Tonic Sol-fa College.

John Curwen was not a great inventor. The idea of the notation he got from Miss Glover (see the *School Music Review*, September, p. 52), the doctrine of the 'mental effect' of the degrees of the scale he adopted from the book, 'Music simplified,' written by M. Ed. Jeu de Berneval and published by the author (10, Frith Street, Soho), in 1822, at the price of £1 10*s*., and of course the fundamental principle of using syllables tonically was centuries old. Then the rhythm names, which became in later days an important factor in the method of teaching, were taken from the contribution of M. Aime Paris to the French Galin-Paris-Cheve method. This is not said in depreciation of Curwen's achievements as an educator, but in fairness to others who preceded him. Before all things Curwen was a methodiser and a skilful propagandist. He wrote many books on music, the chief of which is 'The Teacher's Manual,' one of the most comprehensive and luminous treatises on the fundamental principles that should underlie all teaching that have ever been written. We hear much to-day of psychology and the application of its discoveries to the art of teaching. We mean by this that it is not only necessary for a teacher to know a subject, but he must as intimately and surely know the working of the mind apparatus he is endeavouring to influence. That is the aim of this wonderful manual.

John Curwen was born at Heckmondwike, Yorkshire, on November 14, 1816, and he died on May 26, 1880. In the September issue of the *School Music Review* (pp. 52-54) we printed Miss Glover's own account of the origin of the Tonic-Sol-fa system, and John Curwen's account of his first visit to Miss Glover's School at Norwich.

(From the *School Music Review*, for March. By W. G. McN.)

We regret that pressure on our restricted space compels us to hold over an instalment of Mr. H. A. Scott's 'Confessions of a Critic,' and an important article by Prof. C. Sanford Terry on Bach's 'Orgelbüchlein,' besides Reviews and much other matter in type.

The Bach Choir will give a choral and orchestral concert at Queen's Hall on December 12, at 8.30 p.m. Sir Hubert Parry's setting of the Naval Ode, 'The Chivalry of the Sea,' by the Poet Laureate, will be performed for the first time. It is written for chorus and orchestra. An account of the new work was given in the October number of the *Musical Times*, p. 444. The proceeds of the concert will be devoted to Naval Charities.

Occasional Notes.

A Chance for Birmingham.

Mr. Granville Bantock has issued an elaborate and informative circular in which he unfolds plans for the establishment of a permanent professional orchestra at Birmingham. He estimates that such an orchestra would cost about £200 a week for the salaries of the players, and that the whole cost of concerts for forty weeks of the year would amount to £10,000, and the receipts, he thinks, would be about £5,000. After reviewing various possibilities of providing this sum per annum, he concludes that it would be best to endeavour to raise a capital sum the interest of which would yield a large proportion of the amount needed, and that the remainder should come from the rates. Further, he is of the opinion that the existing Town Hall is unsuitable for concert-giving, and that it would be necessary to build a commodious new hall in a quieter neighbourhood. The scheme is boldly conceived. Will some Birmingham magnates immortalise themselves by carrying it out? After all, it is only asking Birmingham, which is one of the great cities of the world, to do what cities abroad do as a matter of course.

We understand that a performance on a large scale of the French version of Saint-Saëns's Oratorio 'The Promised Land' will be given shortly at the Théâtre de Champs Elysées, Paris, under the auspices of the Société des Concerts.

By order of the Board of Trade, the business of Messrs. Bechstein, including the stock-in-trade and the fine Bechstein Hall in Wigmore Street, was put up for auction on November 7, and purchased by Messrs. Debenhams (Ltd.) for the sum of £56,500. There was a natural fear in musical circles that the hall would be utilised for trade purposes by Messrs. Debenhams, but we hear that it is decided to continue its use as a concert hall probably under the name of Wigmore Hall.

The Shares (except fifteen held by an Englishman) and Debentures of another enemy alien firm, Messrs. C. G. Röder (Ltd.), music-engravers and printers, were also recently sold by auction for £40,000 to Messrs. Lowe & Brydone (Ltd.). In both sales the Board of Trade insisted upon a declaration by the purchaser that he was a British subject, and not under any foreign influence.

Another well-known business, this time one of high and undoubted British character—namely, that of Messrs. Brinsmead & Sons—has changed hands. It has been acquired by Lord Rhondda, who has recently purchased 'Sanatogen' and other enemy businesses. One speculates as to whether, in future, we may expect to have a case of 'Sanatogen' and some 'Formamint' thrown in with a pianoforte. The house of Brinsmead was established in London about eighty years ago by the late John Brinsmead.

It looks as though the present critic of *The Times* has been studying Roget's 'Thesaurus.' He says of Debussy's 'Ibéria':

> With Debussy construction goes to the winds, unless there is anything more ethereal for it to go to and the whole stress is on orchestral resources which would have delighted, if they did not astonish, Berlioz. Such a clicking, clacking, bubbling, gobbling, chirruping, chattering, gurgling, twittering, as never was heard, all standing out for a moment, to be lost the next, against a faint opalesque background of indefinable sound.

Church and Organ Music.

SALISBURY CATHEDRAL.

Appointment of Dr. Alcock as Organist.

It is not without a pang that we record the appointment of Dr. W. G. Alcock, M.V.O. (organist and choirmaster at the Chapel Royal, St. James's Palace, composer to H.M. Chapels Royal, official assistant-organist at Westminster Abbey), to the organistship of Salisbury Cathedral, vacant by the recent death of Mr. South. Dr. Alcock has for years been one of the most prominent and esteemed of London's musicians, and he has figured in many great State functions. His translation to the provinces is a distinct loss to the Metropolis. But we can very heartily congratulate Salisbury on its capture, and we are glad to know from Dr. Alcock that he looks forward to a happy time in his new sphere of utility. He will have a magnificent instrument to play upon, and he is certain of a warm welcome in his new circle. He will continue his teaching at the Royal College of Music and his post as Examiner for the Associated Board. We gave full particulars of Dr. Alcock's career and a portrait in our February, 1902, issue. A fully-illustrated article on Salisbury Cathedral appeared in our February, 1903, issue. The late organist was appointed in 1883.

ORGAN MUSIC AT THE COLISEUM.

Good music has long been a prominent feature in the attractions of the London Coliseum. Singers, pianists, violinists, and other solo performers of the first rank have recently appeared on its stage; but we had not expected an organist to be added to the list, for the very good reason that the Coliseum possessed no instrument for him to play on. We had left out of our reckoning the possibility of building an organ large enough for such a hall, and at the same time portable and capable of construction for a temporary occasion. As we were given to understand that this difficult task had been accomplished, and that organ music would form part of the programme for a fortnight, we attended several performances. The player is Mr. G. T. Pattman, a recitalist well-known in the North, and organist of St. Mary's Cathedral, Glasgow. The organ was constructed for the purposes of these and similar performances, the design and specification being drawn up by Mr. Pattman, and the work carried out by Messrs. Harrison & Harrison. It has four manuals and pedals, the lowest of the manuals being used solely for the purpose of playing on a grand pianoforte connected by electricity. The pianoforte can also be played from the Great manual. The keyboard used for pianoforte alone is of the necessary extended compass. The organ has forty-four stops, with the usual accessories, and is blown by 'Discus' fans worked by a 5 h.p. motor. There are only two unusual features other than the pianoforte connection,—a bass drum and a Machell dulcitone. We had the pleasure of inspecting the organ thoroughly, and found it delightful from the player's point of view, with action and speech all that could be desired. The instrument has been so constructed that it can be taken down, moved from town to town, and re-erected with surprisingly little trouble. Naturally, space and portability being vital considerations, there has been a good deal of 'borrowing.' We have not space to give details of this part of the scheme, nor would it perhaps be quite fair. We can only say that having played on the instrument, and discovered its power and resources, we must compliment both designer and builder on the result.

Mr. Pattman's performance lasts about half-an-hour, and he is assisted by Miss Marie Ambrose, an excellent soprano.

On the occasions of our attendance we found the audience decidedly appreciative, and our chief regret was that they heard the organ at a disadvantage owing to the deadening effect of the stage setting—a background of painted and dummy pipes. We suggest that this should be modified or done away with as soon as possible. The mechanism may not be exactly a thing of beauty, but on the other hand, we believe the audience would be interested in seeing it. The choice lies between a 'stagey' setting and a greatly improved musical effect, and there can be no doubt as to which should be sacrificed.

At the first performance, Mr. Pattman played the 'Tannhäuser' March (with orchestra), an effective 'Storm' of his own composition, and a selection of British airs. He has a brilliant technique, and played so well that we found ourselves wishing that his gifts could be used on some rather better material. During the previous fortnight, Mr. Mark Hambourg had been playing the finest pianoforte solos to enthusiastic audiences, and we imagined that organ music of the same level would be welcomed.

We talked to Mr. Pattman on the subject at the end of his first week's engagement, and suggested the trial of some legitimate organ music of brilliant and attractive character, suggesting, as a good specimen, the Toccata from Widor's fifth Symphony.

'So far,' said Mr. Pattman, 'I am trying all sorts of things. I played the Widor Toccata yesterday, and to my surprise it fell flat! The Rachmaninov Prelude is well received, as is also Mr. Lemare's Andantino in D flat. The "Tannhäuser" March is liked, but an attempt to play the Overture [reminded some of the audience that the composer was a German, and they signified the same in the usual manner! The most popular item so far is the D major "Pomp and Circumstance" March of Elgar, Miss Ambrose joining me in the Trio with "Land of Hope and Glory." The fact is, people have got so accustomed to the use of the organ in cinemas as a means of eking out a feeble orchestra, or providing descriptive music, mostly of a trivial and sentimental kind, that they are hardly ready to listen to its doing anything else outside a church. But I shall keep pegging away, working-in real organ music bit by bit, and seeing what "goes," until it gets something like proper representation.'

We wished Mr. Pattman and his organ the best of fortune, and came away asking ourselves questions, among others these: Are not the extensive public ignorance and lack of appreciation of the best qualities of the organ and its finest music largely due to the players who have taken the line of least resistance and given their hearers what they wanted instead of what they needed? What would the Coliseum audience have said had Mr. Pattman given them the organ equivalent of Mr. Hambourg's pianoforte solos—say, a popular Bach item, a Mendelssohn or Rheinberger movement, or the Reubke Fugue? What would they have said had Mr. Hambourg given them the pianoforte equivalent of Mr. Pattman's 'Storm,' or Mr. Lemare's well-known Andantino in D flat—say, 'The Battle of Prague,' or 'The Maiden's Prayer'? Why, with all our alleged improvements in musical taste, does such a large proportion of the public regard the organ as a boring piece of machinery save and except at such times as it is providing an obbligato to a 'semi-sacred' song (the adjective is not ours), or giving more or less successful representations of bad weather? Incidentally, while in nature the majority of storms are without thunder, did anybody ever hear, compose, or play an organ storm that consisted of much else?

Finally, is there a future for the organ in such places of entertainment as the Coliseum? Huge instruments are being built in American theatres, and players of repute engaged. We believe that the subject will shortly attract more attention in England than it has yet done. With a view of hearing the organs, we have visited some of the chief picture theatres in London and hope to give the result of our experience later.

We have received from Mr. Humphrey Milford, Amen Corner, E.C., a copy of the twenty-first annual issue of the Rev. R. S. Genge's 'Kalendar of Hymns: a guide to the choice of hymns throughout the year 1917' (3*d.* net). The scope of the booklet has been widened by the inclusion of the 'English Hymnal' in the scheme. Clergy and organists who use that book or 'Hymns A. and M.' will find the Kalendar very useful.

Some of the service lists of St. Paul's Cathedral, Melbourne, have reached us, and we note that under the direction of Mr. A. E. Floyd a good choice of music is the rule. The lists before us show that services recently sung have included Selby in A, Garrett in D and F, Attwood in C, Farrant in G minor, Ouseley in B flat, Stainer in E flat, Stanford in B flat, Lloyd in E flat, and Noble in B minor. Among the anthems it is good to find our early English School well represented by Tallis's 'Hear the Voice,' Purcell's 'Thou knowest, Lord,' Farrant's 'Lord, for Thy tender mercies' sake,' and Gibbons's 'Hosannah to the Son of David.' The first Melbourne performance of the last-named received a lengthy and well-written notice in the *Melbourne Argus*, the critic giving useful information about both composer and music. Some provincial papers at home might well follow this example of encouraging church musicians and at the same time doing something towards the formation of a healthy public taste. There is in every town a by no means negligible number of folk interested in the subject who would welcome a little consideration.

The new four-manual organ built by Casavant Frères, Quebec, for the Second Church, Newton, Mass., was opened on October 5 by Mr. Lynnwood Farnam, organist of Emmanuel Church, Boston. Mr. Farnam played the following excellent programme:

Hosannah	*Lemmens.*
Choral Preludes:	
(*a*) 'Abide with me'	*Parry.*
(*b*) 'O world, I e'en must leave thee'	*Brahms.*
Allegro Vivace (from fifth Symphony) ...	*Widor.*
Cantilene (from 'Symphonie Romane') ...	*Widor.*
Allegretto in A	*Merkel.*
Scherzo in G minor	*Bossi.*
Musette	*Lemare.*
Prayer	*Saint-Saëns.*
Chaconne, Op. 73 (B flat minor) ...	*Karg-Elert.*

On October 9, Mr. Farnam gave the opening recital on the five-manual organ erected by the J. W. Steere & Son Company, Springfield, Mass., at Carleton College, Northfield, Minn. His programme included four movements from Widor's fourth, fifth, and Romane Symphonies, Bairstow's Meditation, a Bach Prelude and Fugue, the Finale from Vierné's first Symphony, and the Karg-Elert Chaconne, with thirty-five Variations and Epilogue. Mr. Farnam evidently has faith in the attractive powers of genuine organ-music of the best type.

A memorial service for the members who have fallen was held at the Halifax Place Chapel, Nottingham, October 29. Cowen's setting of Mrs. Browning's poem 'He giveth His Beloved sleep' was sung by the choir, with Madame Ethel Parkin as soloist, under the direction of Mr. E. M. Barber. The accompaniments were played by Mr. C. E. Blyton Dobson, who also during the service played Tallis's 'Funeral Music.'

At a meeting of the Incorporated Guild of Church Musicians held on November 2, the Right Rev. Bishop J. E. C. Welldon, D.D., Dean of Manchester, was unanimously elected President. On the same day the Rev. Noel Bonavia-Hunt delivered a lecture before the Guild entitled 'Nationality and Worship.'

An interesting article appeared in the *Pall Mall Gazette* of November 3 on 'The Upkeep of Organs.' The writer concerned himself chiefly with the difficulties caused by variation of temperature in churches, and spoke of a cure to be brought about by an organ-heater shortly to be put on the market. The principle seems to be that of a gas-burner enclosed in an iron chamber, the warmth from which is dispersed by means of a trumpet or fan-shaped spreader. We understand that the consumption of gas is small; if so, it appears likely that a material saving in the cost of upkeep and tuning of organs will be effected.

The organ at St. Nicholas Cole Abbey has been enlarged and converted into a four-manual instrument by Messrs. Henry Speechly & Sons. The opening recital took place on November 7, when Mr. Herbert Hodge and Mr. William Short (trumpet) played the following programme, which we give without comment:

Fugue in E minor	*Bach.*
Cantilène	*Wolstenholme.*
Introduction to Act 3 and Bridal Chorus, 'Lohengrin'	*Wagner.*
Andante from Quartet in F	*Haydn.*
'The magic harp'	*Meale.*
Finale in E	*Schumann.*
Trumpet solos:	
'Somewhere a voice is calling' ...	*Tate.*
'The Rosary'	*Nevin.*
'The Lost Chord'	*Sullivan.*
'Good-bye'	*Tosti.*

On November 8 Dr. Hadow gave a lecture on 'Hymn Tunes,' at Newcastle, before the local centre of the Free Church Musicians' Union. He concluded his remarks with a plea for a stronger type of tune than was in use in too many quarters, on the ground that it was arrogant, insolent, and impious to offer in Divine Service anything but the best. We needed broad, dignified tunes, which gained by being sung by a great number of voices, and should not be pitched too high for congregational use. We should dispense with little twiddling melodies and foolish unnecessary harmony. The Jesmond Wesleyan Church choir sang tunes by way of illustration, and a large audience enjoyed the lecture.

Dr. Eaglefield Hull gave a recital at Huddersfield Parish Church on November 12. The programme included Bach's Fantasia and Fugue in G minor, Wagner's Prelude to 'Parsifal,' Mendelssohn's Sonata No. 6, Lemare's 'Meditation,' A. Eaglefield Hull's 'Poetic Variations on an Original Theme,' and Elgar's 'Carillon.'

At the forty-third annual Festival Service of the London Church Choir Association, held at St. Paul's Cathedral on November 18, the music included Dr. Vaughan Williams's fine tune to 'For all the saints,' Walmisley's Magnificat and Nunc Dimittis, in D minor, and Parry's Coronation Anthem, 'I was glad when they said unto me.' Mr. Macpherson conducted, and Mr. Gerald Bullivant played the organ.

ORGAN RECITALS.

Mr. Allan Brown, at Central Hall, Tooting—Symphony in E minor, *Holloway;* Toccata in C, *P. J. Mansfield;* Phantasy on the National Anthems of the Allies, *Pearce.*

Dr. Orlando A. Mansfield, at Wilson College, Chambersburg, Pa.—Grand Chœur No. 2, *Purcell J. Mansfield;* Allegretto Grazioso, *Dr. Mansfield;* Spring Song, *Alfred Hollins;* Fantasia and Fugue in F minor, *Mozart.*

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (five recitals)—Fantasia in A, *Faulkes;* Ballad in D flat and Romance in B flat minor, *Wolstenholme;* Scherzo, *Haigh;* Gaudeamus, *Jephson;* March in A minor, *Dobson;* 'Angel's Farewell,' *Elgar;* Solemn Melody, *Walford Davies;* Fugue in D, *Guilmant;* Nocturne, *Nunn.*

Mr. Albert Orton, at Walton Parish Church (two recitals)—Sonata in E minor, *Merkel;* Pastorale, *Widor;* Toccata and Fugue in D minor, *Bach;* Romance sans paroles, and Elfes, *Bonnet.*

Mr. Paul Rochard, at Hinckley Parish Church—Prelude and Fugue in F minor, *Bach;* Revêrie, Cantilène and Festal March, *Quef.*

Mr. Fred Gostelow, at Luton Parish Church—Occasional Overture, *Handel;* Fugue in E flat, *Bach;* Toccata (Symphony No. 5), *Widor.*

Dr. G. H. Smith, at All Saints', Hull—Sonata No. 1, *Mendelssohn;* Fugue alla Giga, *Bach;* Andante, *Boely;* Intermezzo, *Hollins.*

Mr. Edwin Stephenson, at St. Margaret's, Westminster (three recitals)—Symphony No. 2 (three movements) and Symphonies Nos. 6, 7 and 8 (complete), *Widor;* Sonatas in D flat and F minor, *Rheinberger;* Symphony No. 3, *Vierné;* Chante Séraphique, *Lemare;* Legend and Rhapsody, *Grace;* Choral Preludes, *Bach* and *Karg-Elert.*

Mr. Herbert Hodge, at St. Stephen's, Walbrook—Prelude and Fugue in F minor, *Bach;* 'Cornelius' March and Finale in E, *Schumann.*

Mr. W. R. Anderson, at Presbyterian Church, Londonderry—'Sursum Corda' and March, *J. Ireland;* Pastorale and Lied, *Wolstenholme;* Finale, *Hollins.*

Mr. W. W. Starmer, at St. John the Baptist, Shedfield—Toccata and Fugue in D minor and Choral Prelude, 'In Thee is gladness,' *Bach;* Allegretto, *Wolstenholme;* Pastorale, *Starmer.*

Mr. W. Henry Maxfield, at St. John's, Altrincham—Pièce Héroique, *Franck;* Finale in D, *Maxfield.*

Mr. J. A. Meale, at Wesleyan Central Hall (five recitals)—Symphony in E minor, *F. W. Holloway;* Sonata in A, *Felix Borowski;* Fantaisie in E flat, *Saint-Saëns;* Theme with Variations and Fugue, *Hollins;* Organ Concerto No. 2, *Handel;* Aubade, *Bernard Johnson;* March for a Church Festival, *Best.*

Dr. H. W. Richards, at Christ Church, Lancaster Gate (two recitals)—Fantasia and Fugue in G minor, *Bach;* Elegy, *Alan Gray;* Choral No. 2, *Franck;* Marche Héroique, *Saint-Saëns;* Fantasia and Toccata in D minor, *Stanford;* Choral Prelude, 'To God alone,' *Bach;* Dithyramb, *Harwood;* Scherzo, *Widor.*

Mr. Harvey Grace, at St. John's, Red Lion Square—Toccata, *Rheinberger;* Pastorale, *Hillemacher;* Pensée d'Automne, *Jongen;* Caprice, and Postlude on the Old Hundredth, *Grace.*

Mr. Harold M. Dawber, at St. George's, Southport (three recitals)—Toccata and Fugue in D minor, *Bach;* Prelude to 'Gerontius,' Prelude on 'Hanover,' *Parry;* First Movement of Sonata in the style of Handel, *Wolstenholme;* March for a Church Festival, *Best.* At St. George's, Rhos-on-Sea — Minuet Nuptiale, *Lemare;* Caprice, *Bernard Johnson;* Prelude on 'Eventide,' *Parry.*

Mr. W. Paget Gale, at Knox Church, Dunedin—Prelude and Fugue, *Glazounov;* Improvisation on 'In dulci jubilo,' *Karg-Elert;* Finale, *César Franck.*

Mr. Henry Riding, at St. John's, Red Lion Square—Concerto in G minor, Requiem Æternam, *Harwood;* Adoration, *Pearce.*

Mr. G. A. Hardesty, at St. John's, Red Lion Square—Andante and Finale, Symphony No. 4, *Widor;* Preludes on 'Melcombe' and 'Old 104th,' *Parry;* Cantabile, *Franck.*

Mr. Philip Coxall, at St. John's, Red Lion Square—First Movement of Symphony No. 6, *Widor;* Intermezzo, *Boellmann;* Allegretto, *Louis Vierné;* Marche Solennelle, *de la Tombelle.*

Dr. Alan Gray, at Trinity College, Cambridge—Fantasia in A, *César Franck;* Sonata in E minor, *Bach;* Fantasia in D minor and Idyll, *Alan Gray;* Pastorale, *Franck;* Sonata No. 1, *Mendelssohn.*

APPOINTMENTS.

Mr. E. A. Adams, organist, and Mr. Charles Rowley, choirmaster, at New Court Church, Tollington Park.

BOOKS RECEIVED.

English Nursery Rhymes, selected by L. Edna Walker, arranged by Lucy Broadwood, and illustrated in colours by Dorothy M. Wheeler. Price 5*s.* (A. & C. Black, Ltd.) This is a handsomely got-up volume, with numerous pretty illustrations. A good gift-book for children.

The Art of Accompanying. By Algernon H. Lindo. Pp. 109. Price 3*s.* (G. Schirmer, Ltd.)

Correspondence.

A VILLAGE CHURCH BAND.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—After reading Mr. Harvey Grace's interesting article in the *Musical Times* for November, I am tempted to relate our experience (in my husband's last parish) of a little village string-band. It was a small place and rather out-of-the-way, and the congregation were entirely working people, mostly colliers. Three or four of the men played the violin more or less (I fancy self-taught), but one, a working carpenter, played rather well. Hoping to interest them a little in the services, my husband persuaded them to come to a choir practice, to see what they could do. I was organist, and felt rather dubious about it at first; but it answered beyond our expectations, and 'the band' became quite an institution. It was arranged that they should always play at the evening service on festal occasions—Christmas Day and the Sunday after Easter and its octave, Trinity Sunday, which was our Patronal Festival, and the Dedication and Harvest Festivals. There were four or five members, and occasionally we borrowed a cornet player from the next parish. They accompanied everything except the Psalms and responses, and practised assiduously voluntaries to play with the organ, and the accompaniments of Anthems and settings of the Canticles. We played Mendelssohn's 'War March of the Priests' and the 'Cornelius' March, the 'Coronation' March from 'The Prophet,' Airs from 'Messiah,' the 'Hallelujah' Chorus, 'With verdure clad,' 'The Heavens are telling,' parts of Mozart's Twelfth Mass, and many short organ pieces, for which I used to have to write out parts for the players. Scotson Clark's 'Marche aux Flambeaux' was a tremendous favourite. If we could get (or arrange) a second violin part, they took it in turns to play it, but we only once rose to the dignity of a 'cello! They played with astonishing vigour, and I had to use every art of persuasion I was capable of to induce them not to go through the whole service *fortissimo.* I fancy also that they thought my desire to have an occasional verse unaccompanied (for the sake of contrast) was rather nonsense, but on the whole, we got on together splendidly. The church was generally well-filled on 'Band' nights, so I suppose the people liked it. Two or three times, instead of a sermon, we performed little Cantatas, the choir supplying the solo parts themselves. We had about eight men and fourteen or sixteen boys. We did our very best to prevent them being 'raucous,' yet I fear sometimes, in an exciting hymn, they transgressed. But they knew better, and the congregation was generally not in a position to throw stones.

I must apologise for taking up so much of your time—I fear space is out of the question—and remain, Sir,

Yours very truly,

A COUNTRY ORGANIST IN SOMERSETSHIRE.

THE SERPENT.

Mr. W. W. STARMER writes:

Apropos 'A Note on the Serpent' in the November *Musical Times*, it may interest your readers to know that at a performance of 'St. Paul' given by the Tunbridge Wells Vocal Association on March 29, 1897, a serpent was used.

The instrument belonged to the late Mr. Frank Pickett, at that time a member of my orchestra. It has been loaned to me by the executors, so that I may be able to give accurate particulars. The tube is of wood, encased with black leather, the bell end being copper bound. The crook is of copper, and the cupped mouthpiece of ivory ($1\frac{1}{4}$ inches in diameter and slightly less than $\frac{1}{16}$ inch thick at the rim). It has six vents but no keys, and is probably a much older instrument than the one illustrated in the November *Musical Times.*

There was great difficulty in finding a player. However, Mr. Callingham, after six months' practice, performed his part exceedingly well. The instrument is undoubtedly difficult to manipulate. The uncertainty of intonation is to a considerable extent due to the type of mouthpiece used,

but both tone and intonation are very much dependent upon the skill of the player.

The tone is round and full, but could not be called rich in quality; and to the best of my recollection the fundamentals were strong and the partials few and weak. Still, in an orchestra of forty players it blended well and was remarkably effective. At subsequent performances of 'St. Paul' given by the Vocal Association the serpent part has been played by the bass tuba. However, if I am privileged to conduct the work again after the war, I shall use my best endeavours to find a player so that the serpent can be used.

Mr. W. N. Pullein, of Calne, Wilts, writes:

Seeing your account in the *Musical Times* of a 'serpent' picked up in Devonshire, it may interest you to know that I have in my possession an excellent specimen of one that was played in Chippenham Parish Church a hundred or more years ago.

The Rev. Richard Spurrell, Hartshill Vicarage, Atherstone) also writes to us on this topic. We regret we cannot find space for his letter. He expresses the hope that our article will lead to the careful preservation of all existing Serpents.

LEVER *v.* BALANCE SWELL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—I was glad to read the interesting and sensible letter in your last issue from Mr. George Sampson on the above subject, every word of which I agree with and know by experience to be true. In addition, I have never found a satisfactory balance pedal: one that is sensitive to the slightest touch of the foot, and will also produce a perfect sforzando; but all this can be done with the so-called old pump-handle, and I know many organists who have had, and are having, the balance pedal action removed.

Personally, I should like two lever swell pedals, one at each side of the pedal board, so that the left foot can, and more conveniently, use it when the right foot is occupied in the upper regions of the pedal board—for one does not, or should not—always growl away on the lower octave. I shall certainly have two 'pump handles,' one each side for each leg as required, for my Newquay organ when enlarged, and strongly suggest it for all organs.

Newquay. H. C. Tonking.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—May I point out a little error in dynamics in Mr. Sampson's letter in your November issue? He states that whereas 'the balance pedal requires a double action of the muscles (pressure and release), the lever pedal of its own accord releases the tone.'

The lever pedal no more releases of its own accord than does the balanced one; the essence of the difference between the actions used in operating the two types is simply that the *centre* of movement varies.

In using the balanced pedal there is *transference* of pressure from toe to heel, or *vice versâ*; the lever pedal necessitates *application* or *release* of pressure by the entire foot, together with a movement of the whole leg not necessary in operating the balanced model. The supreme drawback of the lever system is that the pedal, as usually placed, can only be operated by one foot—an insuperable obstacle to its fullest usefulness.—Yours faithfully,

Londonderry. W. R. Anderson.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Lever pedals, whether placed at the side or in the centre, are never under control. The shutters can close only as quickly as the weight on the action allows. The force required to open the shutters is often absurdly excessive. The shutters cannot be left open at any desired point. With ratchets and notches, they can be left open at certain points, but crescendos and diminuendos are then only possible by steps—steps, of course, just *under* or *beyond* what is required, and in any case too slow and always jerky. With balanced pedals the desired results are perfectly easy, as also sudden sforzandos. Organs in this country and in New Zealand (and doubtless elsewhere) are now to be found with balanced pedals properly made and placed. I have had extended experience of one, two, three, and four balanced pedals. Few things make some people more miserable than having to play an instrument provided with lever pedals.

Do let us remember that the organ is a complex machine, and that the more the machinery is disguised the more nearly will it stand on the same plane as other musical instruments of less complex mechanism. Lever and lever-ratchet swell pedals will always bar the way, for there is nothing which can be done with them that cannot be done with infinitely greater ease by means of balanced pedals when well-made and comfortably placed, which latter also make possible not a few effects quite impossible with lever or lever-ratchet pedals. Kenneth C. Burns.

Obituary.

We regret to record the following deaths:

Thomas Francis Bumpus, on November 11, at Albion Road, Stoke Newington. He was born on August 6, 1861. Like his twin brother, John Skelton Bumpus, who died on April 10, 1913, he devoted his time to the study of ecclesiastical matter. He wrote 'A history of English Cathedral music' and an account of the Cathedrals of England and Wales (three vols.), of Northern Germany (one vol.), of Norway, Sweden, and Denmark (one vol.), of Belgium (one vol.), of the Cathedrals and Churches of Northern Italy (one vol.), and of London Churches, Ancient and Modern (two vols.). The interest of these painstaking researches into Cathedral history is not wholly architectural, but also musical. They are almost indispensable works of reference. All the books named are published by T. Werner Laurie.

Second-Lieutenant Godfrey Derman Gardner, Suffolk Regiment. He studied at the Guildhall School of Music and the Royal Academy of Music, where he obtained the gold medal and became a F.R.C.O. He was a member of the Royal Philharmonic Society, and was also organist of St. Giles's, Cripplegate, E.C. He enlisted in September, 1914, in the Queen's Westminster Rifles, and four months afterwards obtained his commission in the Suffolk Regiment. He was killed while leading his men into action on September 13 this year. His colonel, who has since been killed, said: 'He knew no man in the battalion more fit to meet his death.'

Second Lieutenant A. B. Wilkinson, Royal Sussex Regiment, who has died from wounds received on November 14, was the youngest son of the late Mr. and Mrs. Wilkinson, Grantham House, Windsor. He was formerly a chorister at the Eton College Chapel, and went to the Royal College of Music, and thence took the Sir John Goss Scholarship at the Royal Academy of Music (1906). Before the war he was organist of Hastings Parish Church and a master at University School, Hastings.

Arthur H. Messiter, Mus. Doc., an organist and choirmaster well-known and respected in the Protestant Episcopal Church in the States. He was born in Somersetshire in 1834. He became organist of Trinity Parish Church, New York, in 1866, and retained the post until 1897.

In our last issue we recorded the death of Sir Joseph Beecham. We now add to our notice that he was a very good musician, and intensely anxious to enable others to enjoy music. On one occasion he said to a friend: 'My income is so and so; my family can live on so much. On what can I spend the remainder better or more profitably than in giving the same pleasure to thousands that I derive from glorious music?' Anonymously in 1909 he stated that he was willing to devote £300,000 to furthering the cause of national opera. So while for a generation or so discussions had taken place as to how opera could be promoted in this country, he stepped in and to a large extent solved the problem—at least temporarily. No doubt it was always a question of expenditure; but this does not lessen the credit due to Sir Joseph for the generosity of his achievement. He has set a ball rolling that not even the War has stayed, and it may be hoped that in the near future national opera will be firmly established.

THE BAND AT THE FRONT.

I am off duty for a little time. Routine is apt to become monotonous, so that off-hours are often spent in seeking like the Athenians some new thing. This week I have heard, for the first time in France, the glad strains of a military band. The sound was so altogether enchanting, that I forsook all, and followed. I found the band playing in an infantry camp. There were twenty or so of them. The bandmaster stood on a biscuit box, but in manner and mien he was the genuine article,—dignified, dominant. Now, in thinking over that evening, I realised that the occasion was sufficiently unique to be interesting to you who were not there. I said 'Boys, I can hear a band. Who's coming to find it?' In this rolling country with its battered trees, and its uncut corn, sounds are elusive. We found the band less than two hundred yards away. There it was, discussing an up-to-date trifle, surrounded by an admiring audience of 'Tommies.' Near by was a small group of nonchalant officers. Behind the tents was the dry canteen, a tiny place rigged up with empty supply boxes. I asked for a tin of fruit. The canteen man was sorry that the only kind of fruit in stock was fish. Everything else was sold out. Next door a group was playing some mystic game which involved the frequent exchange of small coin. Further along the favourite game of 'House' was in full swing. Beyond that more bell tents and the cook-house paraphernalia, the water-cart, the transport mules, and then the uncut corn again. But to return to the band.

My chum said, 'I like that little bit.' It was a bubbly bit of work by the wood-wind. I peeped over solo cornet's shoulder to see what it was—Selection, 'Tina'—Paul Rubens. When it was finished I got into conversation with the conductor, and asked him how he happened to have such modern metropolitan music. He explained that the officers come back from leave enthusiastic about this or that revue, saying: 'You simply must have the music—it's delicious.' 'All right, so long as you pay for it.' So it comes about that a programme can be arranged which suits all tastes, and adds to the gaiety of battalions of war-worn men. The well-known 'Morning, Noon, and Night' was the next item. My chum remarked, apropos of nothing in particular, 'Gad, what a lovely sky! See those lengths of mackerel cloud. Look at the ripping bit of blue at the back. Those aeroplanes look A1 floating across it. What a night for the gardens at Bournemouth or at Harrogate! How would the cliffs at Sheringham with a favourite cousin suit the palate?' And so on. 'What's the matter with you, old man?' 'Why, of course, it's the band!' The 'Ecstasy Waltz' was played. Somehow or other this band, composed of men from West Country villages, seemed to appreciate the subtle appeal of the Waltz. None so liquid and delightful as the flautist, none so gravely mischievous as the euphonium, none so dainty as the cornet. 'Do you remember that dance just before we came out? That girl in pink was a feast to the eyes, but she was not so good a dancer as the one in black.' 'The orchestra only had three waltz tunes in its répertoire. At the fourth repetition of No. 2 I laughed, and had a difficult task to explain it away to my partner. In my anxiety I collided with the doors.' 'Hullo! where's the crowd off to? Oh! it's that suspected Johnny going through it.' And so we come back to to-day. The Waltz came to its reluctant finish, and we watched the 'civvy bloke,' as the Tommy calls him, answering questions, yielding his personal impedimenta to a stern, black-cloaked gendarme. It was not difficult to learn from his expression that he was fighting for his life. In a little while the group split up. Whatever the finding of the impromptu court, doubtless justice has been done.

The sun went down in rays of splendour, tipping the hill tops with gold, lighting up the vast city of canvas, that even now bustled with busy life. Big Lizzie, scarce two hundred yards away, belched forth a screeching mass of metal. She filled the air with acrid smoke. She shook the ground under our feet. The sound of her was terrific. When we hear it thus, first the concussion and then the hiss, it is well. We are very fond of Big Lizzie. At regular intervals she spoke, in tones of thunder. We came to the last item on the programme. It was the 'Gladiators' March.' The strong, stirring air went out like a challenge to Fritz, and as we went back to duty my chum was saying: 'Man, this idea of a band just behind the fighting line—it's, it's great.'

Enclosed are a couple of typical programmes, given me by the bandmaster, which show the variety of music he provides. I would not think of criticising. As well criticise the Army, or the Government. To-day, as I write, my new friends are on their way to the firing line. I miss them sadly. Long may they live to put new heart into us, to do honour to the influence of an enthusiastic and capable chief.

1.	March ..	.. 'Stars and Stripes'	*Sousa.*
2.	Overture ..	'The Bohemian Girl' ..	*Balfe.*
3.	Valse ..	.. 'Destiny'	*Baines.*
4.	Selection ..	.. 'Bric-à-Brac'	*Monckton.*
5.	Piccolo Solo	.. 'L'Oiseau du Bois'	*Le Theirs.*
6.	Patrol ..	'The Wee Macgregor' ..	*H. Amers.*
7.	March ..	.. 'Sambre et Meuse'	*Kauski.*

Combined Band and Bugles.

1.	March ..	.. 'The 56th Brigade'	*Mornay.*
2.	Overture ..	.. 'Poet and Peasant'	*Suppé.*
3.	Selections ..	.. 'Tina'	*Rubens.*
4.	Valse ..	.. 'The Preacher'	*Wurms.*
5.	Romance ..	.. 'Hobomoko'	*Reeves.*
6.	Selection ..	.. 'Betty'	*Rubens.*
7.	Patrol ..	'The Wee Macgregor' ..	*Amers.*
8.	Selection ..	.. 'Push and Go'	*Darewski.*
9.	.. .. ..	'My Old Kentucky Home'	

THE MUSICIANS' COMPANY.

Alderman Sir George Wyatt Truscott, Bart., has been elected Master; Mr. A. Burnett Brown, F.S.I., Senior Warden; and Mr. Hugh Wyatt Junior Warden of the Worshipful Company of Musicians for the ensuing year.

The retiring Master, Mr. Charles Lukey Collard, M.A., B.C.L., whose family has been so honourably connected with the Company for upwards of a century, has presented to the Guild a silver-gilt loving-cup to commemorate his year of office.

The Company has presented its Silver Medal to Lieut. A. E. Williams, M.V.O., Mus. Doc., bandmaster of the Grenadier Guards, who is a Liveryman of the Company, and to Miss Phyllis Lett for services to music, and the Company's annual Silver Medal has been presented to Bandmaster Thomas William Stopford, of the 2nd Battalion Loyal North Lancashire Regiment, who was recommended by the Commandant of the Royal Military School of Music as the most talented student of the year, and to Miss Lilian Stiles Allen, who was similarly recommended by the Principal of the Guildhall School of Music.

The Medal voted to Bandmaster Reginald Thomas Jackson, of H.M.S. *Colossus*, the student recommended by the Superintendent of the Royal Naval School of Music, remains to be presented when Bandmaster Jackson can get leave to attend to receive it.

The Company will present a gold watch, suitably inscribed, to Drummer Walter Ritchie, V.C., of the Seaforth Highlanders, in pursuance of its practice of honouring all naval and military bandsmen who have won the V.C. during the war. Four watches have already been presented to bandsmen V.C.'s.

APPEAL ON BEHALF OF THE WIDOW OF THE LATE ALFRED JAMES CALDICOTT.

Many of our readers will remember the well-known musician, Alfred James Caldicott—who died on October 24, 1897—as the composer of many little operettas performed by the German Reed Company towards the end of last century. His widow has now fallen upon evil times, owing to the inevitable cessation, through financial loss, of an allowance hitherto made by her son-in-law. She is over seventy years of age, and has no means beyond a sum of £8 per quarter which is sent by her son in Ceylon, and the small royalties on the sale of her late husband's compositions, which include a number of part-songs mostly of a humorous character, on which the publishers pay a royalty of one-third. It is suggested that even in these times a fund sufficient to purchase a small annuity for the widow might be raised by some of the old friends of the composer and others who have derived pleasure from his music. The attention of Choral Societies is requested to an advertisement in our present issue, which gives particulars of the late composer's part-songs.

The Editor of the *Musical Times* will be pleased to receive and acknowledge any donations that are sent.

MUSIC IN RUSSIA.

By M. Montagu-Nathan.

There are more subtle methods of creating a musical *entente* between Britain and Russia than that of artificially cultivating a musical reciprocity between the nations by means of concert schemes. This has been demonstrated by Mr. Albert Henry Coates, director of Opera at the Maryinsky Theatre, Petrograd. Mr. Coates is, as readers of the *Musical Times* are aware,* an Englishman, his parents having migrated, prior to his birth, from Bridlington to Petrograd, thus anticipating a necessity which subsequently arose of proving to Russians how untrue was the allegation that Britons 'never never never' could be musical. It should afford us no little satisfaction that Mr. Coates laid the foundations of his musical education in this country, and that in the days before the war his talents as a conductor received recognition here in the shape of an engagement at Covent Garden.

It is not, however, through circumstances beyond his control—such, for instance, as his possession of a great musical gift—that this distinguished English conductor has shown in what way Russian music may count upon us for support, but by deliberately choosing a subject for his recently-completed opera the material of which could only be obtained from the British Museum, having there been placed by an English archæologist. The opera in question, 'Assurbanipal, King of Assyria,' which appears in the list of forthcoming productions at the Maryinsky Theatre, owes its *scenario* to the discoveries made during excavations at Nineveh, instituted in 1845 by Sir Henry Layard, whose account of his labours is to be found in the publication (1851) 'Inscriptions in the Cuneiform Character from the Assyrian Monuments.' His services were afterwards employed in quite a different region, that of an inquiry into the British conduct of the Crimean War.

Sir Henry Layard's discoveries, now preserved at Bloomsbury, include sculptures, bas-reliefs, pictures of the palaces of Assyrian kings, and pictorial representations of episodes in the life of the enlightened warrior Assurbanipal himself, such as 'Assurbanipal's Feast,' 'Camp Life,' 'Cavalry Fight,' and a few portraits of this king. This material has been extensively drawn upon by the composer, and is reproduced in the setting of the opera, the libretto of which has been written by the Anglophile poet Constantin Balmont, translator of Shelley, whose works his re-creations have popularised among Russian musicians.

Assurbanipal, the hero of the opera, reigned over Assyria from 669 to 625 B.C., having succeeded to the throne on the death of his father, Esar-haddon. He inherited from the latter the dual tradition of military preparedness and a zealous cultivation of the arts among his people, and so well did he emulate Esar-haddon that he came to be regarded as the incarnation of the national god Assur, the supreme figure of the Assyrian polytheistic religious system, which held valour and intellect in equal respect. While quelling rebellion with a heavy hand, he did not forget to render homage to Nebo, the god of Learning, amassing at Nineveh a huge library and becoming an assiduous and informed collector of art-works. The discovery of this library was one of the most important fruits of Sir Henry Layard's industry; on many of its tablets the name of Assurbanipal is inscribed, and on one of the slabs was found a cuneiform superscription testifying to the monarch's respect for erudition.

It has been hinted in Russia that since the Caucasian army is now operating in the direction of the country over which Assurbanipal once reigned, the attention of the public at home might fittingly be drawn to a work which makes this 'significant archæological excursion.' But if Russian operatic managements are held to be under an obligation to mount 'Assurbanipal,' we in England should feel it no less sacred a duty to honour the two men, Layard and Coates, who have made this material available, especially as by so doing we should incidentally worship in the temple of a god who esteemed culture as high as military strength.

In September the Moscow Conservatoire celebrated the fiftieth anniversary of its official opening, its earliest operations having been begun in very modest fashion in 1859. At the outset, classes were held in Nicholas Rubinstein's flat; only elementary subjects were taught, and students were few. When, however, in 1864, their number had reached two hundred, it was decided to open the institution which has played so great a part in the cultivation of music in Russia. The Imperial Russian Musical Society was responsible for the funds, and the Conservatoire began its classes in quarters of its own in September, 1866, under the direction of Rubinstein, whose staff included Tchaikovsky, Bezekirsky, Joseph Wieniawski, Kashkin, Laub, and Cossman; the appointment of the two foreigners causing some heart-burnings. S. I. Taneiev was one of its earliest pupils.

Tchaikovsky took a prominent part in the festivities which followed the opening ceremony, and contributed to the musical programme an auspicious performance on the pianoforte of the Overture from Glinka's famous 'Russlan and Ludmilla.' This contribution was prophetic as well as reminiscent, for, three years later, the students of the Conservatoire were sufficiently numerous and well-equipped to undertake a stage performance of 'A Life for the Tsar.'

By the death of Rubinstein in 1881 the institution suffered severely, and during the brief period of Hubert's directorship it fell upon evil days. For a time the management was vested in a committee and an inspector; but in 1885 Tchaikovsky, perceiving that the condition of affairs could hardly fail to end in disaster, suggested the appointment of Taneiev as director, and this proved the turning-point. In 1889 Taneiev resigned in favour of Safonov, who had for some time been on the staff, and the Conservatoire began to prosper famously, one of the fruits of its director's energy being the acquisition of sufficient money to erect a magnificent new building of which a spacious concert-room forms a part. Safonov quitted his post in 1906, the mantle of directorship falling upon the shoulders of Ippolitov-Ivanov, who still holds that position. The value of the Moscow Conservatoire as an educational establishment is amply manifested by its having given Russia such musicians as Rachmaninov, Scriabin, and Medtner, not to mention a multitude of well-equipped lesser lights.

* In the issue of April, 1914, appeared a biographical sketch.

CARNEGIE UNITED KINGDOM TRUST.

Scheme of Musical Composition Prizes.

The Carnegie Trustees have made public the following scheme, the object of which is to encourage British composers in the practice of their art. To this end it is proposed to invite them to submit to a Board of Adjudication, constituted by the Trustees, musical compositions possessing the following qualifications—they must be original, unpublished, and must, as to their style, belong to one or other of the classes described below.

The awards will be made annually in respect of those compositions which, in the opinion of the adjudicators, constitute the most valuable contributions to the art of music. The composer of any work selected shall be rewarded as follows: (1) his work shall be published at the expense of the Trustees; and (2) he shall have the copyright secured for him, together with all the royalties obtained in respect of the sale of copies to the public.

The works submitted must belong to one of the following classes:—

(*a*) Concerted Chamber Music for three or more instruments.

(*b*) Concerto for one or more solo instruments, with accompaniment for large or small orchestra.

(*c*) Choral Work, with accompaniment for large or small orchestra.

(*d*) Symphony or other orchestral work of an important nature.

(*e*) Opera or Musical Drama, including Incidental Music to Plays.

The scheme is in many respects generous, and it may be hoped it will afford encouragement to British composers. It is with no disposition to look a gift horse in the mouth that we venture to make some observations on the scope of the proposal. A composer is faced with three main problems—first, he has to seek a living; secondly, he wants his music published; and, thirdly, he wants his music performed. The Carnegie Trustees propose to solve his second problem directly,

and the other problems indirectly. It is apparently presumed that if the music is published it will provide the living, and lead to the performance. But we fear that the more artistic the compositions selected prove to be, the less chance there will be of the composer deriving any pecuniary benefit from sales of copies. Of the classes of composition enumerated by the Trustees, only those under (*c*) and perhaps (*e*) stand a ghost of a chance of providing bread and butter. Orchestral organizations are hardly likely to pay for parts, and the privilege of performing works that will not draw our reluctant public. So the composer may very well find that his published compositions will not pay for his music paper, and that months of toil have been spent in vain from the point of view of the first problem (*a*). It must be borne in mind that there already exist in print a goodly number of pieces by British composers that are rarely or never performed. It may be hoped that the Trustees may ultimately see their way to remunerate successful composers directly. Meantime we owe them our gratitude for their excellent intentions.

QUEEN'S HALL SYMPHONY CONCERTS.

A fitting tribute to Enrique Granados, whose tragic death in the *Sussex* was a shock to musicians all over the world, except perhaps in Germany, was paid at the concert given by this Orchestra on October 28, when the completed movements of the Spanish composer's Symphonic-poem, 'Dante,' were given a fine performance. The work is laid out on a large scale. There are two sections, one inspired by the meeting of Dante and Virgil, and the other by the amours of Paolo and Francesca. The music displays no definite idiom that could be characterised as specially Spanish. It betrays cosmopolitan influences, and might have been written by an accomplished musician of almost any nationality. The first section has impressive and dignified, and, at times, sombre moods, and there is an emotional appeal that holds attention. It was evident that here was a musician with something to say, and one able to express feeling through orchestral colour. The second section is more dramatic, exciting, and passionate, if not so well controlled. A contralto voice represents Francesca, and the part—probably as difficult as anything ever written for a singer—was very finely sung by Miss Doris Manuellé, whose voice and style have developed remarkably. More regarding Granados's work we are unable to say at present, further than to remark that if it was worth while doing so well once, it would be still more worth while to repeat it soon. The other numbers of a remarkable but far too lengthy programme were Beethoven's fifth Symphony, some wonderfully effective orchestral arrangements by Sir Henry Wood of Bach's pianoforte pieces, Tchaikovsky's third orchestral Suite, and the same composer's Pianoforte Concerto, magnificently played by Miss Adela Verne. British music had a look-in *vid* Balfour Gardiner's ever-welcome 'Shepherd Fennel's Dance.'

At the concert given on November 11, the novelty, as at the previous concert, was by a Spanish composer. Joaquin Turina is one of the most distinguished of the band of Iberian composers that has, by force of ability, recently asserted its right to a hearing. The piece produced on this occasion (the first performance in England) is entitled 'La Procession du Rocio,' and is in two movements, respectively called 'Triana en fête' and 'La Procession.' Debussy once characterised this glowing music as a 'luminous fresco,' and the description is apt. It depicts a procession in honour of the Blessed Virgin, an event which once a year in June takes place in Seville. Triana is a suburb of Seville. Unlike Granados's 'Dante,' Turina's music has the colour and glow that are generally associated with Spanish music. The abundant life, the contrasts of gaiety and gravity, of the music create an extraordinarily vivid impression of the scene in the composer's mind. There can be no doubt that he has opulent imaginativeness and a fine sense of orchestral colour. We look forward to another performance. The programme of the concert included a charming interpretation of Lalo's Violoncello Concerto by the princess of violoncellists, Madame Guilhermina Suggia. It is not that Madame Suggia's tone is great, but that her playing is so smooth, chaste, and exquisitely perfect. The other numbers of an unduly long programme were César Franck's glorious Symphony, two impressionist 'pieces' for small orchestra by Delius, both of which exemplified the composer's dreamy, brooding style, and Wagner's Good Friday music. The orchestral performances, under Sir Henry Wood, were of the highest standard.

ROYAL PHILHARMONIC SOCIETY.

The announcement that these old-established concerts were to be carried on this season was received with much public satisfaction. Sir Thomas Beecham came to the rescue, and the continuance of the Society is, we understand, assured for a period of five years, provided that the public also lends its support. The first concert of the season, which was given in Queen's Hall on November 13, drew a satisfactory audience—at least, to the cheaper seats. The hour chosen for commencement is six o'clock, a time that assumes the possibility of getting home early, but we venture to suggest that this desirable prospect is entirely defeated when a programme occupying two hours and a half is given. Who wants to hear so much music at a sitting? It may be said that an audience can go when it likes, and on this occasion a large number did depart early. But many others who wished to hear the last item, Tchaikovsky's 'Francesca da Rimini' Fantasia, had to remain after a surfeit of other good things. No doubt one of the chief attractions of the concert was the playing of Eugène Ysäye in two Violin Concertos, that by Vivaldi in G minor and that by Saint-Saëns in B minor. Both works were presented with fascinating skill. A very long item was an orchestral selection from Delius's opera 'A Village Romeo and Juliet.' There is much to allure in this varied and expressive music, but surely for concert purposes an abbreviated form would make it even more attractive? As it is, it frequently deludes the listener into the belief that it is about to end. Debussy's 'Ibéria' (the second of the 'Images pour orchestre') was a wonderfully-played number. All the waywardness and piquancy, and one must add the ear-distressing harmonic combinations that are so characteristic of Debussy's orchestral style, are presented in this composition. No doubt the novelty of the idiom may be assimilated by experience, and perhaps then the minds of hearers so educated may perceive compensating qualities. The performance, as we have indicated, was remarkable to the point of virtuosity, certainly so far as rhythm was concerned. Sir Thomas Beecham conducted with his usual skill and with obvious enthusiasm.

BEECHAM OPERA SEASON.

Aldwych Theatre.

Since our last record there have been repeat performances of 'Madame Butterfly,' 'Samson and Delilah,' 'Tales of Hoffmann,' 'Cavalleria,' and its pretty regular companion, 'Pagliacci.' A revival of 'Il Seraglio,' with Miss Mignon Nevada as Costanza and Mr. D'Oisly as Belmonte, was very attractive. A performance of 'Tristan,' given on November 9, was made notable because, owing to the sudden illness of Miss Rosina Buckman, the part of Isolda was taken at a few hours' notice by Miss Agnes Nicholls. No rehearsal was possible, and so with a strange company our intrepid and brilliant British soprano—what an asset she is to the country!—faced the task unflinchingly, and achieved a triumph. She had not previously sung the part for three years. 'Aïda' was produced with great success on November 22, under Sir Thomas Beecham's direction.

The London Trio—(Madame Amina Goodwin (pianoforte), M. Louis Pecskai (violin), and Mr. W. E. Whitehouse ('cello)—announces a season of six concerts to be given in Æolian Hall at 3 o'clock in the afternoon. Chamber-music is the specialty of this association of artists. The programmes are always interesting. Further particulars can be obtained from Madame Goodwin, 63, Drayton Gardens, South Kensington.

The London Sunday-School Choir will hold its Spring Festival at the Royal Albert Hall on Saturday, February 17 (to commence at 6.0 p.m.). Miss Agnes Nicholls and Mr. Robert Radford will sing.

London Concerts.

ROYAL CHORAL SOCIETY.

A great audience attended the first concert of the season, which was given on October 28. 'Elijah' obviously still has drawing capacity. The performance was of the same standard as usual. The principal soloists were Miss Ruth Vincent, Madame Ada Crossley, Mr. Ben Davies, and Mr. Thorpe Bates. Sir Frederick Bridge conducted.

LONDON STRING QUARTET.

ÆOLIAN HALL.

At the second concert, on October 27, J. B. Davis's Idyll for Strings was a happy example of this composer's imaginativeness and musicianship. Chausson's Pianoforte Quartet in A is a curious work that exemplifies the modern trend by way of harmonic combination. In places it is strenuous and exciting, and it is always written in view of the resources employed. Mr. William Murdoch was the pianist.

On November 3 Dr. Cyril Rootham's String Quartet in C was an important item. It is in three movements, all of which share the characteristic of being at once understandable. We have not space to say as much about the work as it deserves. The slow movement was the most deeply expressive, and the vitality of the last movement was exhilarating. A fine performance of César Franck's Pianoforte Quintet, in which Miss Irene Scharrer ably assisted, deserves record.

The programme given on November 10 included J. B. McEwen's Quartet in E flat, No. 9. It is called a 'Threnody,' and has the motto 'The flowers of the forest are a' fled away.' Dvorák's Quartet, Op. 51, was another item.

The concert given on November 17 was distinguished because it introduced a new String Quartet by Delius. As might have been expected, this composition is a serious contribution to musical art—the most important, in fact, that has been heard in London during the present season. We will not affect to be able to plumb the depths of the music merely after one hearing. At most we can venture upon a statement of general impressions, and we can but hope that this splendid quartet party will find it possible to repeat the Quartet at an early date. Whatever the ultimate 'placing' of the new work may be, it is certain that it deserves the attention of all who value the highest art. Delius has accustomed us to expect originality and a peculiar idiom that is not readily analysable. But it must be said that in this Quartet the construction and harmonic features are comparatively easy to follow. The first movement is full of fine things in chord contrasts and warmth of expression, and we are conscious of the composer's firm grip of his material. The second movement has unquestioned charm. It is entitled 'Late Swallows,' and the direction of the composer is that it should be played 'with slow, waving movement.' The sad, pining mood which Delius so well realises in 'Sea-drift' is there. The movement seemed too long for the material. The third and last movement has great vitality and thematic interest, but on first hearing it did not leave a distinct impression. With this imperfect criticism we must leave the work at present, and simply hope to whet the curiosity of quartet lovers. Brahms's Sextet in G and Mozart's lovely Quintet in D (K. 593) were the other items of a fine concert.

ÆOLIAN HALL.

Miss Alys Bateman has resumed her concert efforts on behalf of the St. Dunstan's blind. On October 26 her programme was devoted to Russian music, some of which was new to us. It may be open to doubt whether novel music is the best draw, but at least its presentation showed a healthy desire to avoid beaten tracks. A Sonata for violin and pianoforte by Catoire, although finely played by Miss Daisy Kennedy and her husband, Mr. Moiseiwitsch, did not prove to be very interesting. At the concert given on November 13, Belgian music was to the fore. Joseph Jongen's Quartet in E flat, an unfinished Quartet by Guillaume Lekeu, and a Duet for the pianoforte by Théo Ysäye, were items. Miss Bateman sang César Franck's 'Panis Angelicus' with effective expression.

Madame Marthe Terrisse demonstrated that she is a 'brainy' singer at her recital on October 27. She brought forward songs by Handel, Caldara, Lulli, Fauré, d'Indy, Duparc, and Georges Hüe, besides some English songs, which included a successful one by Leo Horne entitled 'The Wind blows out.' In all styles she was an attractive exponent. Miss Bucktrout was an excellent accompanist.

Miss Jean Sterling Mackinlay contrives to give very attractive performances that please the artist as well as the ordinary public who rejoice in song. Her specialty is folk-song, her interpretation of which class of music is unique. At the concert given on October 28 some old English madrigals were very well sung by a small select choir.

Miss Myra Hess is a pianist who always deservedly attracts an appreciative audience. On November 2 her programme was Brahms's Sonata, Op. 5, Debussy's 'Minstrels' (encored), Szymanowski's Etude, Arnold Bax's Symphonie Phantasy, and three of Bach's '48.'

M. Vladimir Rosing gave a vocal recital on November 3. A fine programme was splendidly sung. Miss Kontorovitch played violin solos with rare skill.

Miss Viola Tree reappeared as a concert-singer on November 6. There was a melancholy interest in the inclusion of songs by the late W. Denis Browne, who was killed in Gallipoli, and also by some of the compositions of William Butterworth, another of the grievous losses of the war. Miss Tree was a welcome exponent of these and many other songs.

Mr. Alfred Hobday is one of our most accomplished viola players, and his wife is an excellent pianist. Together they gave a recital on November 7. York Bowen was represented by his Sonata in C minor, and Benjamin Dale by a Movement from a Suite. Mr. Gervase Elwes sang with his usual intensity of appeal.

Miss Olga Rudge gave a violin recital on November 7. She has excellent technique and fine taste.

The most noticeable item in Miss Katharine Hogg's pianoforte recital on November 8 was Scriabin's Sonata, Op. 6. It was well played, if not with complete insight.

On November 9, Miss Helen Rootham gave a vocal recital at which songs by Duparc, Ravel, and Debussy were features. Some arrangements of old English tunes by Cyril Scott seemed to be endeavours to paint, and draw attention from, the lily. But some people enjoy the unexpected; in fact, they seem prepared to stand anything by way of harmonic combination. It is a mark of superiority.

Mlle. Berthe Bert, the French pianist, gave a pianoforte recital on November 9. She displayed a charming touch and delicate rhythmic sensitiveness in works ancient and modern.

Mr. Madoc Davies made a specialty of Russian songs at his recital on November 10. He is an accomplished singer.

M. Sapellnikov is one of the greatest pianists who favour us with visits. His recital on November 11 once more demonstrated his outstanding artistic and technical capacity. He played four Sonatas, namely: Liszt in B minor, Tchaikovsky in C major, Chopin in B minor, and the 'Appassionata.' The present critic of *The Times*, who has arithmetical tastes, records the fact that the Liszt Sonata was played in 27½ minutes, five per cent. faster than it was on a previous occasion, and ten per cent. faster than other people play it!

Miss Irene Scharrer and Mr. Max Mossel (violin) co-operated in a recital given on November 14. The programme contained nothing special, but the performance of Brahms's Sonata in A major was certainly a notable one. On the same evening Miss Winifred Barnes gave a vocal recital in which the songs of Cyril Scott (who accompanied) formed the vocal programme. Mr. Scott played some of his compositions.

Mr. Ralph Lawton gave a pianoforte recital on November 15. He played with considerable success Liszt's Sonata in B minor and other pieces that call for advanced technique.

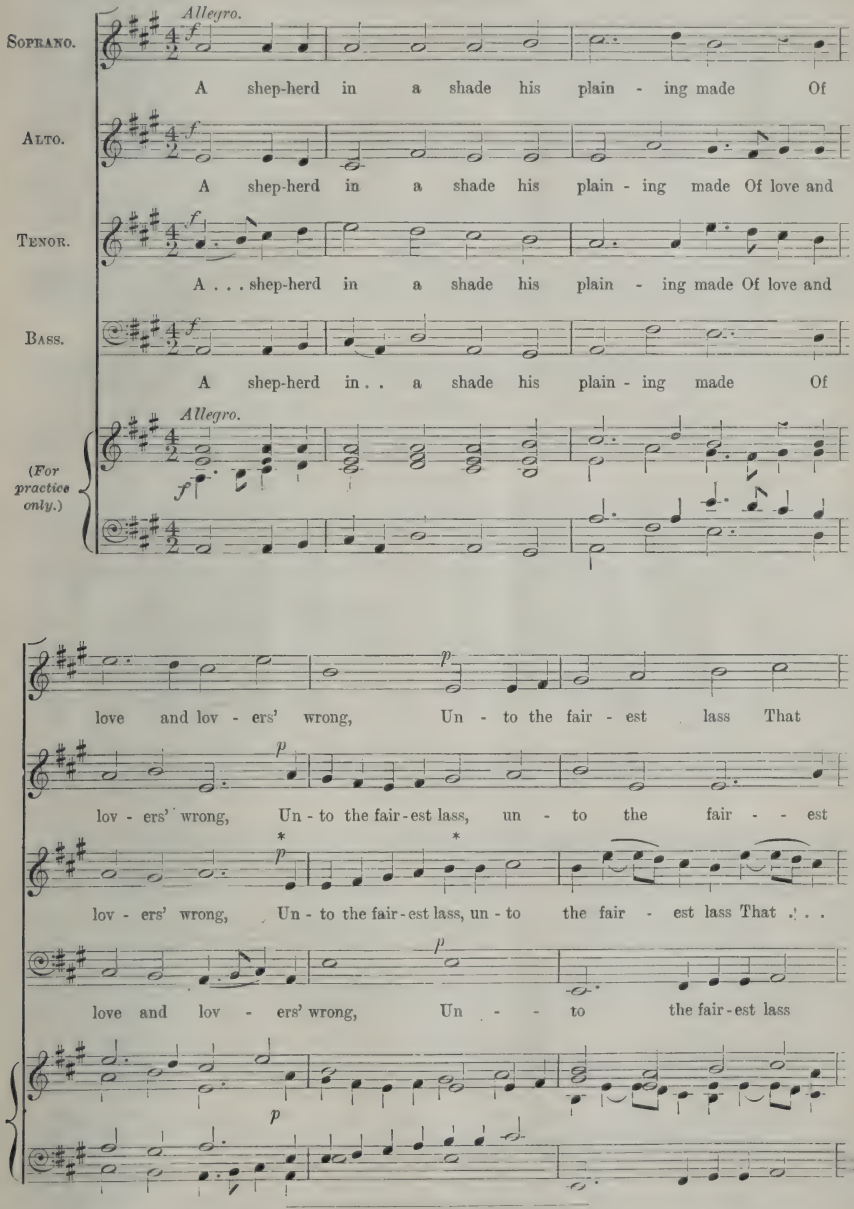
Miss Marguerite Nielka, a highly accomplished singer, gave a recital on November 15. Her programme was a varied one. It included some excellent songs, and the vocal fireworks of Rode's 'Théme et Variations.'

(*Continued on page 560.*)

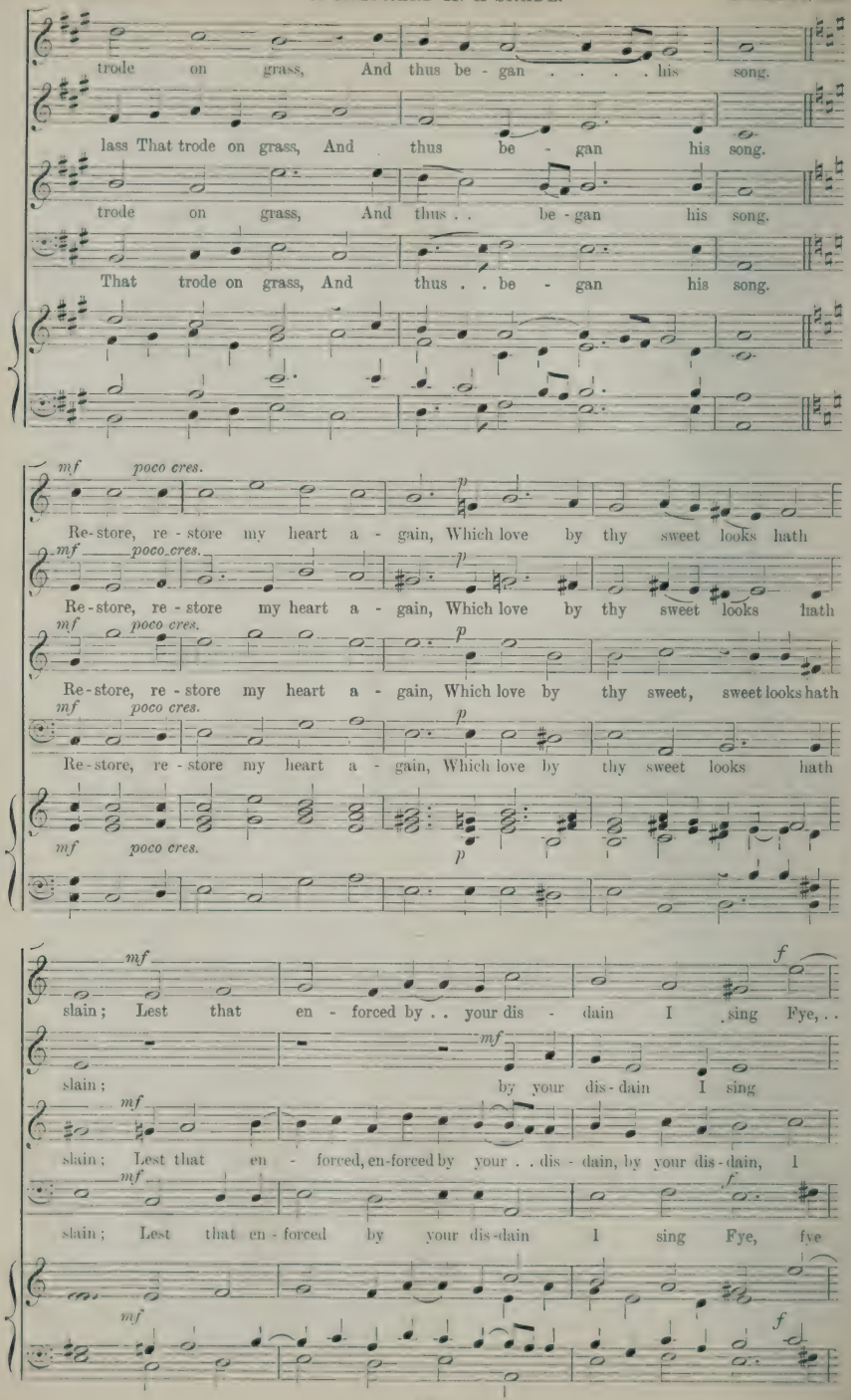
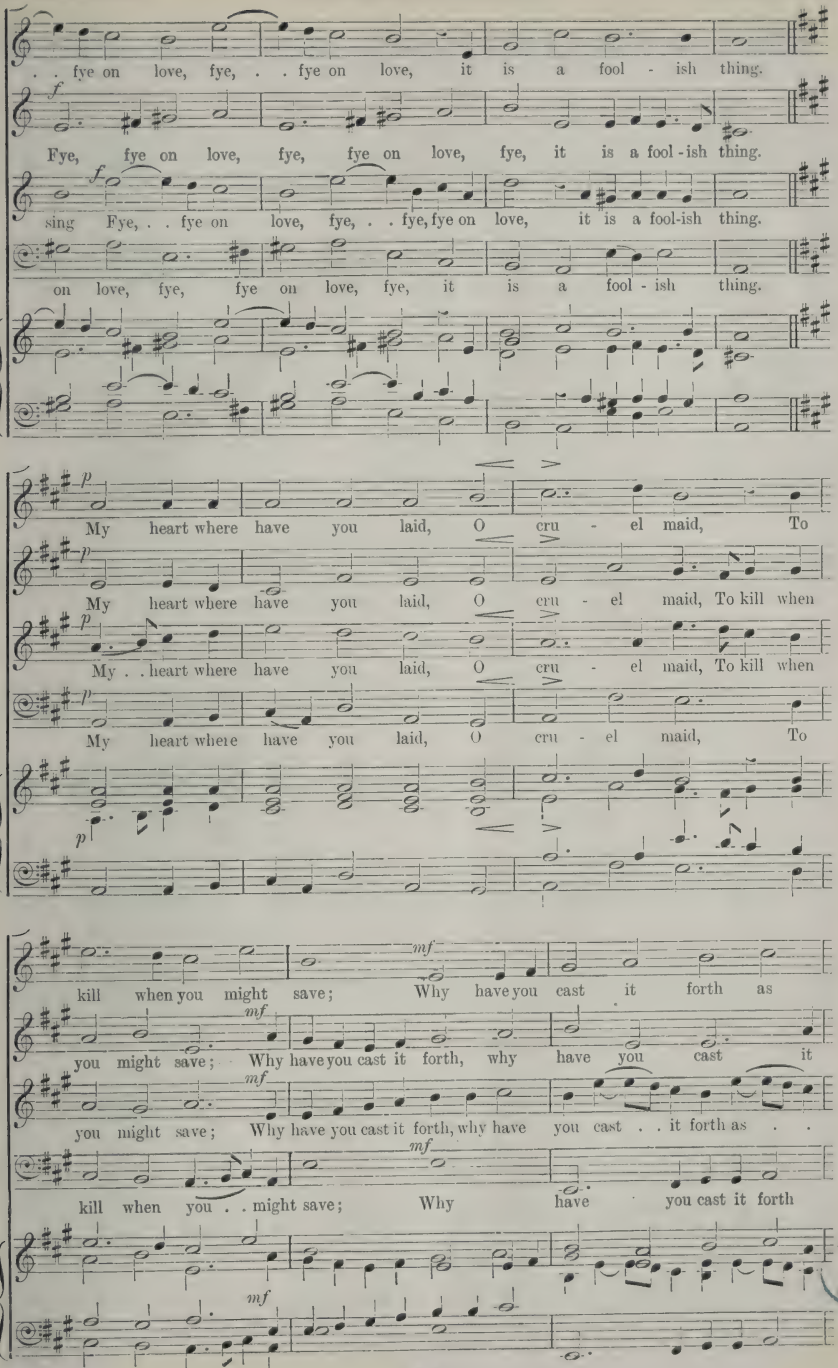
A Shepherd in a shade.

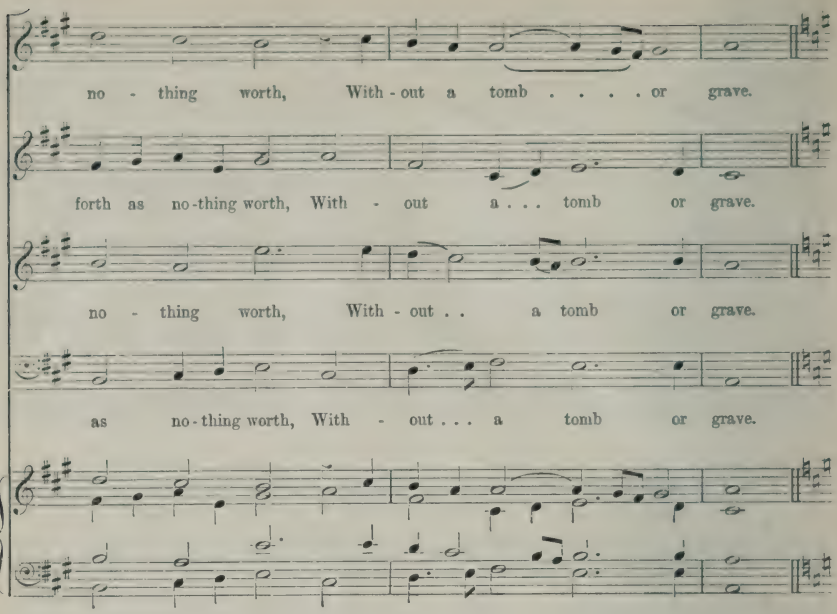
MADRIGAL FOR FOUR VOICES.

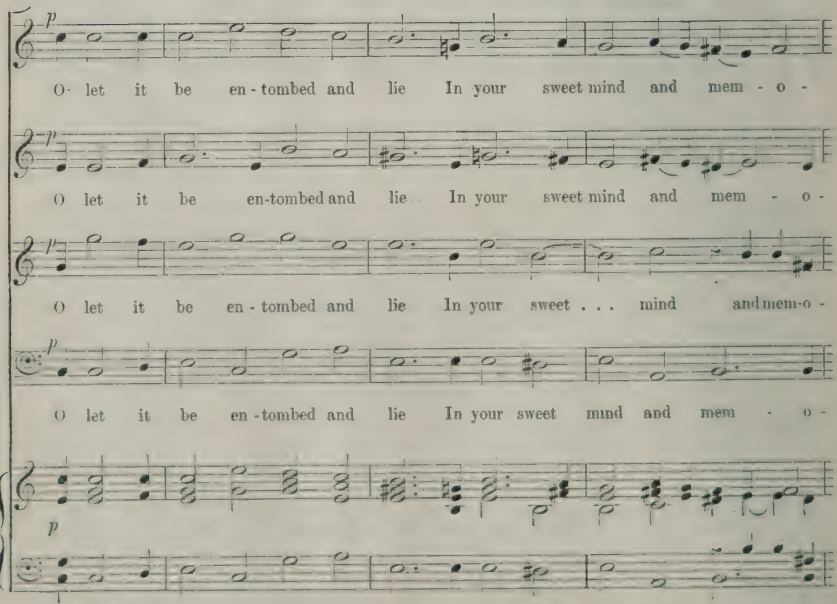
Composed by JOHN DOWLAND (1600).

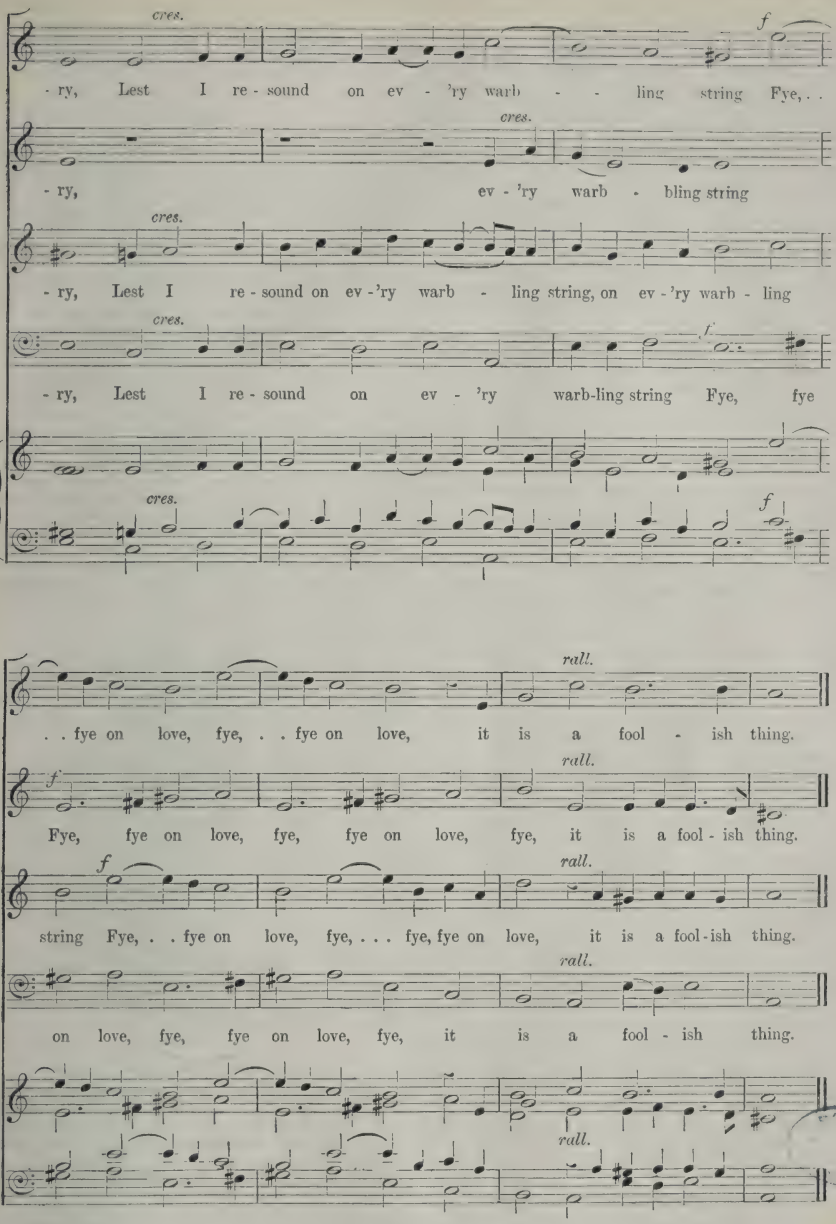
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro.
SOPRANO.
A shep-herd in a shade his plain - ing made Of
ALTO.
A shep-herd in a shade his plain - ing made Of love and
TENOR.
A . . . shep-herd in a shade his plain - ing made Of love and
BASS.
A shep-herd in . . a shade his plain - ing made Of
Allegro.
(For practice only.)
love and lov - ers' wrong, Un - to the fair - est lass That
lov - ers' wrong, Un - to the fair - est lass, un - to the fair - - est
lov - ers' wrong, Un - to the fair - est lass, un - to the fair - est lass That . . .
love and lov - ers' wrong, Un - - - to the fair - est lass

The passage from * to * and the same passage on page 3 were written an octave higher by the Composer.


trode on grass, And thus be - gan . . . . his song.
lass That trode on grass, And thus be - gan his song.
trode on grass, And thus . . be - gan his song.
That trode on grass, And thus . . be - gan his song.
mf poco cres.
p
Re-store, re - store my heart a - gain, Which love by thy sweet looks hath
Re-store, re - store my heart a - gain, Which love by thy sweet looks hath
Re-store, re - store my heart a - gain, Which love by thy sweet, sweet looks hath
Re-store, re - store my heart a - gain, Which love by thy sweet looks hath
slain; Lest that en - forced by . . your dis - dain I sing Fye, . .
slain; by your dis-dain I sing
slain; Lest that en - forced, en-forced by your . . dis - dain, by your dis-dain, I
slain; Lest that en - forced by your dis-dain I sing Fye, fye

. . fye on love, fye, . . fye on love, it is a fool - ish thing.
f
Fye, fye on love, fye, fye on love, fye, it is a fool - ish thing.
f
sing Fye, . . fye on love, fye, . . fye, fye on love, it is a fool-ish thing.
on love, fye, fye on love, fye, it is a fool - ish thing.
p
My heart where have you laid, O cru - el maid, To
p
My heart where have you laid, O cru - el maid, To kill when
p
My . . heart where have you laid, O cru - el maid, To kill when
p
My heart where have you laid, O cru - el maid, To
p
mf
kill when you might save; Why have you cast it forth as
mf
you might save; Why have you cast it forth, why have you cast it
mf
you might save; Why have you cast it forth, why have you cast . . it forth as . .
mf
kill when you . . might save; Why have you cast it forth
mf


no - thing worth, With - out a tomb . . . . or grave.
forth as no-thing worth, With - out a . . . tomb or grave.
no - thing worth, With - out . . a tomb or grave.
as no-thing worth, With - out . . . a tomb or grave.


p
O let it be en-tombed and lie In your sweet mind and mem - o -
O let it be en-tombed and lie In your sweet mind and mem - o -
O let it be en-tombed and lie In your sweet . . . mind and mem-o -
O let it be en-tombed and lie In your sweet mind and mem - o -
p


cres.
f
- ry, Lest I re - sound on ev - 'ry warb - - ling string Fye, . .
cres.
- ry, ev - 'ry warb - bling string
cres.
- ry, Lest I re - sound on ev - 'ry warb - ling string, on ev - 'ry warb - ling
cres.
f
- ry, Lest I re - sound on ev - 'ry warb-ling string Fye, fye
cres.
f
rall.
. . fye on love, fye, . . fye on love, it is a fool - ish thing.
f
rall.
Fye, fye on love, fye, fye on love, fye, it is a fool - ish thing.
f
rall.
string Fye, . . fye on love, fye, . . . fye, fye on love, it is a fool-ish thing.
rall.
on love, fye, fye on love, fye, it is a fool - ish thing.
rall.

The above Madrigal has been transcribed from the original print, published in the year 1600. The old words, with their apparent faulty accentuation, have been retained; but Conductors are reminded that in the music of this period bar lines were used very sparingly. The musical accent should therefore be placed on the accented syllable and not necessarily on the first note in the bar.

The expression marks are added for this edition, the original containing none.

The orignal Key was a tone lower.

H. Elliot Button.

(Continued from page 554.)

The Leighton House Chamber Concerts afford a delightful musical experience. Amongst the pieces performed on October 26 were Ravel's F major Quartet. Miss Irene Scharrer played solos by the old masters with exquisite taste, and she joined the Philharmonic Quartet in a performance of César Franck's Pianoforte Quintet.

At the annual prize distribution of the Guildhall School of Music on October 28, Mr. Landon Ronald, the principal, stated that the number of students had been remarkably well maintained. The prize for the student likely to be distinguished in the profession was awarded to Miss Dora Labbette. It consisted of the four volumes of Grove's Dictionary.

At the Students' Concert given at the Royal Academy of Music on November 6, a Pianoforte Quintet by Alec Rowley was a notable item. Miss Winifred Small's violin-playing revealed talent.

Mr. Lionel Tertis, with more consideration for the musical saturation point of audiences than is shown by some concert promoters, is giving 'One Hour' Chamber Concerts on Tuesdays at Steinway Hall. He gathers round him some of the finest artists now in London, including Madame D'Alvarez and M. Ysaÿe. One of the items played recently was B. J. Dale's 'Short piece for six violas.' At the concert given on November 7, Mrs. Gordon Woodhouse at the harpsichord provided a wonderful satisfaction. Why does this instrument played in this exquisite fashion induce a mood of content and delight?

The Great Eastern Railway Musical Society continues its beneficent activities. Seventy members were exported to Harwich on November 8 to give a concert to Naval men. Colonel W. Johnson Galloway conducted.

Miss Adela Verne's second recital at Queen's Hall on November 8 drew a fair audience, but it ought surely to have drawn a much larger gathering, for no finer pianoforte playing than hers is to be heard. Miss Verne plays with such obvious mastery, her technique being equal to every demand; but it is in interpretation that she excels. Busoni's transcription of Bach's Prelude and Fugue in D major was superbly played, and the 'Appassionata' Sonata was made as impressive as we have ever heard it. Those who attend these recitals are well aware of the value they get, and those who stay away are to be condoled with.

The Chaplin Trio gave one of its interesting concerts at Leighton House on November 14. Saint-Saëns's Trio in F demonstrated the unity of feeling that inspires the Misses Chaplin. Mr. Bertram Binyon was the vocalist.

Mr. de Lara's concerts at Steinway Hall continue to present much British music as well as that of our Allies. On November 15, French music was to the fore. On this occasion Lord Burnham was the interval orator. He stated that 550 War Emergency Concerts had been given by Mr. de Lara.

A chamber concert given by Royal College students in their own Hall, on November 16, brought forward much excellent accomplishment. Miss Kathleen Cooper and Mr. F. Holding distinguished themselves in Beethoven's Op. 30 for pianoforte and violin. Brahms's Quartet, Op. 67, was well played under the leadership of Miss Maud Gold.

The Gentlemen of the Choir of H.M. Free Chapel of St. George and H.M. Private Chapel, Windsor Castle, combined to give a concert in the Royal Albert Institute, Windsor, Sir Walter Parratt, M.V.O., Master of the King's Music, conducting. Miss Kathleen Peck sang, Miss Doris Houghton played violin solos, Dr. Joseph Jongen (a Liège professor) played pianoforte solos, and the junior choristers assisted. Mr. Martin Akerman and Mr. Harry Stubbs accompanied.

An inquiry made by Mr. A. J. Hadrill (hon. sec. Music Teachers' Association) as to the position of children of men in H.M. Forces who are being trained for the musical profession, has elicited the reply from Mr. Hayes Fisher (Local Government Board) that 'Claims in respect of tuition for music have already been accepted in a number of cases, and in cases where a child is training for the musical profession, reasonable fees for necessary tuition may normally be included under the heading of School Fees.'

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The second concert of the Philharmonic Society, on November 17, gave the subscribers an interesting selection of music, comprising Bach's Cantata 'O Light Everlasting' and Elgar's 'To Women' and 'For the Fallen' (Nos. 2 and 3 of 'The Spirit of England,' with words by Laurence Binyon). These were all heard for the first time at Belfast. Bach's Cantata (although not one of his most attractive works for a general audience) is a splendid composition, and requires, like all the master's work, careful and reverent interpretation. This it had on the present occasion, under Mr. E. Godfrey Brown's baton. The solo-part was sung by Mrs. Francis Ward—a local contralto. Elgar's music, expressing with such feeling, indeed with almost too harrowing pathos, the sad words of the poet, is gloriously wrought in a fashion such as no living composer but himself could at any time have produced. England may well be proud of such genius in one of her sons. For this work and for the concert generally Miss Rosina Buckman had been engaged, but illness unfortunately prevented her from appearing, and her place was taken at the last moment by that very excellent artist, Miss Perceval Allen, whose singing was very highly appreciated. Mr. Lionel Tertis had been engaged to play solos on the viola, but he also was unable to come. Mr. Walton Hatton (violoncello) worthily took his place, and gave really masterly performances of numerous pieces for his instrument. The concert also included songs by Miss Allen, and some excellent work by the orchestra, namely, Borodin's Overture to 'Prince Igor,' and the last movement of Grieg's 'Jorsalfar' Suite. Altogether a very well-selected and performed programme.

A crowded audience attended the annual concert of the Post Office Relief Fund in the Ulster Hall on October 30. The artists engaged were Miss Dorothy Silk, Miss Dora Buckeridge, Lieut. Horace Stevens, and Mr. Robert Radford, with Mrs. Herbert Warnock, a brilliant local pianist. In addition, and perhaps the principal attraction, Mr. Albert Sammons also appeared. The music was of a well-selected, popular nature. A really excellent quartet of ladies, the Winifred Burnett Quartet (of which Miss Burnett is leader, Miss Keem McEndoo second violin, Miss Mina Harpur viola, and Miss Carrodus Taylor violoncello), gave a concert in the Ulster Music Hall on November 9 and had an overflowing house. The programme included Haydn's Quartet in D major, Op. 76, No. 5, Tchaikovsky's Quartet, Op. 14, and 'Variations sur un theme populaire russe' by ten Russian composers. Solos by Miss Burnett and Miss Taylor and songs by Miss Florence Nixon—all admirable of their kind—contributed to the interest of the occasion.

Gounod's 'Mors et Viva' (Death and Life) was finely performed on November 5 by a specially-selected orchestra and the augmented choir of All Souls' Church. Mr. Teasdale Griffiths, the organist of the church, conducted. There was a large congregation.

BIRMINGHAM.

The 'Russia Week,' which was celebrated at Birmingham at the Exhibition Room of the Royal Society of Artists, from October 23 to 28 inclusive, consisted of an Exhibition of objects of Russian art and handicraft, of lectures on Russia at the University, a series of concerts of Russian music, and Russian plays given in English translations at the Repertory Theatre. The musical portion comprised chamber music concerts given by the Strings Club Quartet, the 'Arthur Hytch' String Quartet, and the 'Zoe Wadely' String Quartet. The most notable musical event, however, was the orchestral concert given in the large Lecture Theatre, under Mr. Granville Bantock's conductorship, the programme comprising Glinka's Overture 'Life for the Czar'; Scriabin's Pianoforte Concerto, Op. 29, with orchestral accompaniment, the solo part being played by Mr. G. H. Manton with consummate skill and finish; Songs by Moussorgsky, sung with dramatic effect by Mr. Herbert Simmonds (baritone); a Symphonietta,

Op. 31, by Rimsky-Korsakov; two Dances from Borodin's 'Prince Igor,' and the Russian National Hymn, given by orchestra and choir. The whole concert was one of the best and one of the most artistic functions which Mr. Bantock has secured at the Midland Institute.

A successful concert was given in the Town Hall on October 14, under the auspices of the Framo Works, in aid of the local V. A. D. Hospital. The programme, which was of a popular kind, was unusually varied, a number of vocalists and instrumentalists taking part, in addition to the Birmingham Police Band, so ably conducted by Bandmaster Inspector H. Cannon. Dramatic recitations were given by Miss Catrina Lund in quite an emotional manner, and the different instrumental solos contributed by Dr. Roland Winn (pianoforte), Mr. W. A. Finney (violoncello), Mr. Walter Heard (flute), Mr. J. Lyons (clarinet) were also greatly appreciated.

With the object of raising funds for the Royal Alexandra Motor Ambulances to enable wounded soldiers to be conveyed to places of amusement, three orchestral and vocal concerts were given at the Alexandra Theatre on October 15, 22 and 29, the splendid sum of nearly £500 being realised, including donations.

The Midland Musical Society's performance of Haydn's 'Creation,' given in the Town Hall on October 19, proved a complete success. The oratorio was presented in its entirety, each number being received with great enthusiasm by the large audience present. The descriptive character of the orchestral score needs an excellent rank and file to do justice to the music, but in these times it can hardly be hoped that all expectations can be realised, when it is so difficult to secure orchestral players. Allowance has therefore to be made for any deficiency in that direction. One of the best things the orchestra did was the expressive interpretation of the exquisite prelude to Part 3. Mr. C. W. Perkins admirably supported the choir in his judicious organ playing. The singers were in excellent form, and rarely have the choir choral numbers been sung by this Society with more animation and tone-colour. A new soprano, Miss Ethel Bilsland, ably sang the soprano soli. Mr. Arthur Jordan, a rising tenor, gave the part of Uriel in a clear and telling voice; and Mr. Joseph Farrington, an excellent baritone from St. Paul's Cathedral, London, who was cast for Raphael, created a most favourable impression, his singing revealing artistic temperament, distinct articulation, and perfect phrasing.

For their first concert of the season the New Philharmonic Society engaged Mr. Arthur Dolmetsch, Madame Dolmetsch, Cecilie and Nathalie, daughters, and Master Dolmetsch, assisted by Miss Beatrice Horne, Master Sydney Nokes (boy soprano), and Mr. William Farrington, principal bass of the Temple Church choir, all of whom were attired in Elizabethan costume. Two concerts were given at the Grosvenor Room, Grand Hotel, one in the afternoon and the other in the evening, on October 26. Music of the 16th and 17th century was played on viols, viola da gamba, virginals, and lute. The programme was remarkably varied, but three items above all others stood out in relief, namely, a song for treble voice (sung by the boy soprano) and five viols entitled 'The Cuckow,' the really charming Divisions for two viols and virginals on 'John, come kiss me,' and the Lachrymæ Pavan for treble and bass voices, five viols and virginals, really an excellent musical creation, beautifully harmonized and ideal in the development of each part.

The Birmingham Symphony Orchestra gave its first popular concert of the current series in the Town Hall on October 28, admirably conducted by Mr. Julian Clifford, of Harrogate. Among the orchestral novelties were Friedemann's sparkling Slavonic Rhapsody; and Fould's 'Keltic Suite,' comprising three sections—(*a*) 'The Clans,' (*b*) 'Lament,' (*c*) 'The Call'—which were presented with fine precision and due observation of gradation of light and shade. The 'Hungarian' March from Berlioz's 'Faust' and Nicolai's melodious Overture, 'The Merry Wives of Windsor,' were the other purely orchestral items. Miss Margaret Balfour, a contralto gifted with a voice of an excellent and voluminous timbre, sang the aria, 'O Don Fatale,' from Verdi's 'Don Carlos' in dramatic manner; also Bantock's great song, 'The Song of the Genie.' The reappearance of Mr. John Dunn, the well-known English violinist, generally called the Paganini of the North, proved a special attraction, his splendid technique and artistic conception being fully illustrated in his fine performance of Max Bruch's Concerto in G minor. He also gave a fine performance of Schubert's 'Ave Maria,' arranged by Wilhelmj, and Bazzini's 'Rondo des Lutins.' Harp solos were played by Miss Hilda Atkinson, quite a young performer of pronounced ability.

On October 30 Madame Clara Butt gave a concert in the Town Hall, which was crowded to its utmost limit, strongly testifying to the immense attractive power of our great contralto. Her phenomenal voice, her attractive personality, and charm of manner are factors that greatly count, and never fail to captivate her hearers. On this occasion she sang the aria, 'O mio Fernando,' from Donizetti's 'Favorita,' with great dramatic power, and a number of songs much to the liking of the audience, and in one instance four encores followed. Miss Agnes Nicholls was the soprano, her chief contribution being a brilliant performance of 'Ah fors è lui,' from 'Traviata.' The instrumentalists were Mr. Vivian Langrish, a young pianist of promise, and the excellent violoncellist Mr. Arnold Trowell, their efforts being greatly appreciated. The accompanist was Mr. Harold Craxton, a master of his art, and Mr. C. W. Perkins played several organ obbligati to Madame Butt's songs.

Mr. Herbert Simmonds, one of our best local baritones gave a song recital in the Grosvenor Room, Grand Hotel, on November 4, consisting of twenty-two songs, admirably accompanied on the pianoforte by Dr. Harris. The selection was greatly varied, and comprised songs by Schubert, Grieg, Massenet, Delius, Tchaikovsky, Hugo Wolf, Dvorák, Granville Bantock, and Brahms, to which he imparted dramatic spirit, his excellent singing denoting unusual temperament. Miss Gertrude Fuller, a scholarly violinist, introduced at this concert for the first time a fine Sonata by Joseph Gibbs (1699-1788); she also played a triad of violin solos with much charm and purity of tone.

The second Orchestral Concert provided by the Hallé band was given in the Town Hall on November 15, conducted by Mr. Landon Ronald, who is a great favourite in this city. The whole of the first part of the programme was devoted to Elgar, the compositions given consisting of the great Symphony No. 1 in A flat, Op. 55, and the two choral numbers 'To Women' and 'For the Fallen.' The inherent beauty, the wealth of colouring, and the emotional tendency of the Symphony stood out clearly defined in the magnificent interpretation Mr. Landon Ronald and the fine orchestra gave us. Indeed, Mr. Ronald has made the Symphony his own, and has often conducted it here since he first introduced it at the Promenade Concerts in 1909. A deeply emotional and impressive performance was given of the two choral numbers by the Appleby Matthews Choir, largely augmented on this occasion, conducted by Mr. Matthews. He certainly secured a complete triumph, much owing to the fine playing of the band. Miss Carrie Tubb sang the soprano solo in a voice that rang out through the hall like the clearest of silver bells. The second part included Dukas's 'L'Apprenti Sorcier,' Wagner's 'Siegfried Idyll,' Moussorgsky's 'Gopak,' and the touching aria 'Salce,' from Verdi's 'Otello,' most feelingly sung by Miss Carrie Tubb.

The Birmingham Choral Union gave a devotional performance of Gounod's 'Messe Solennelle' in G minor, known as 'St. Cecilia,' at their second concert of the season, at the Town Hall, on November 11, under Mr. Richard Wassell's excellent conductorship. Choir and orchestra ably discharged their duties, and Mr. C. W. Perkins's services as organist materially helped to make the whole performance impressive. The principal artists were Miss Beatrice Vernon, Mr. John Booth, and Mr. W. O. Busby, who took part in the Mass. The orchestra also secured an excellent performance of Schubert's 'Unfinished' Symphony, admirably subdued and artistic in phrasing and rhythm. Mr. John Booth's dramatic singing of Lohengrin's 'Narration' was so well received that it had to be repeated.

The St. Cecilia Day commemoration service held in St. Paul's Cathedral on November 22, with which the Musicians' Company was associated, occurred too late in the month for us to report.

BOURNEMOUTH.

The Winter season is now in full swing, and although at the Winter Gardens Mr. Dan Godfrey's success in maintaining the Municipal Orchestra at full strength has only been attained after stupendous exertions, yet somehow or other he has accomplished the seemingly impossible, and therefore musical activity has in no degree slackened.

Much interesting music has been heard at the Symphony Concerts, and good audiences have prevailed. Neither Mr. Godfrey nor his instrumentalists have spared themselves in the preparation of a series of programmes that have taxed their resources very severely. But they have come through with flying colours, most of the performances being of really excellent quality. The playing in Schubert's great C major Symphony (on October 26), Elgar's 'In the South' Overture (October 19), and Mozart's 'Magic Flute' Overture (November 2) was as good as we have ever listened to here; several other performances were little if any inferior. The admirably selected programmes have included such choice specimens of recently composed music as Scriabin's Symphony No. 1 in E (first time here), Walford Davies's 'Solemn Melody,' and (also first time here) G. Molyneux Palmer's 'Feis Ceoil' Suite No. 1, to which we must add those magnificent products of the last generation, Brahms's Symphony in E minor and Tchaikovsky's in F minor. On November 16 Mr. Montague Phillips was present for the purpose of conducting his 'Heroic' Overture—a work new to Bournemouth—which made an excellent impression, the music being very pleasing in spite of a few over-strident passages.

The solo playing at these concerts has been uniformly successful, and has included one performance of really outstanding merit, namely, Mr. William Murdoch's interpretation of César Franck's beautiful Variations for Pianoforte and Orchestra; full of poetry and romance, Mr. Murdoch's playing was equal to any heard in Bournemouth for some time past. Miss Winifred Small, a very promising young artist, produced a good tone and exhibited a nice sense of style in Mendelssohn's Violin Concerto; Miss Edith Leah, a popular local pianist, repeated her last year's success in Rimsky-Korsakov's Pianoforte Concerto; M. Maurice Dambois, in Tchaikovsky's 'Variations on a Theme Rococo,' for 'cello and orchestra, revealed considerable artistic feeling, which occasionally, however, lapsed into overmuch sentimentality; and Mr. Arthur Beckwith dealt very capably with Saint-Saëns's Violin Concerto in B minor, although his performance might have been improved by the infusion of a little more life.

At the 'Monday Special' series of concerts, works of considerable magnitude are intentionally avoided, but as a contrast to the severer type of programme offered at the Symphony Concerts, the particular attractions of the first-named make a wide appeal. Compositions by Smetana, Ravel, Borodine, and Debussy can be accepted as proof that concessions are not being made to a less exalted taste, and that it is possible to present music of a lighter character without descending to mediocrity. Both vocal and chamber music have been a special feature of these concerts, but it must be confessed that, so far as chamber music is concerned, with the exception of an extremely pleasing performance of a Grieg Violin and Pianoforte Sonata by Miss Marjory Dorning and Mr. Thomas J. Crawford, the works chosen have been rather dull and far from representative, so that the hope often expressed that the great revival of chamber music in this country might be in some way reflected at Bournemouth has again been doomed to disappointment.

At the miscellaneous concerts, several performers of the first rank have appeared, including Madame Kirkby Lunn (vocal recital, October 28), Miss Adela Verne (pianoforte recital, November 1), Mr. Albert Sammons (orchestral concert, November 4), M. Pachmann (pianoforte recital, November 11), and Miss Irene Scharrer and Miss Myra Hess (recital of compositions for two pianofortes, November 15).

The annual performance of Bach's 'Christmas Oratorio' (Parts 1, 2, and 3) will be given at St. Anne's, Soho, on Saturday, December 16, at 4 p.m. Usually the work has been given on a Friday at 8 p.m.

BRISTOL.

Definite arrangements have now been made for the performance of 'Messiah' by the Bristol Choral Society on December 16. The leading artists will be Miss Agnes Nicholls, Miss Edna Thornton, Mr. Walter Hyde, and Mr. Joseph Lycett. Miss Nicholls and Miss Thornton are also engaged for the 'Elijah' performance in the spring, when the other principals will be Mr. Joseph Reed and Mr. Robert Radford.

The members of the Bristol Madrigal Society have devoted two Saturday evenings to the object of entertaining the wounded soldiers at the large military hospitals of Southmead and Beaufort. On November 4 the former was visited, and under the direction of Mr. Hubert W. Hunt an admirable programme was submitted, and enjoyed by nearly four hundred patients. Four of the items belonged to that brilliant 16th century Madrigal period, of which Wilbye, Weelkes, and Lassus were outstanding examples; and two were by a 17th-century composer, Savile. Several of the items were by R. L. Pearsall. There were also a few bright part-songs by living composers—Sir Hubert Parry, Sir C. V. Stanford, and Dr. A. Herbert Brewer—and 'The Victors' Return' (Mendelssohn) proved a most acceptable item. The voices of the choristers, drawn from various church choirs, contributed largely to the pleasure of the performance. There were songs by Madame Marion Glass and Mr. Arthur Wills (a member), which proved popular. The programme was repeated on November 11 at the Beaufort Hospital, and considerable enthusiasm was aroused. Mr. Hunt effectively played a number of violin solos, and Madame Glass and Mr. Wills sang. The members of the Society are now giving attention to the programme to be submitted at the annual Ladies' Night in January. It is probable that the whole of the second part will consist of works by Gloucestershire composers, the first part being devoted mainly to some of the best-known Elizabethan works, with some novelties by early composers, which will be sung for the first time.

The Clifton Chamber Concerts are being resumed, this being the fifteenth season during which the promoters have maintained a highly-educational phase of music. Mr. M. Alexander being no longer a member of the Quintet, the first violin is the French-born player, Madame Marie Faulkner Adolphi, who has often been associated with Mr. Herbert Parsons in recitals in London and elsewhere, but has not appeared in Clifton before. Miss Hilda Barr joins the Quintet as second violin, the remaining players being as before—viz., Mr. Alfred Best (viola), Mr. Percy Lewis (violoncello), and Mr. Herbert Parsons (pianoforte). One Russian programme will be given (February 19), this having been a popular feature in the two previous seasons; and the other three will be general programmes, but will not include works by living German composers, though modern French and Russian music figures largely.

The subscribers to the Clifton Chamber Concerts were conspicuous supporters of the concert given at the Victoria Rooms on November 14 by the London String Quartet. The visit of Mr. Albert Sammons and his able confrères was arranged by the Clifton Ladies' Musical Club, and the gentlemen of the Bristol Musical Club abandoned their weekly meeting on account of the concert. The result was that, with other patronage, every seat was booked, and the performers had a very appreciative audience. Mr. T. W. Petre, who has been away on military duties for some time, was able to take his original place as second violin, Mr. H. Waldo Warner (viola), and Mr. C. Warwick-Evans ('cello), completing the quartet. Although the chosen works had been heard before in the same hall, the interpretation by these brilliant players made the repetition of these numbers most pleasurable. Ravel's Quartet in F was especially in favour, not only because of the nature of the composition, but on account of the polished and poetic interpretation. Debussy's Quartet in G minor (Op. 10) was also delightfully played. Between the two modern works Beethoven's Quartet in C minor was given.

Mr. Philip Ashbrooke has retired from the Concert-Direction Michell-Ashbrooke, and has opened an agency at 20, Old Cavendish Street, W.

CAMBRIDGE.

The London String Quartet gave the first concert of the academic year in connection with the University Musical Society on November 2. Schubert's Quartet in A minor (Op. 29), Beethoven's Quartet in C minor (Op. 18, No. 4), and one by H. Waldo Warner in C minor, were the works presented. The committee had arranged that owing to present lighting regulations the concerts during the Michaelmas and Lent terms should be held in the afternoons at three o'clock instead of in the evenings. Apparently this decision met with the approval of the members and music-lovers generally, for the audience at this concert was large and appreciative.

On November 10 Miss Adela Verne gave a pianoforte recital in the Guildhall of works by Mendelssohn, Beethoven, Liszt, Chopin, and Alkan.

The Musical Club continues its activities under difficulties, chiefly financial. Various economies have been effected, and these it is hoped will enable the members who remain to continue to enjoy the advantages of the Club.

DEVON AND CORNWALL.

DEVON.

Exeter Museum has been enriched by the addition of two interesting old musical instruments. One is a serpent, and the other a clarinet, both of which were used in Ashburton Church very many years ago. An article describing the serpent appeared in the *Musical Times* for November (p. 500).

The outstanding musical event at Plymouth during the last month has been the concert given on November 8 by the Orpheus Male Choir, of which Mr. David Parkes is the conductor. In collaboration with a party of artists from London these singers attracted to the Guildhall another of those monster audiences with which their music-makings are becoming invariably associated. The party consis ed of M. Pachmann, Madame Elsa Stralia, Mr. Gerald O'Brien, and M. Vallier. The performances of the choir were of great artistic merit and interest, and of almost faultless technique. Percy Fletcher's 'Lorraine, Lorraine, Lorree,' Oliver King's 'Soldier, rest, thy warfare o'er,' Walmisley's 'Music all-powerful,' 'The little Sandman' (John E. West), and Protheroe's 'Invictus' were amongst the pieces contributed.

The choirs of King Street Wesleyan Church and Sunday School and Stonehouse Wesleyan Church combined on November 1 at Stonehouse to sing a number of choruses and anthems. Mr. Harry Woodward conducted, with Mr. Cecil Palmer at the organ. Saltash Male Choir gave a musical programme at the anniversary celebration of the Welcome Service Men's Home on November 15.

Orchestral music is almost entirely confined to the string combinations of the R.G.A. and the R.M.L.I. The former, of which Mr. R. G. Evans is conductor, gave an artistic reading of the 'Fingal's Cave' Overture (Mendelssohn) at the Plymouth Corporation concerts on November 1, other items constituting a more than usually interesting programme.

The annual meeting of Torquay and District Organists' Association at the residence of Mr. Harry Williams, brought to notice the fact that the president, Dr. D. J. Wood, had just completed forty years' service as organist at Exeter Cathedral. The Rev. R. W. B. Langhorne, priest-vicar of the Cathedral, raised a long and interesting discussion by reading a paper entitled 'Some notes on the Ceremonial Use of the Church of England, with special reference to the Ornaments Fubric of the Book of Common Prayer.' A choice programme of music followed, which, with the exception of the first item, played by Mr. Hermon Kinch, was composed by the respective performers. The programme comprised: Organ Prelude and Fugue in G, Bach; Tone-poem and Valse Poétique, for pianoforte, W. L. Twining; first movement of a Sonata for pianoforte, L. L. Jupp; Romance in E flat and Postlude in C for organ, D. J. Wood; 'Serenity' (pianoforte), H. Skidmore; Légende (organ), L. L. Jupp.

A ballad concert by London artists in Torquay Pavilion on November 7, was followed on November 13 by performances by Melsa and Solomon of Grieg's Sonata in F. Melsa played familiar pieces for his instrument, and Solomon played music by Scarlatti, Daquin, Liszt, and Chopin. Under Mr. Lennox Clayton, the Municipal Orchestra played excellently pieces by Mozart, Tchaikovsky, and Eilenberg. A ballad concert at Chudleigh had its chief interest in the violin-playing of Mrs. Thorn, the daughter of a former organist of Chudleigh. On October 28, some good concerted singing was heard at Northam from the Misses G. Jenkinson, E. Moore, A. Fulford, and Messrs. F. Rontley and S. Fulford, the proceeds of the concert being given to Red Cross funds. Mrs. Harris's orchestra at Paignton, on November 15, took part in a concert at which a number of young singers performed the operetta, 'The Joy Girls.'

On October 29 and 30, the members of the Barnstaple Musical Festival Society and the Parish Church choir gave two performances in the church of Mendelssohn's 'St. Paul,' with Dr. H. J. Edwards at the organ, and local singers as principals. The choir numbered 130, and the performance throughout was on a very high standard. Mr. Sydney Harper, sen., conducted. The Musical Festival Society has now placed 'The Last Judgment' in rehearsal.

CORNWALL.

In these days, when new enterprises are few and require special courage, it is gratifying to hear that the people of St. Dennis have determined to start a 'St. Dennis and District Musical Society,' with the Hon. D. McLaren, M P., as president. From all we hear we judge that the venture has good chances of success.

A concert was given at Marazion on October 29, when the Wesleyan choir acquitted itself well in Mendelssohn's 'Hear my prayer' and Schubert's 'Song of Miriam.' Mr. J. H. Trudgen conducted. At Mousehole, on the same date, Mr. Cecil Aitken and his parish church choir from Paul, combined with an orchestra (led by Miss Violet Nunn) to give an excellent concert in aid of a fund to renovate Mousehole Church organ In St. Andrew's Hall, Calstock, on October 30, a concert given for Red Cross funds was directed by Mr. H. A. Bickle.

At a concert at Penryn on November 3 many of the performers were in khaki, and gave excellent music, instrumental (violin and pianoforte) and vocal (solo and concerted), in collaboration with local artists. At Torpoint, on November 8, good female-choir singing was given by Gloucester Street (Devonport) Ladies' Choir, a well-balanced body of singers carefully trained by Miss Emily Ward.

The Countess of St. Germans opened the reception rooms at Port Eliot on November 8 for special efforts on behalf of War Hospital Supply, the chief events being concerts arranged by Lieut.-Col. Drury, R.M.L.I. Lady Maud Warrender and Mrs. Kennedy gave valuable help, and Miss Isabel Wellington, a gifted harpist, played interesting pieces by Hasselmans and Godefroid, and joined her father, Sergt. F. A. Wellington (violin), in duets.

Mr. Brennand Smith, of St. Austell Parish Church, gave an organ recital at Trewoon on November 12 in connection with an address on musical subjects by Mr. W. Bishop.

Feast Day at Camborne, on November 13, was the occasion of much celebration, a prominent feature being the singing of a juvenile choir, conducted by Mr. F. Mitchell, with Mr. J. C. Paddy at the organ; and the singing of anthems and choruses by Mr. Everson Luke's choir at Centenary Chapel. At St. Erth, the festal occasion was marked by a sacred concert, consisting chiefly of vocal and instrumental solos. Duets and quartets formed the chief portion of a programme of vocal music given at Bugle on November 14, and in addition the Cantata 'Nature's voices,' was given by a choir of adults and children, with Miss Evelyn Warre at the organ.

DUBLIN.

The chamber music recitals at the Royal Dublin Society were to have commenced on November 6 with a pianoforte recital by Miss Irene Scharrer, but unfortunately Miss Scharrer was prevented at the last moment from fulfilling her engagement. On November 13 the Brodsky Quartet played Mozart, No. 6, in C major; Novacek in C, Op 13; and Beethoven in F, Op. 135. On November 20 the Wessely Quartet played Glazounov, Op 64, and with Dr. Esposito at the pianoforte. Brahms, Op. 26, in A major, and Schumann, Op. 44, in E flat, both the latter being old favourites which have not been heard at these concerts for

some years. On October 27, in the Aberdeen Hall, Dr. Esposito and Miss Annie Lord gave a very interesting recital for two pianofortes. They played Mozart, Sonata in D; Schumann, Variations; Chopin, Study in F minor (arranged from Brahms by Cesi); and Rachmaninov, Suite. Madame Nora Borel sang songs by Dowland and Fauré. On November 18 Miss Jean Nolan gave an interesting vocal recital, assisted by Mr. Clyde Twelvetrees ('cello) with the Rev. R. A. Oulton as accompanist.

The visit of the Carl Rosa Opera Company to the Gaiety Theatre for two weeks was a welcome variety to the continual round of musical comedy and variety entertainments which are the staple fare in both our theatres. The repertoire was very varied, but consisted mostly of the well-known operas. Mozart's 'Magic Flute,' which had not been heard in Dublin for about twenty-seven years, attracted a very large audience anxious to hear the only 'novelty' of the engagement. 'Figaro' was also performed once. The principals are very good, and the orchestra and mounting quite admirable.

Mr. Nabarro's Sunday afternoon orchestral concerts have started on their third season. They are being given in the A.O.H. Hall in Rutland Square, which is unfortunately rather out of the 'beat' of concert-goers in general. A series of miscellaneous vocal and instrumental concerts of a popular type has been started in the Queen's Theatre on Sunday evenings. Many war concerts are being given in the various smaller halls in and about Dublin, and at some of these the Irish Command Concert Party has appeared. Lance-Corporal A. Stewart-Gardner, baritone, is the bright particular star of the combination, the other members being Lance-Corporal V. J. Moon (violin), and Trooper Catchpole ('cello).

EDINBURGH.

M. Pachmann's popularity increases with every visit. On October 23 he gave a recital in the Usher Hall. While the major part of his programme was confined to Chopin, he gave a delightful selection from Bach, Mozart, Schubert, Schumann, and Brahms's shorter works. On the same date Mr. Alfred Hollins gave an interesting address on 'Musical study' in connection with the distribution of certificates to Trinity College candidates. A recital of music for pianoforte and organ was given on October 28 in St. George's U. F. Church by Mr. Hollins and Mr. J. Connell, the organist-elect of Johannesburg. Unprecedented crowds were unable to gain admittance. The programme consisted of varied numbers, including a transcription of Elgar's 'Carillon' for pianoforte, organ, and bells, with Dr. Kelman as elocutionist. Through the courtesy of the military authorities Edinburgh is benefiting musically from the talent available among the troops stationed here. On November 12 a fine chamber concert was given by the 104th Reserve Battalion. The finale of Mendelssohn's first String Quartet was given by Lance-Corporal Kosky and Privates Leach, Swann, and Hill. Lance-Corporal Kosky, in conjunction with Miss Ruby Dunn, played the first movement of Grieg's C minor Sonata. Mention should also be made of Lance-Corporal Glover's vocal items, 'A lover in Damascus' and Stanford's 'Songs of the Sea,' with male chorus. Lance-Corporal Chanter is also becoming known here as an organist and accompanist. This concert is merely selected as one of many at which our military friends are proving that although occupied in the duties of soldiering, they seize every opportunity of keeping in touch with their real life-work to the benefit of all concerned.

The University Historical Concerts have been announced for the season. They are six in number, and Prof. Tovey has undertaken to devote the entire series to Beethoven's pianoforte works, and act as interpreter himself. The programmes are not continuous; each is more or less a retracing of the same path, so that each concert will be an illustration of the transition from the earlier to the later Beethoven. The first of the series was given on November 15, and the programme consisted of Sonatas Op. 7, Op. 31, No. 2, Op. 54, and Six Bagatelles, Op. 126.

The Musical Education Society held its first meeting on November 8, when Prof. Tovey delivered a lecture on 'The relation between operatic and purely instrumental music.'

GLASGOW.

Although this season's Choral and Orchestral Union concerts lose considerable interest through the absence of the Scottish Orchestra, the management is endeavouring to atone for this by presenting programmes of great variety and attractiveness. At the opening concert, on November 11, the London String Quartet (Messrs. Sammons, Reeves, Warner, and Evans) gave a charming reading of two strongly-contrasted numbers — Beethoven's Quartet in C minor (Op. 18, No. 4) and Debussy's Quartet in G minor (Op. 10). The Choral Union, conducted by Mr. David Stephen, sang unaccompanied pieces by Webbe, Cornelius, Elgar, and Mendelssohn with good effect, although for music of this class a much smaller choir of carefully-selected voices is essential to bring the performances up to the standard to which the competitive festival movement has accustomed us.

Mr. A. M. Henderson, the organist to Glasgow University, is indefatigable in his efforts to popularise Russian music. On November 9 he lectured on 'Russian Church Music,' and the choirs of Westbourne Church and the University supplied a well-devised programme of illustrations. On November 14 his subject was 'Modern Russian Composers,' and those under review ranged from Glinka to Rachmaninov. Mr. Henderson outlined briefly the characteristics of each, and played no fewer than fourteen typical, and generally unfamiliar, pianoforte pieces by the composers reviewed.

The second Saturday Concert, on November 18, served to introduce to a Glasgow audience two fine players in Dr. Rumschiysky (pianoforte) and Mr. Anton Maaskoff (violin). Associated with Mr. W. H. Squire—pleasantly remembered here as the leader of the violoncellos in Mr. Manns's band in the 'nineties—they played Tchaikovsky's beautiful Trio in A minor (Op. 50). Each of the performers contributed a group of solos, and Miss Margaret Balfour, the possessor of an excellent voice of wide range, sang a varied selection of songs with Mr. Wilfrid, sen., as pianoforte accompanist. It is notable that in the entire programme the name of only one British composer appeared!

LIVERPOOL.

The unavoidable absence of Sir Thomas Beecham from the second Philharmonic Concert on October 24 was an opportunity for his deputy on this occasion, Mr. Eugène Goossens, jun., who acquitted himself with distinction. His ability equalled his courage in undertaking, at short notice, a programme which contained Mozart's 'Magic Flute' Overture, Delius's 'Appalachia,' Stravinsky's Suite de Ballet and 'L'Oiseau de Feu,' and Borodin's dances from 'Prince Igor' for orchestra and chorus It was a typical Beecham programme, and while the absence of Sir Thomas was a serious matter, young Mr. Goossens, the third 'Eugène' in direct line, left little if anything to be desired in his intelligent vision and ardour.

Delius's 'Appalachia' made a decidedly favourable impression on a first hearing here as a work of individual cast of thought and expression, successfully suggestive of its title, which is the old Indian name for North America, where Mr. Delius had some early experiences in the orange plantations of Florida. His 'Appalachia,' besides its attractive suggestion of primeval Nature-moods, is a clever and effective series of variations based on a negro melody with a choral finale. Stravinsky's 'L'Oiseau de Feu' makes a frank appeal to the senses, even without its ballet background. As music, it cannot be described either as pure or simple, but the uncanny power of its audacity carries the hearer away. The vocalist of the evening, Madame Margarita d'Alvarez, a singer of great vocal gift and dramatic instinct, was entirely successful in her songs, notably Meyerbeer's 'Ah, mon fils,' and in Saint-Saëns's too familiar contralto air from 'Samson and Delilah.'

M. Wassili Safonov was the welcome guest-conductor at the third Philharmonic Concert, on November 7, when the programme was opened with Schumann's third Symphony, of which the title of "Rhenish" was dropped on this occasion. But the omission need not have been made, for the music, whatever its title, has passed into the *ante-bellum* realm of things accepted. The same distinction hardly applies to Rubinstein's third Pianoforte Concerto, a pretentious work

in which the musical interest is secondary. The solo-part was cleverly played by Miss Olive Byrne, a young pianist who has studied under M. Safonov, and her executive skill was further shown in two modern examples of Russian pianoforte music, 'L'Alouette' (Glinka-Balakirev) and 'Carillon' (Liapounov).

The Russian element in the programme was further sustained by M. Vladimir Rosing, the artistic charm of whose singing was shown in a tenor song from 'Eugène Oneigin,' and in examples by Bagravinsky and Moussorgsky, in which the singer subordinated vocal display to mood interpretation. The choir had its opportunity, which was evidently enjoyed, in singing the melodious chorus, 'At dawn of day,' from Cowen's 'Sleeping Beauty,' and an interesting concert ended with Lalo's Norwegian Rhapsody (first movement) and Liszt's more or less thrilling 'Mephisto' Waltz.

The first concert of the Rodewald Concert Society (formerly styled the Rodewald Club) was given on October 30, when the programme, sustained by the Arthur Catterall String Quartet, included Quartet in E flat (Mozart), Quartet in A minor (Arensky), Quartet in F minor (Op. 95), (Beethoven). Mr. Catterall has able associates in Messrs. John Bridge, F. S. Park, and J. C. Hock, the latter being a player of exceptional beauty of tone. The finished and blending playing of these excellent artists invested the deathless charm of the Mozart music with new delight, and was also effectively employed on the larger canvas of Arensky's Quartet (In memoriam Tchaikovsky) a work which makes a strong emotional appeal and, typical of modern chamber music, is orchestral in scope. The affairs of the Society remain in the excellent hands which have carried it through a period of difficulty. Mr. Ernest Bryson continues as chairman, with Dr. Pollitt as hon. treasurer and Messrs. H. Ernest Roberts and W. Rushworth as hon. secretaries.

The concert given on November 14 by Madame Clara Butt drew an immense audience to the Philharmonic Hall. She was supported by Madame Agnes Nicholls, with Mr. Arthur Catterall as solo violinist, and Mr. Vivian Langrish, a young pianist who was agreeably heard in Chopin's Scherzo in C sharp minor. The great contralto rose to fullest heights of vocal beauty and dramatic expression in Donizetti's 'O mio Fernando,' and invested Hullah's old 'Three Fishers' with renewed charm. A song by Dr. A. H. Brewer, 'Moontime,' also found favour. Mr. H. Craxton was a sympathetic accompanist, and for the general arrangements Messrs. Rushworth & Dreaper were responsible.

In connection with the local section of the I.S.M., Dr. Markham Lee gave a timely and interesting lecture on 'Modern Russian Music' in the Royal Institution on November 4. Beginning with Rubinstein and Tchaikovsky, composers of classical outlook, the 'revolutionary band' of five 'amateurs,' Balakirev, Cui, Borodin, Moussorgsky, and Rimsky-Korsakov, came under notice as the founders of a real School of Russian Music, national in type. The works of Arensky, Glazounov, Scriabin, and Stravinsky were less noticeable on this basis, being chiefly influenced by the soul or the senses, while Rébikov, a musical anarchist, was the first composer to write in the whole-tone scale. Rachmaninov and Medtner (the Russian Brahms) came last in the wonderful list compiled by Dr. Lee, in whose musical illustrations, vocal and instrumental, the lecturer had able help from Miss Barrett and Dr. A. W. Pollitt respectively.

Pending the appointment of a permanent organist for the Lady Chapel of the Cathedral, Dr. C. T. Reynolds has been appointed organist and choirmaster-in-chief *pro tem.* Dr. Reynolds, who is organist at Christ Church, Claughton, was formerly a Hereford Cathedral chorister under Dr. Langdon Colborne, and afterwards music-master at Denstone College (on the recommendation of Sir F. Gore Ouseley), and later organist of Oswestry Parish Church. One of his anthems, an effective setting of Walsham How's hymn, 'For all the Saints,' was performed on festival scale in 1911 by the Liverpool Church Choir Association.

Dr. James Lyon's new fairy opera, 'The Palace of Cards,' is to be produced at the Repertory Theatre on December 21, and will be played on afternoons during the Christmas season. Report already speaks highly of the clever and melodious music, and of the libretto by Miss Henrietta Leslie.

Miss Alice Jones, a young pianist and a pupil of Mr. Arthur de Greef, gave a pianoforte recital in the Rushworth Hall on November 16, when she displayed excellent qualities of technique and temperament in a diversified selection which included Bach's Italian Concerto, Beethoven's Sonata in F sharp, César Franck's Prelude, Aria and Finale, Liszt's 'Campanella,' and a new Rhapsody (MS.) by C. A. St. G. Moore.

Mr. Vasco Akeroyd conducted the Symphony Orchestra's first concert of the new series in the Philharmonic Hall on Saturday afternoon, November 18, before a large audience. Commencing with Massenet's dramatic Overture 'Le Cid,' a steady and impressive performance was given of Schumann's fourth Symphony, of which the slow movement and Scherzo were especially well played. Grieg's Pianoforte Concerto gave young Solomon plenty of opportunity in the brilliant features of the solo part, and vivacity as well as somewhat undue velocity marked his playing of a Schubert Impromptu and Chopin Valse. The vocalist was Mr. Frederick Ranalow, who sang with great acceptance in Verdi's 'O tu Palermo' and Vulcan's song from Gounod's 'Philemon et Baucis.' Led by Mr. J. Nichols, the fine band included several lady players in the string department in place of members now serving in H.M. Forces.

The Carl Rosa Opera Company paid a week's visit to the Royal Court Theatre commencing November 20, when performances were given of 'Tales of Hoffmann' (twice), 'Aïda,' 'Faust,' 'Lily of Killarney,' 'Carmen,' and 'Maritana,' a list indicative of public favour at the present time.

MANCHESTER AND DISTRICT.

A singularly interesting feature of our musical growth is to be found in the increasing tendency of music to penetrate into the unaccustomed recesses of our daily life and work. Years ago it was only to be had after the day's business was past; then came Sunday music at various hours, and lunch or dinner time was enlivened (?) by the strains of café, restaurant, or hotel band. Recently the best cinema houses have gone one better. Now at Manchester we are in a fair way for establishing noon-tide chamber-concerts of forty to sixty minutes' duration as an integral part of the city's weekly life. No doubt the organ recitals during lunch-time at the Town Hall and Cathedral have contributed something, and also more recently the policy of the Music during War-time Committee has served to give added stimulus to what was felt by many to be a real need.

To-day, on the busiest of Manchester Exchange days, Tuesdays and Fridays, when the normal business population is powerfully reinforced for a few hours by merchants from many adjacent towns, the spectacle may be witnessed of an audience of from 500 to 800 business men and women snatching forty-five minutes from their brief lunch-time to hear Arthur Catterall and R. J. Forbes play Sonatas by Beethoven, Brahms, Busoni, or the moderns; a pianoforte or vocal recital; or, maybe, an *alla cappella* programme of the highest attainment of modern choral art.

The performers are not always of the 'star' order. It is a convincing demonstration of the drawing power of pure music, and all musical idealists, not alone at Manchester, must find their enthusiasms re-kindled, feeling that in war-time we are on the verge of possible developments in this direction fraught with much good to our communal art-life. In this way chamber music is coming into touch with entirely new audiences, and where this fertilising process will end nobody knows. The day is not far distant when chamber-music will become a social habit, and the 'Kreutzer' or the César Franck Sonata a subject for discussion and speculation much as the latest news from the Somme or the operations of the Man-Power Board. As though to enforce these thoughts, a programme has just come into my hands of a musical week-end at Norbreck Hydro (outside Blackpool), where the Brodsky Quartet was engaged for the enjoyment of the guests. The Quartets played (in two cases solitary movements) were not at all austere, but calculated to stimulate a demand for more, and the experiment is to be repeated in February. War-time has undoubtedly driven us into more rational views as to the purpose of music in life.

Apart from the character of the music played at Hallé's since my last message, these concerts have had, for me at least, great interest in the opportunities afforded to Messrs. Goossens and Julius Harrison (already most favourably known in their operatic capacity) of showing their mettle in big orchestral programmes.

The death of Sir Joseph Beecham kept his son from the second Hallé concert, when 'Scheherazade' figured in the scheme, but Goossens took it over *en bloc*; and again the following week we had a programme representing well nigh all shades of musical thought. Such a couple of evenings are a fine test for gauging a man's quality. One is justified in regarding Goossens as essentially a musician's conductor, perhaps displaying a tendency to develop this side of his art to the occasional exclusion of the more imaginative side. Delius's 'Appalachia' impressed me in this sense, the romance being lost in the presentation. But the striking grip that Goossens invariably revealed in little matters no less than in the bigger ones was most convincing. Naturally his operatic experience stood him in good stead when it came to handling the chorus in 'Appalachia.' Clearly here is another man in the succession of fine young British conductors fully equipped for their business at all essential points, and future years can only bring added maturity to their readings. Harrison, too, is undoubtedly a capable man, his programme calling for the greatest possible diversity of musical and mental adjustment. Maybe his technique is not yet so swiftly responsive as his temperament to such rapidly-changing conditions as were occasioned by a scheme which embraced Beethoven's 'Egmont,' Debussy's 'Fêtes' and 'Images,' Ravel's 'Mother Goose,' Gardiner's 'Shepherd Fennel's Dance,' a Vieuxtemps Concerto, some Bizet and Glazounov—this is quite a typical Proms programme. Sir Thomas Beecham's return to the fourth Hallé (November 9) gave us the Brahms Alto Rhapsody, exquisitely played, and Madame Kirkby Lunn in a mood to respond freely to Sir Thomas's cadences; but instead of the 'special' choir which we had been promised for the performance of such small-scale works as this, there were over a hundred men who had not rehearsed with band and soloist. The lamentable result ensued that soloist and choir entered the C major section at different *tempi*, which was quite sufficient to banish the beautifully consolatory effect the composer intended, and whenever that quality is absent the Brahms Rhapsody has lost its power. The choral side of the Hallé Society is to-day its least satisfactory feature, and sooner or later it will have to be brought into line with the vastly-improvad efficiency of the orchestra, and by similar methods. Stravinsky's 'L'Oiseau de Feu' has now become one of the Hallé band's most virtuoso displays: the technical finish of the whole thing is incredibly wonderful, and the appeal of the music correspondingly sure. Only when conductor and band feel thoroughly comfortable in music of such great complexity can they (apparently) toy with it as do Sir Thomas Beecham and his men. I defer consideration of Sir Thomas's reading of Beethoven's Symphony No. 3 until after I have heard him in Brahms's No. 2. Unless my memory is at fault, he has not yet played any big Symphonies at Manchester, and next month more suitable consideration can be given to this aspect of his work.

The programme played by Mr. Landon Ronald on November 16 was the most convincing demonstration of his powers we have yet had at Manchester. On previous visits he has been content to ride some well-known symphonic war-horse, but Elgar's No. 1 is of different mettle. Between December, 1908, and October, 1909, it had received three performances here, all under Richter; elsewhere one has heard readings by other conductors. Mr. Ronald has displayed a marked affinity for Elgar's bigger works, his reading of the second Symphony not being excelled by anyone, and now he has shown complete insight into the underlying psychological basis of the much-less-understood A flat Symphony, for there is no denying it has some inscrutable sections. It seemed to me that Mr. Ronald got at Elgar's secret and flashed forth his message in numerous passages of unsuspected meaning and beauty; it was full of new revelation, no doubt heightened by the fact that one came fresh to it after an interval of a few years. Richter always emphasised its architectonic character—the big climaxes had wonderful majesty—but his temperament lacked that quick, nervous, rhythmical spring which is always in evidence when the composer is at the desk, and which makes a theme such as that in D minor (immediately following the opening one, *Nobilmente*) like a flaming sword. Mr. Landon Ronald blends these Richter-Elgar qualities, and in matters of detail is more fastidious than either.

How much more acute are one's impressions to-day of the emotional content of such music as this: the young hero passing out into life's tumult in all the exuberance of youthful energy in pursuit of the noblest ideals; the struggles, the set-backs; the moments of calm and serious reflection; the pressing-on to the final triumph—does not Elgar's music find its counterpart in the experiences and moods of thousands of lives in Europe to-day, and where in modern music can they find nobler, purer, and more chastened expression than in this Symphony? Popular in the 'Pathetic' sense it probably never will be, but few works are so richly expressive of the current emotions of the thoughtful and serious-minded music-lover of to-day; the big Manchester audience quite obviously came under the spell of the deeply-moving eloquence of the Adagio. The complete transformation which has come over the Hallé band as a subtly-interpretative body since last I heard it in this work was, to me at any rate, never so manifest as on this memorable Thursday. The presence of Ysäye lent added dignity and splendour to this concert.

The Brodsky first Chamber Concert (November 4) had great musical interest. Very rarely does one at any time hear the early Brahms Pianoforte Sonatas, and it was quite characteristic of Mr. Merrick to choose one so much off the beaten track as the F sharp minor, Op. 2. Greater finish and more polished playing need not be desired. The London Philharmonic String Quartet's personnel underwent some change on its appearance the same evening at the Bowdon Chamber Concerts. Mr. Goossens's lyrical sketches, 'By the Tarn' and 'Jack o' Lantern,' were heard for the first time in this district. Mr. Radford took Bouilliez's place as vocalist, and with Mr. R. J. Forbes at the pianoforte, most enjoyable singing resulted.

The Catterall Quartet announces an interesting series, including several works new to Manchester; these are 'smoking' chamber concerts, and the audience is grouped round the players, who occupy the centre of the room.

The Belgian Royal Band made its first appearance in this country at the Manchester Palace Theatre on November 5, before an overflowing audience, who subscribed some £80 or so to the Belgian Soldiers' Christmas Fund.

NOTTINGHAM AND DISTRICT.

Musical effort in this city is more or less confined to aiding the wounded, but two of our usual promoters issue a prospectus for the season. The Sunday afternoon recitals given by Mr. Bernard Johnson on the City organ commenced on October 1, when Harvey Grace's Rhapsody for Organ received a first performance and met with a hearty reception. Another item of interest, the Suite for Pianoforte, 'A deserted waterway,' the composition of the recitalist, was also given a first hearing, and was well received. Mr. Johnson concluded his recital with a fine performance of Wagner's 'Ride of the Valkyries.' The second of these recitals, on November 5, was remarkable for the performance of the first movement of Glazounov's Pianoforte Concerto in F minor, when the solo part was taken by Miss Irene Truman, and she also played in Saint-Saëns's Fantasia for Pianoforte and Orchestra, 'Africa.' The orchestral parts were tastefully performed by Mr. Johnson on the organ.

The Nottingham Sacred Harmonic Society opened its season on November 16 with a performance of Gounod's 'Faust,' when the soloists were Miss Caroline Hatchard, Miss Margaret Balfour, Mr. Frank Webster, Mr. Charles Keywood, and Mr. Robert Radford. The choir, though reduced in numbers, did credit to the careful training of Mr. Allen Gill.

SHEFFIELD AND DISTRICT.

The War Emergency Concerts organized by the Misses Foxon have won a gratifying measure of public support. As a result of the first two matinées, £368 has already been paid over to war funds of various kinds. At the second concert Lady Tree appeared, giving a group of recitations

with all her resources of grace, finished diction, and versatility of style; Mr. J. A. Rodgers played a number of attractive solos on the fine Cavaillé-Coll organ in the Albert Hall; Master Stanley Kaye, a gifted youthful pianist, played solos by MacDowell and Rachmaninov; and Mr. Maurice Taylor was heard in Dunkler's Fantaisie Caprice and other 'cello solos. Songs were also sung by Miss Parker-Machon, Miss Blanche Napier, and Lance-Corporal Platts.

At the third concert a group of harp solos were played by Miss Miriam Timothy, whose lucid technique and flawless intonation, and variety of tone-colour, make the harp in her hands unusually acceptable as a solo instrument. Mr. Acton Bond gave a scholarly interpretation of Henry the Fifth's address before Agincourt, making more of its subtleties and less of its heroics than is customarily done. The rich tone-production revealed by Mr. Collin Smith made his 'cello solos, particularly Popper's 'Dedication,' exceptionally enjoyable. Ballads were agreeably sung by Miss Agnes Griffith and Miss Pansy Moore, and Miss Minnie Wilson gave a well-judged interpretation of Chopin's Ballade in A flat.

An interesting association of two talented Sheffield musicians was heard at a recital of music for violin and pianoforte given by Mr. J. H. Parkes and Mr. O. C. Owrid. They played two conjoint works, Dvorák's Sonatina, Op. 100, and Grieg's Sonata in F, Op. 8, revealing a neat ensemble, mutual sympathy, and competent musicianship. Mr. Owrid played Glazounov's Theme and Variations, and some Debussy pieces, showing especial fitness for the latter. Mr. Parkes played with fine tone and individuality in Holbrooke's 'Souvenir de printemps.'

At the second Subscription Concert, given in the Albert Hall on November 14, Madame Elsa Stralia, Miss Adela Verne, Mr. Vallier, and Mr. Anton Maaskoff appeared. Miss Verne won her chief success in Busoni's transcription of Bach's D major Prelude and Fugue, which she played with extraordinary power and clarity. Mr. Vallier, who was new to Sheffield, won great favour by his dramatic singing in various operatic songs.

There is great satisfaction at the announcement that Miss Foxon proposes to resume, after Christmas, her artistic Wednesday Five o'Clock Concerts—but transformed, in style, into Thursday Three o'Clocks.

YORKSHIRE.

LEEDS.

Leeds concerts may be said to have begun with the Saturday Orchestral Concert on October 28. The original programme included Beethoven's second Symphony, the 'Meistersinger' Overture, and Rachmaninov's second Pianoforte Concerto; but the last of these had to be altered, as Sapellnikov was unwell, but Miss Myra Hess took his place, and gave one of the most sympathetic and charming interpretations of Schumann's Concerto it is possible to imagine; it brought to the present writer recollections of that refined artist, Alfred Jaell, who was so happy in this most poetic work. The performances under Mr. Fricker were uniformly good, but the outstanding feature of the concert was the fact that a programme of this kind attracted an enormous audience, which filled the Town Hall; it is said, indeed, that some hundreds were turned away. The second concert of the season was on November 18, when Brahms's second Symphony was found to be quite compatible with a popular programme, and was evidently enjoyed. Madame Kirkby Lunn was the vocalist, and sang the 'Fiancée du Timbalier' of Saint-Saëns and two of Elgar's 'Sea Pictures.' An expressive Aria for Strings by Florent Schmitt was a novelty to Leeds, and pieces by Walford Davies and Percy Grainger indicated that British composers were not neglected.

The most important event of the month was the revival by the Leeds Philharmonic Society on November 14 of Vaughan Williams's 'Sea Symphony.' With the aid of the Hallé Orchestra, Mr. Fricker secured a performance of this very exacting work (omitting the fourth movement) that was exceedingly spirited and expressive, and the result may certainly be described as wonderful in view of the fact that, as was inevitable, there was no full rehearsal. Bach's 'Wachet auf' was also in the programme, and was sympathetically given, though the proportions of the choir and orchestra needed adjustment, and one felt that these Church cantatas are not best suited to such large masses of voices. Mr. C. H. Moody conducted a very beautiful performance of his unaccompanied Elegy, 'Give Rest,' and the vocalists were Miss Edith McCullagh and Mr. Campbell McInnes, the latter of whom sang Stanford's 'Songs of the Fleet' in good style. In accordance with the excellent co-operative principle to which I alluded last month, a number of tenors and basses came over from Halifax to strengthen the choir, and the compliment was returned when later in the week the same programme was given by the Halifax Choral Society, also, of course, under Mr. Fricker's direction. The only alteration was that Mr. William Hayle took the place of Mr. McInnes, and gave a good account of his task, the more exacting since it was accepted at very short notice. On November 1 the first of the Leeds Bohemian Concerts took place. Here the influence of the war was felt in the appearance of Miss Kathleen Moorhouse as the violoncellist in Mr. Alexander Cohen's Quartet, in place of Mr. Hemingway, who has joined the Colours. Though a young artist, she proved very efficient in an exacting programme, which consisted of String Quartets by Mozart (in C, from the Haydn set), Brahms (in B flat), and Borodin (in D), of which thoroughly artistic interpretations were given. On November 8 the Band of the Belgian Grenadier Guards began at Leeds a series of concerts continued during the week at Bradford and Harrogate. It is a powerful and thoroughly well-organized band, whose tone is never harsh and whose style is always highly artistic. The conductor, M. Lecail, is evidently a most able trainer, and produced some excellent results without a trace of sensationalism; even a cornet solo had no suggestion of vulgarity. The soloists were all able Belgian artists: Mlle. Rizzini and M. Steurbaut (vocalists) and Madame Boin-Kufferath (violoncello). On October 31, Mr. Willoughby Williams, organist of the Leeds Parish Church, gave a lecture-recital on 'Tristan and Isolda' at the University, his remarks being illuminated by his very sympathetic pianoforte-playing; and on November 6 Miss Kathleen Frise Smith gave a Chopin recital at the Leeds Arts Club, playing very brilliantly a selection including three Studies, a Polonaise, the Fantasie Impromptu, the G minor Ballade, two Nocturnes, the Berceuse, two Scherzos, and a Waltz. On October 17 a concert on behalf of Blinded Soldiers gave occasion for a joint effort of the two chief Leeds Choral Societies, the Philharmonic and the Choral Union, who together formed a gigantic choir, the tone of which is said to have been most impressive, especially in Parry's 'Blest Pair of Sirens.' Dr. Coward and Mr. Fricker conducted, and some blind artists contributed solos, Mr. Wolstenholme's pianoforte playing being particularly interesting.

BRADFORD.

At the second of the Subscription Concerts, on October 27, the Hallé Orchestra, under the direction of Mr. Eugène Goossens, jun., who promises to make a first-rate conductor, was heard in the delightful 'Scheherazade' music, in which Mr. Catterall's fine performance of the solo violin part calls for mention. Debussy's delightful 'Petite Suite' in its orchestral form was another striking feature of the concert, as was the very successful first appearance of a young Bradford soprano, Miss Olga Haley, whose style was remarkably satisfying, and whose choice of songs was unexceptionable—far better, indeed, than one is accustomed to at many orchestral concerts. She made a real success, which should survive the outburst that local patriotism no doubt helped to make so marked in her reception by the audience. At the following concert, on November 17, Miss Adela Verne as pianist, M. Maaskoff as violinist, and Madame Stralia and Mr. Vallier as vocalists, furnished a very enjoyable programme. On November 4 the Bradford Permanent Orchestra began its twenty-fifth season, and Mr. Granville Bantock, who conducted, was responsible for one of the best programmes the Society has ever offered. The Pianoforte Concerto of Delius was new to Bradford (in which town, it will be remembered, the composer was born), and was none the less welcome because its introduction was somewhat late in the day. The soloist was

Mr. Howard-Jones, who played brilliantly, but with the refinement of feeling which the work demands. Another novelty to Bradford was Rimsky-Korsakov's Sinfonietta on Russian folk-songs, a work which is the more pleasing since it is unpretentious, and therefore in keeping with the nature of its materials. Madame Gleeson-White was the vocalist. On November 8 the Old Choral Society gave 'Elijah.' Mr. Pickles conducted, and the principals were Miss Evans-Williams, Madame Lodge, Mr. John Booth, and Mr. Herbert Brown.

At Halifax the Choral Society's concert, which has already been referred to, took place on November 16. On November 10, at the first of the Halifax Chamber Concerts, Mr. Arthur Catterall and Mr. E. J. Forbes played Violin Sonatas by Brahms (in A) and Paderewski (in A minor), and both artists were heard in solos.

WAGNER'S MUSIC IN ROME.

A Regrettable Scene.

Sunday, November 19, was the opening of the winter season of popular concerts, given by the Accademia di Santa Cecilia, at Rome, in the magnificent hall of the Augusteo. The director for the occasion was the famous Toscanini, and the following programme had been prepared:

1. *Corelli* ... Concerto grosso, No. 8.
2. *Martucci* ... Sinfonia, No. 1, in D minor.
3. *Tommasini* ... Chiari di Luna.
4. *Wagner* ... (*a*) The Murmur of the Forest, from 'Siegfried.'
   (*b*) Funeral March, from 'The Twilight of the Gods.'
5. *Sibelius* ... Finlandia, a Symphonic-poem.

All went well until the fourth item. Barely, however, had this begun when a man in the amphitheatre was observed to scatter a handful of leaflets upon the heads of the people in the platea below, whilst simultaneously another shower of papers descended from the gallery. Immediately the audience rose to its feet, and shouts of protest and cries of 'To the door!' filled the hall. The delinquent was with difficulty induced to leave the hall, and that not before one of the audience had landed him a hearty box on the ear to hasten his passage. It was difficult at first to comprehend the meaning of the commotion, but it shortly became evident that a small number of persons—not more than four or five—had organized themselves into a band of active protesters against the Wagnerian music, and to accomplish their ends had posted themselves in various parts of the hall. One or two of his companions were treated in the same way as the originator of the disturbance, amidst the clamour and uproar of the audience, which must have endured for ten minutes; and which was further enlivened by the playing of the 'Marcia Reale,' the invariable Italian expedient in the case of a *fracas*. Peace was finally restored, and the selection from 'Siegfried' proceeded with, the thunderous applause at the end indicating the appreciation of the great audience.

Scarcely, however, had the second selection begun when another protesting voice was heard, this time from the gallery. Again a chorus of vituperation rang out against the unknown disturber; but the great director's patience had reached its limit, and with a brief word which it was impossible to distinguish he left the platform, and would by no means be induced to return.

Thus broke up the first concert of the season—a concert which, to judge from the programme and the crowded audience that thronged to hear it, should have inaugurated a season as successful as that of former years. Whether the unfortunate occurrence will influence the fortunes of the season remains to be seen, as it is also, I imagine, somewhat uncertain whether Toscanini will now fulfil his engagement of directing the second concert (November 26).

Rome, November 19. L. P.

Under the auspices of the St. Paul's Ecclesiological Society a lecture on 'Carols' will be delivered by the Rev. G. R. Woodward at St. Mary Aldermary, Queen Victoria Street, on December 13, at 8 p.m. Friends are invited.

Miscellaneous.

The centenary of the birth of John Curwen was celebrated by a service held in St. Paul's Cathedral on November 4. A choir of about 4,000 children sang the responses and various hymns and anthems under the baton of Mr. Charles Macpherson, the Cathedral organist, and Dr. Stanley Marchant was at the organ. The Bishop of Barking preached the sermon.

The well-known and highly-respected firm of Messrs. Charles Thurnam & Sons, of Carlisle, has just celebrated its centenary. The present partners in the business—Mr. F. Mattinson and Mr. C. W. Robinson—have presented all the employees of the firm with a week's wages. Hearty congratulations to all parties!

The two diplomas of the Council of the Incorporated Staff Sight-Singing College—the Associateship (A.I.S.C.) and the Fellowship (F.I.S.C.)—are to be recognised by the L.C.C. Education Committee as qualifications (*a*) for teachers in London Public Elementary Schools, and (*b*) for instructors in vocal music in the L.C.C. Evening Institutes.

On Tuesday, December 12, at 3 p.m., the Rev. Courtenay Gale will lecture at Sion College, Victoria Embankment, on 'English Song: its past, present, and future.' Miss Jean Sterling Mackinlay and other artists will perform. The proceeds will be devoted to the Soldiers' Christmas-Pudding Fund.

Mr. Herman Klein informs us that he has received a considerable number of Trios for female voices in response to his offer of a prize of ten guineas, and that some of the compositions are very good.

The new Mayor of Derby, Councillor H. J. Bonas, J.P., was for some years organist of the Wesleyan Church at Tamworth.

Ashton.—At the first concert of the season given by the Ashton Choral Society on October 31, there was an orchestra, and Miss Caroline Hatchard sang the 'Kermesse Scene' from Gounod's 'Faust.' Mr. A. Jones conducted.

Bolton.—The Choral Union on November 8 found that an all-British programme drew a large and enthusiastic audience. Elgar's Cantata 'Light of the World' was an important item. Mr. T. Booth conducted.

Devonport.—Elgar's 'For the Fallen' and 'To Women' were the chief pieces in a sacred concert given in Morice Street Wesleyan Church on Sunday, November 19. Mr. G. E. Nicholls conducted.

Newcastle-upon-Tyne.—The Bach Society drew a full house at the concert given on November 4. Three of Bach's Church Cantatas were performed. These were: 'O Jesus Christ, my Light of Life' (No. 118), 'Rise, my soul, be well prepared' (No. 115), and 'O Jesus Christ, Thou Prince of Peace' (No. 116). An orchestra, led by Mr. Alfred Wall, assisted. Mr. W. G. Whittaker conducted.

Answers to Correspondents.

S. H.—The player of such a rhapsodical piece as Harwood's 'Dithyramb' should have nothing to do with metronome marks. He must be guided by his feeling of what is effective: first, as expressing the poetic idea of the music; and, second, in regard to the character of his organ and the size and acoustical properties of the building. In a word, he must feel dithyrambic and not metronomic. We do not share your regret that composers do not always give exact indications of pace; such figures are likely to hamper the player, also they take no account of varying conditions of performance; and, further, composers themselves are not always the best judges in the matter.

Mr. D. K. Sorabji (175, Clarence Gate Gardens, N.W.), asks whether a pianoforte with a Janko keyboard can be seen in London. Perhaps one of our readers can say?

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340. Bring unto the Lord Gladstone 3d.
98. Brother, thou art gone J. Goss 4d.
279. By Babylon's wave Gounod 2d.
197. By the rivers of Babylon L. Samson 4d.
121. By the waters of Babylon Boyce 4d.
644. Ditto ... S. Coleridge-Taylor 3d.
511. Ditto ... ... H. Clarke 4d.
853. Ditto ... ... H. M. Higgs 3d.
742. By Thy glorious death A. Dvorák 4d.
116. Call to remembrance J. Battishill 6d.
952. Ditto ... J. V. Roberts 3d.
680. Calm on the list'ning ear Parker 3d.
841. Cast me not away C. Lee Williams 2d.
975. Ditto ... ... S. S. Wesley 3d.
497. Christ both died ... E. W. Naylor 3d.
454. Christ is risen ... G. B. J. Aitken 3d.
368. Ditto ... ... J. M. Crament 3d.
666 Ditto ... ... W. Jordan 4d.
533. Ditto ... ... J. V. Roberts 3d.
814 Ditto ... E. A. Sydenham 3d.
397. Christ our Passover E. V. Hall 3d.
783. Christ the Lord is risen again ,, 4d.
370. Christ the Lord is risen to-day ... 3d.
488. Christians, awake... ...J. Barnby 3d.
648. Ditto ... ... H. M. Higgs 4d.
983. Christmas Day ... G. von Holst 4d.
445. Cleanse me, Lord G. F. Wrigley 3d.
989. Come and let us ... A. Hollins 3d
52. Come, and let us return J. Goss 3d
95. Ditto ... ... W. Jackson 3d.
805. Come hither, ye faithful Hofmann 4d.
283. Come, Holy Ghost G. Elvey 4d
201. Ditto ... ... J. L. Hatton 4d.
829. Ditto ... ... Palestrina 2d.
717. Ditto ... C. Lee Williams 2d.
881. Come, let us join our E. V. Hall 3d.
293. Come, my soul ... G. C. Martin 4d.
314. Come now, and let us H. W. Wareing 4d.
1. Come unto Him ... ... Gounod 2d.
946. Ditto ... ... H. Leslie 3d.
256. Come unto Me H. R. Couldrey 3d.
635. Ditto ... ... G. J. Elvey 3d.
103. Ditto (Bach) J. Stainer 3d.
922 Come with high and holy Blair 3d.
1005. Come ye, and let us Macfarren 3d.
748. Come, ye children and J. Booth 3d.
924. Ditto ... ... H. J. King 3d.
334. Come, ye faithful ... E. V. Hall 3d
921. Come, ye faithful, raise the strain ,, 3d.
1019. Come, ye Saints ... H. E. Button 3d.
951. Come, ye sin-defiled J. Stainer 3d.
931. Come, ye thankful ...B. Steane 3d
914. Comes at times ... Woodward 3d.
1008. Ditto ... ... H. Oakeley 2d.
994. Coronation Offertorium Elgar 2d.
622. Create in me a clean heart P. J. Fry 3d.
688. Crown Him the B Luard-Selby 2d.
356. Daughters of Jerusalem H. J. King 3d.
449. Dawns the day ... R. H. Legge 3d.
213. Day of Anger (Requiem) Mozart 6d.
682. Day of wrath ... J. Stainer 2d.
252. Death and life ... Walter Parratt 3d.
968. Death is swallowed up in Hollins 3d.
849. Deliver us, O Lord Gibbons 3d.
90. Distracted with care ... Haydn 4d.
887. Do not I fill heaven ... H. Blair 3d.
737. Doth not wisdom cry D. S. Smith 3d.
703. Drop down, ye heavens Stainer 4d.
277. Enter not into Judgment Clarke 2d.
362. Eternal source ... F. Brandeis 2d.
1008. Evening and Morning Oakeley 2d.
854. Exalt ye the Lord H. Elliot Button 3d.
704. Except the Lord build Edwards 3d.
771. Ditto ... Eaton Faning 4d.
628. Ditto ... H. Gadsby 4d.
470. Eye hath not seen (S.A.) Foster 3d.
584. Ditto (S.A.T.B.) M. B. Foster 3d.
625. Far be sorrow ... E. V. Hall 3d.
672. Far from the world H. W. Parker 3d.
329. Far from their home Woodward 3d.
364. Father, hear the prayer F. Brandeis 2d.
763. Father, now Thy grace W. Coenen 3d.
46. Father of Heaven Walmisley 3d.
384. Father of Life ... S. J. Gilbert 3d.
768. Father of mercies ... E. V. Hall 3d.
671. Ditto ... ... John E. West 3d.
1050. Fear not, O land ... E. Elgar 3d.
28. Ditto ... ... John Goss 3d.
916. Ditto ... ... W. Jordan 3d.
872. Fear Thou not, for I am J. Booth 3d.
446. Flee from evil ... W. J. Clarke 3d.
553. For a small moment J. Stainer 2d.
254. For ever blessed ... Mendelssohn 3d.
198. For the mountains L. Samson 3d.
904. For this mortal ... S. S. Wesley 3d.
728. Forsake me not ... ... J. Goss 4d.
273. From the deep I called ... Spohr 6d.
227. Give ear, O Lord T. M. Pattison 2d.
433. Give ear, O Shepherd A. Whiting 3d.
88. Give ear, O ye heavens Armes 3d.
956. Ditto ... ... W. G. Alcock 3d.
604. Give thanks, O Israel Ouseley 4d.
741. Give the King thy W. G. Alcock 6d
990. Ditto ... ... A. H. Brewer 3d.
309. Give the Lord ... C. H. Lloyd 8d.
383. Give unto the Lord H. W. Parker 4d.
933. Glorious and powerful God Gibbons 3d.
1039. Glorious in Heaven Vittoria 3d.
2. Glory be to God ... S. S. Wesley 2d.
779 Glory to God in the E. M. Lee 3d.
341. God be merciful ... A. H. Mann 4d.

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11-5-16. MADE IN ENGLAND.

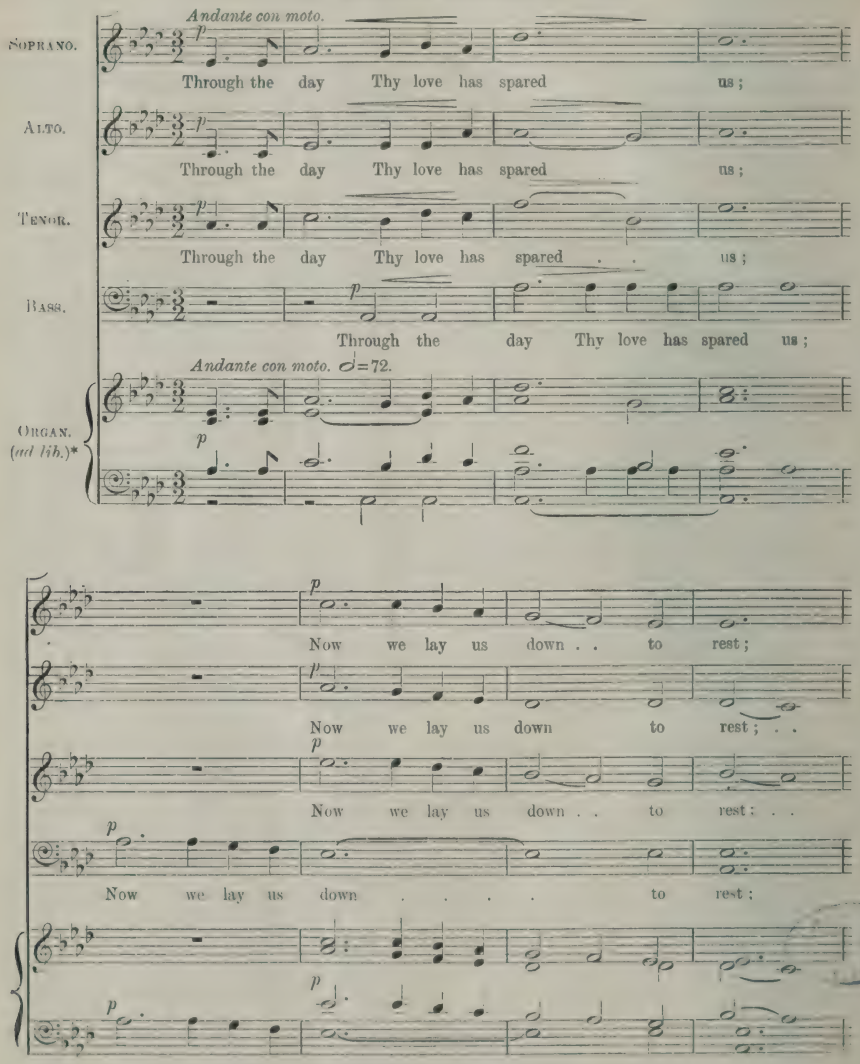
THROUGH THE DAY THY LOVE HAS SPARED US

HYMN-ANTHEM FOR EVENSONG

THE WORDS WRITTEN BY THOMAS KELLY (1769–1855)

THE MUSIC COMPOSED BY

JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante con moto.
SOPRANO.
Through the day Thy love has spared us;
ALTO.
Through the day Thy love has spared us;
TENOR.
Through the day Thy love has spared . . us;
BASS.
Through the day Thy love has spared us;
Andante con moto. ♩=72.
ORGAN. (ad lib.)*
Now we lay us down . . to rest;
Now we lay us down to rest; . .
Now we lay us down . . to rest; . .
Now we lay us down . . . . to rest;

* The Organ accompaniment is quite optional, but its omission is recommended when the Anthem is sung by a Choir thoroughly used to unaccompanied singing.

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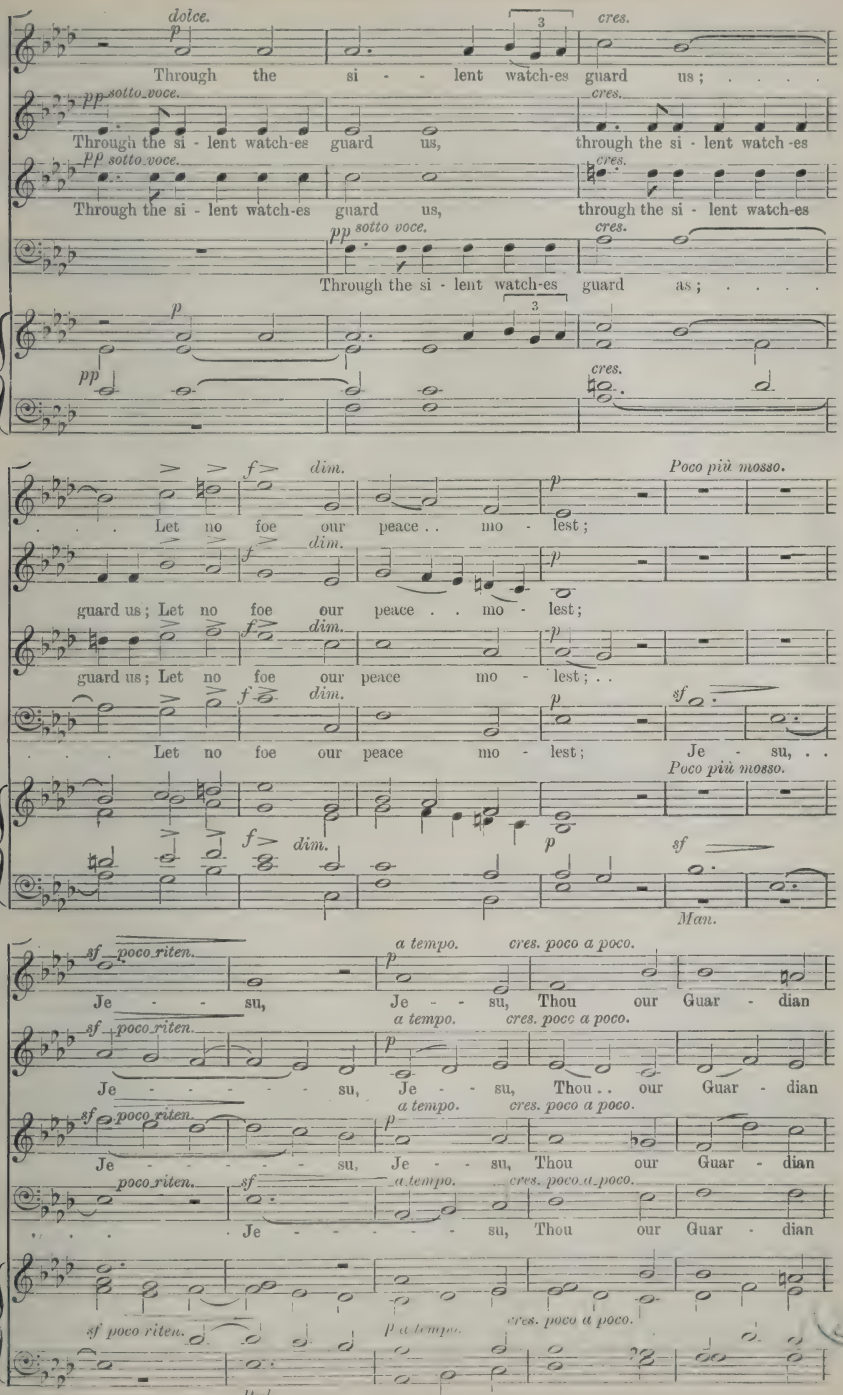
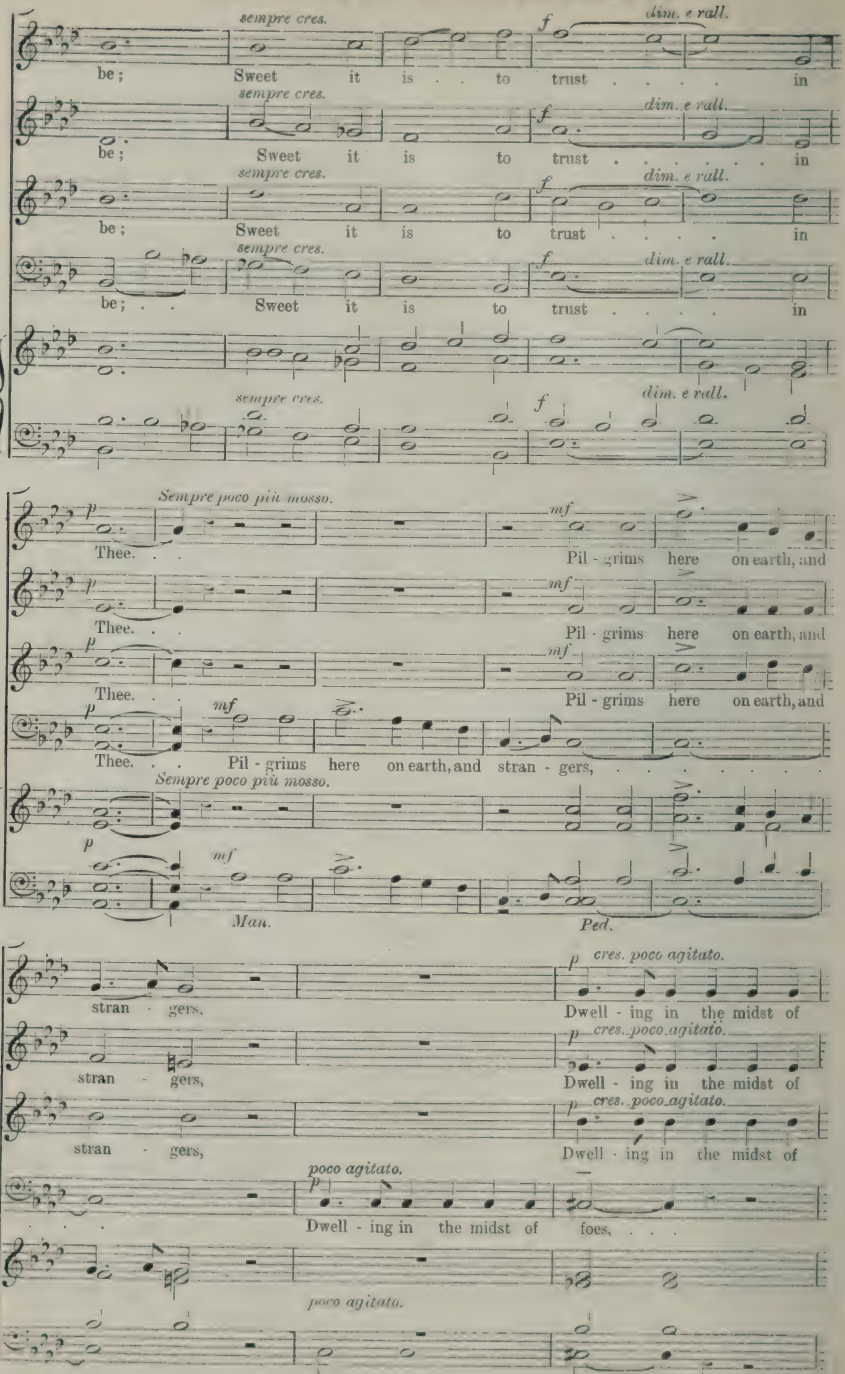
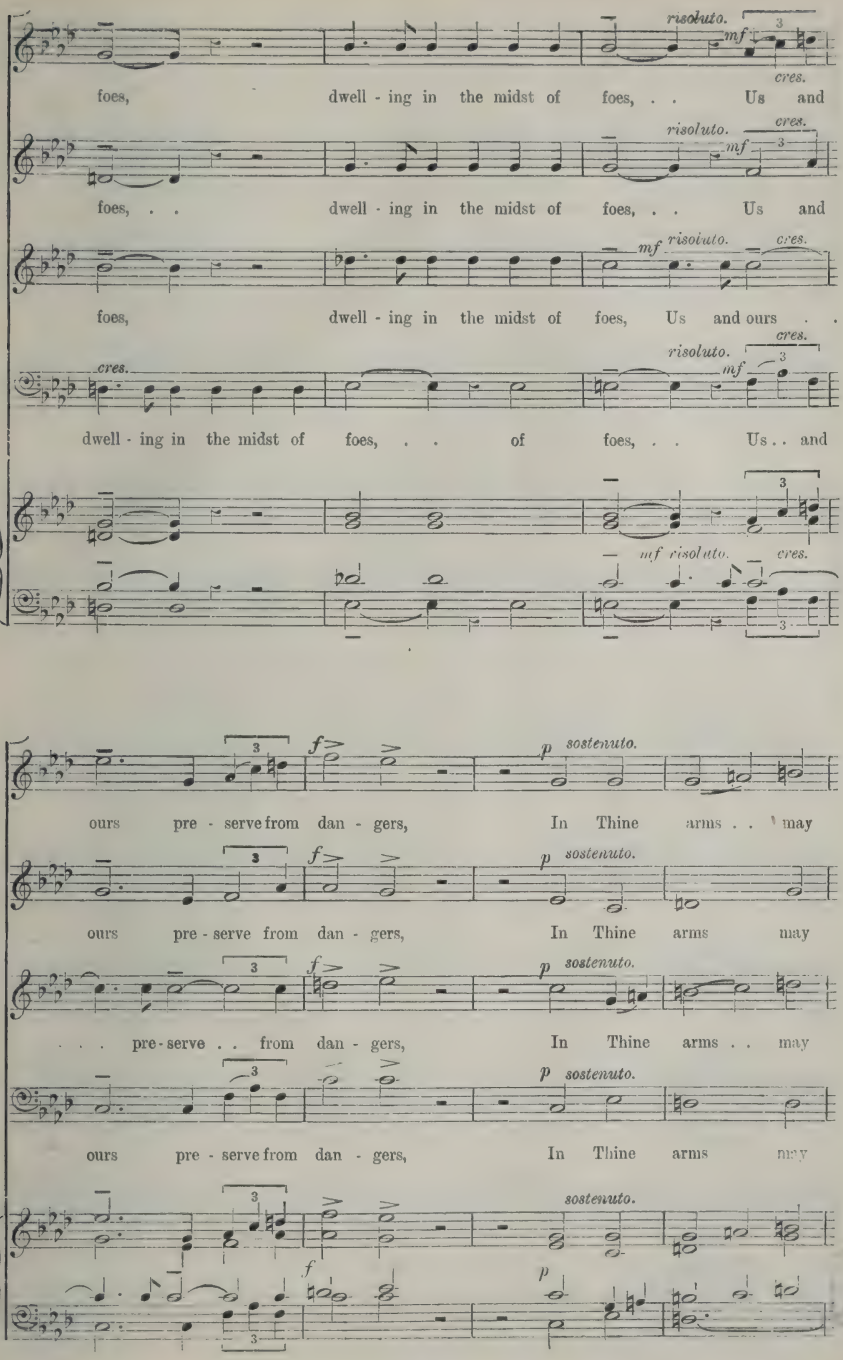
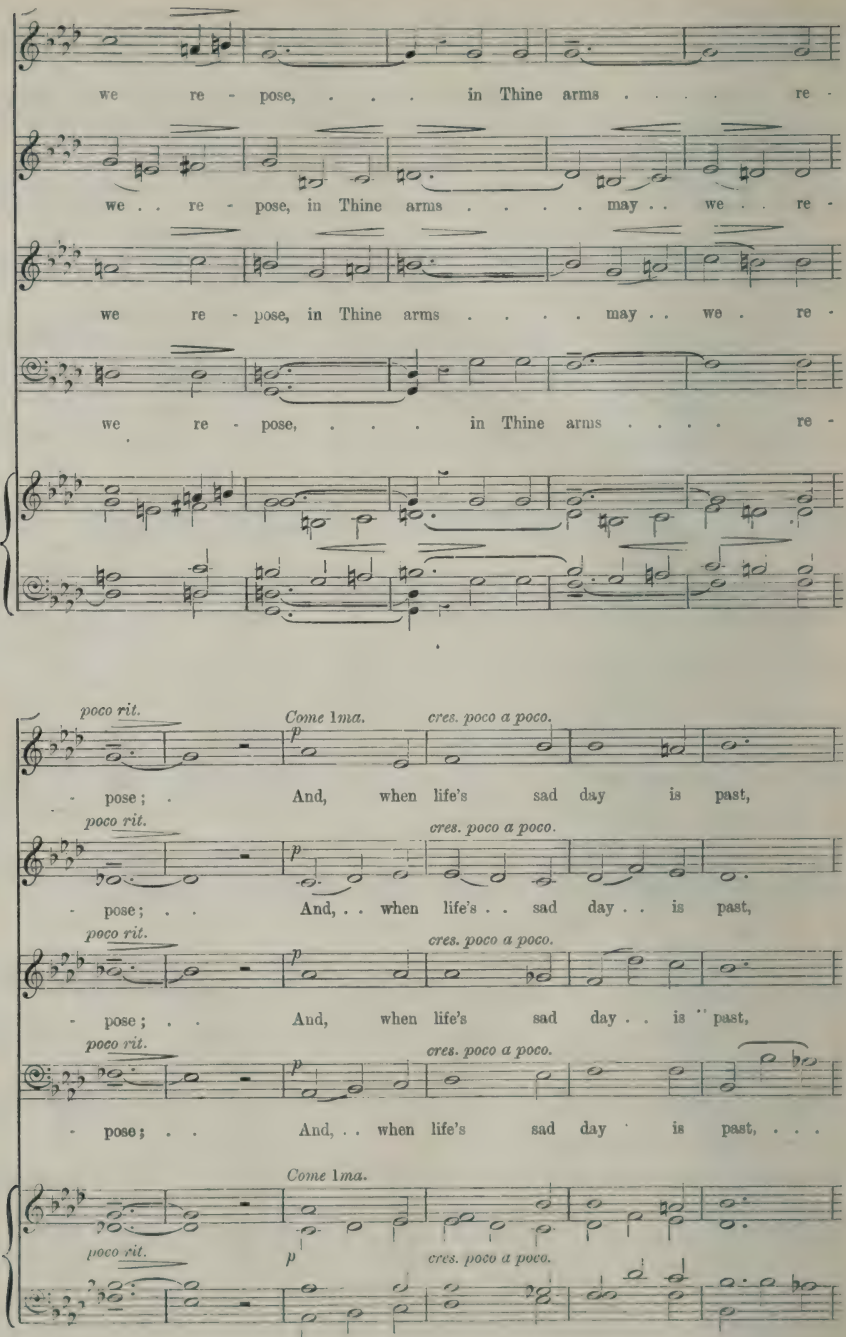
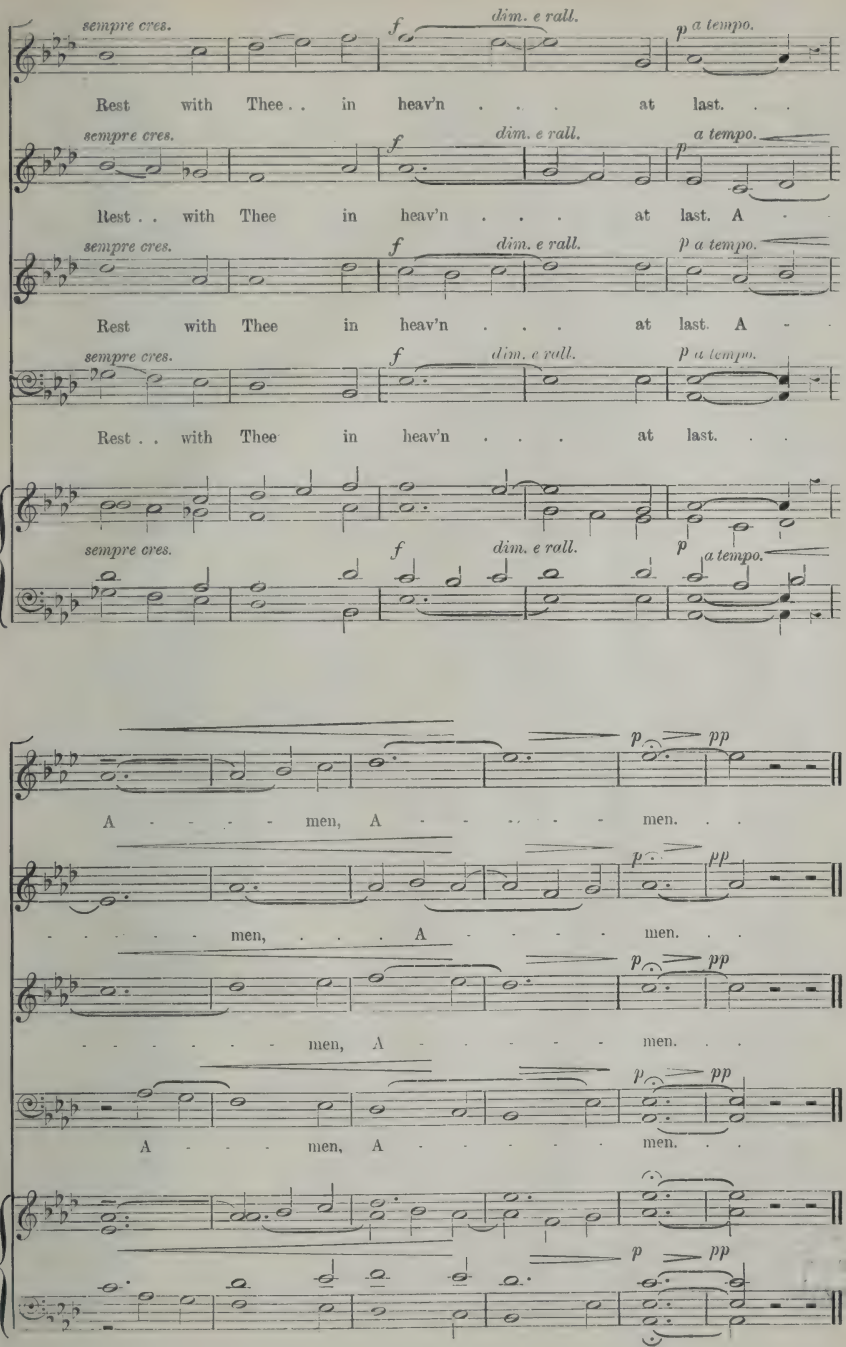
THROUGH THE DAY THY LOVE HAS SPARED US.


dolce.
p
cres.
Through the si - - lent watch-es guard us; . . . . .
pp sotto voce.
Through the si - lent watch-es guard us, through the si - lent watch-es
Through the si - lent watch-es guard us, through the si - lent watch-es
Through the si - lent watch-es guard as; . . . . .
Let no foe our peace . . mo - lest;
guard us; Let no foe our peace . . mo - lest;
guard us; Let no foe our peace mo - lest; . .
Let no foe our peace mo - lest; Je - su, . .
Poco più mosso.
Man.
sf poco riten.
a tempo.
cres. poco a poco.
Je - - su, Je - - su, Thou our Guar - dian
Je - - - - - su, Je - - su, Thou . . our Guar - dian
Je - - - - - su, Je - - su, Thou our Guar - dian
Je - - - - - su, Thou our Guar - dian
Ped.


sempre cres.
f
dim. e rall.
be; Sweet it is . . to trust . . . . in
sempre cres.
f
dim. e rall.
be; Sweet it is to trust . . . . . in
sempre cres.
f
dim. e rall.
be; Sweet it is to trust . . . . in
sempre cres.
f
dim. e rall.
be; . . Sweet it is to trust . . . . in
sempre cres.
f
dim. e rall.
Sempre poco più mosso.
p
mf
Thee. . . Pil - grims here on earth, and
Thee. . . Pil - grims here on earth, and
Thee. . . Pil - grims here on earth, and
Thee. . . Pil - grims here on earth, and stran - gers, ...
Sempre poco più mosso.
Man.
Ped.
stran - gers, Dwell - ing in the midst of
cres. poco agitato.
stran - gers, Dwell - ing in the midst of
stran - gers, Dwell - ing in the midst of
poco agitato.
p
Dwell - ing in the midst of foes, . . .
poco agitato.


risoluto.
mf
cres.
foes, dwell - ing in the midst of foes, . . Us and
risoluto.
cres.
mf
foes, . . dwell - ing in the midst of foes, . . Us and
mf risoluto.
cres.
foes, dwell - ing in the midst of foes, Us and ours . .
cres.
risoluto.
mf
dwell - ing in the midst of foes, . . of foes, . . Us . . and
mf risoluto.
cres.
f
p sostenuto.
ours pre - serve from dan - gers, In Thine arms . . may
ours pre - serve from dan - gers, In Thine arms may
. . . pre - serve . . from dan - gers, In Thine arms . . may
ours pre - serve from dan - gers, In Thine arms may
sostenuto.


we re - pose, . . . in Thine arms . . . . re -
we . . re - pose, in Thine arms . . . . may . . we . . re -
we re - pose, in Thine arms . . . . may . . we . re -
we re - pose, . . . in Thine arms . . . . re -
poco rit.
Come 1ma.
cres. poco a poco.
p
- pose; . And, when life's sad day is past,
poco rit.
cres. poco a poco.
p
- pose; . . And, . . when life's . . sad day . . is past,
poco rit.
cres. poco a poco.
p
- pose; . . And, when life's sad day . . is past,
poco rit.
cres. poco a poco.
p
- pose; . . And, . . when life's sad day is past, . . .
Come 1ma.
poco rit.
p
cres. poco a poco.


sempre cres.
f
dim. e rall.
p a tempo.
Rest with Thee . . in heav'n . . . at last. . .
Rest . . with Thee in heav'n . . . at last. A -
Rest with Thee in heav'n . . . at last. A -
Rest . . with Thee in heav'n . . . at last. . .
pp
A - - - - men, A - - - - - men. . .
- - - - - men, . . . A - - - - men. . .
- - - - - - men, A - - - - - men. . .
A - - - men, A - - - - - men. . .

NOVELLO'S
OCTAVO EDITION OF ANTHEMS.

49. God be merciful S. S. Wesley 3d.
236. God be merciful unto us C. F. Lloyd 6d.
165. God came from Teman Steggall 4d.
967. God is a Spirit ... W. S. Bennett 12d.
128. God is gone up ... ... Croft 4d.
892. Ditto ... ... O. Gibbons 3d.
864. Ditto ... Walter B. Gilbert 2d.
605. God is my salvation C. F Bowes 3d.
131. God is our hope ... ... Greene 6d.
332. God is our refuge ... A. Foote 4d.
101. Ditto ... ... H. Hiles 6d.
75 God said, Behold G. Macfarren 4d.
969. God so loved the world H. Moore 3d.
1012. Ditto ... ... E. G. Monk 4d.
473. Ditto ... ... J. V. Roberts 3d.
342. God, that madest earth A.C Fisher 2d.
1056. God the All-fatherly A. Hollins 3d.
344. God, Who at sundry times J. H. Mee 4d.
715. God's peace is peace eternal Grieg 3d.
559. Grant, we beseech Thee M. Elvey 2d.
388. Ditto ... ... Roberts 3d.
517. Great and marvellous J. F. Bridge 4d.
187. Ditto ... ... Monk 3d.
848. Ditto ... ... T. Tomkins 3d.
203. Great is Jehovah (Male) Schubert 4d.
987. Ditto ... ...Schubert 4d.
602. Great is our Lord M. B. Foster 4d.
136. Great is the Lord ... Hayes 4d.
708. Ditto ... A. W. Marchant 3d.
237. Ditto ... ... F. Ouseley 6d.
481. Ditto ... ... B. Steane 3d.
813. Ditto ... E. A. Sydenham 3d.
220. Grieve not the Holy Spirit Stainer 3d.
609. Guide me, O Thou H. Blair 3d.
427. Hail! gladdening Light J. T. Field 2d.
545. Ditto ... ... Martin 4d.
320. Hail, thou that art A. Carnall 4d.
[illegible] Hail to the Christ J. Barnby 3d.
945. Hail, true Body ... H. Willan 2d.
499. Hallelujah, Christ is risen Steane 3d.
382. Hallelujah! the Light Oliver King 3d.
173. Happy is the man ... E. Prout 8d.
681. Hark, the glad sound M. B. Foster 4d.
909. Ditto ... ... A. R. Gaul 3d.
487. Ditto ... ... E. V. Hall 3d.
[illegible] Hark, the herald angels E. V. Hall 3d.
444. Hark! what news Oliver King 3d.
404. Harvest Hymn ... ... F. Tozer 2d.
820. Haste Thee, O God John Shepherd 3d.
[illegible] Have mercy upon me J. Barnby 2d.
535. Ditto ... ... J. Goss 4d.
1013. Ditto ... ... E. Minshall 3d.
377. Ditto ... ... Kellow J. Pye 3d.
491. Ditto ... ... J. Shaw 3d.
794 He sendeth the springs Wareing 4d.
701. He shall swallow up ...Greenish 3d.
707. He that dwelleth ... ... J. Booth 4d.
837. He that shall endure Mendelssohn 2d.
898. He that spared not His Gladstone 3d.
900. He will swallow up death Wesley 12d.
389. Hear me when I call (Male) Distin 2d.
339. Hear my prayer Mendelssohn 4d.
1001. Ditto ... ... H. Purcell 2d.
146. Ditto ... ... C. Stroud 4d.
442. Hear my words C. H. H. Parry 12d.
340. Hear, O God ... A. Friedländer 6d.
138. Hear, O heavens P. Humphreys 3d.
94 Hear, O Lord ... John Goss 2d.
139. Ditto ... ... C. King 2d.
1062. Ditto ... ... F. Ouseley 2d.
831. Hear, O My people J. Holbrooke 3d.
263. Hear, O Thou Shepherd Clarke 4d.
522. Ditto ... T. A. Walmisley 4d.
776. Hear the voice and prayer Tallis 2d.
773. Hearken unto Me ... W. H. Bell 3d.
376. Hide not Thy face Kellow J. Pye 4d.
366. Ho! every one ... J. M. Crament 4d.
246. Ditto ... ... G. C. Martin 4d.
340. Holy Ghost, to earth ... Dvorák 4d.
[illegible] Holy, holy, holy ... Crotch 3d.
842. Holy, Lord God ... T. Bateson 4d.
412 Honour the Lord... J. Stainer 4d.
[illegible] Hosanna (in C) ... O. Gibbons 3d.
1018. Ditto (in E flat) O. Gibbons 3d.

43. Hosanna ... G. A. Macfarren 3d.
657. Hosanna to the Lord W. Jordan 4d.
646. Ditto ... ... Luard-Selby 3d.
1021. Hosanna we sing John E. West 3d.
269. How beautiful are the feet Handel 3d.
691. How blest are they Tschaikowsky 4d.
321. How excellent is Thy ... Cowen 6d.
615. How great is the loving West 3d.
373. How long wilt Thou Oliver King 2d.
867. Ditto ... Jeremiah Clarke 3d.
647. How lovely are ... C. Salaman 3d.
104. Ditto ... ... Spohr 8d.
988. Ditto ... ... J. Brahms 2d.
766. I am Alpha ... Ch. Gounod 3d.
539. Ditto ... ... J. V. Roberts 3d.
623. I am He that liveth T. Adams 4d.
664. I am the Resurrection ... Croft 3d.
662. Ditto ... ... R. Rogers 4d.
268. I am well pleased J. Rheinberger 3d.
120. I beheld, and lo ... ... Blow 6d.
280. Ditto ... ... Elvey 6d.
496. I came not to call... C. Vincent 3d.
207. I cried unto the Lord ... Heap 4d.
337. I declare to you Cruickshank 4d.
168. I desired wisdom J. Stainer 6d.
230. I did call upon the Lord Pattison 4d.
515. I do not ask, O Lord ... Roberts 3d.
117. I have set God ... ... Blake 6d.
420. Ditto ... Hamilton Clarke 4d.
130. Ditto ... ... J. Goldwin 3d.
122. I have surely built ... Boyce 4d.
219. Ditto ... ... T. T. Trimnell 4d.
590. I heard a great voice G. F. Cobb 3d.
396. I heard a voice ... John Goss 2d.
903. I looked, and behold H. Willan 3d.
1020. I love to hear ... M. B. Foster 3d.
1022. I saw the Lord ... C. Harris 3d.
171. Ditto ... ... J. Stainer 6d.
144. I was glad ... ... T. Attwood 4d.
993. Ditto ... ... A. H. Brewer 3d.
32. Ditto ... ... G. Elvey 3d.
79. Ditto ... ... C. F. Horsley 6d.
711. Ditto ... ...C. H. H. Parry 4d.
379. Ditto ... ... T. T. Trimnell 4d.
110. I was in the spirit ... Blow 6d.
205. I will alway give thanks Clarke 3d.
1034. I will cause the shower Naylor 3d.
874. I will cry unto God H. J. King 3d.
73. Ditto ... ... Steggall 3d.
502. I will extol Thee ... C. M. Hudson 4d.
29. I will give thanks J. Barnby 4d.
136. Ditto ... ... E. J. Hopkins 6d.
[illegible] Ditto ... ... Mozart 2d.
915. I will give unto him ... H. Elvey 2d.
674. I will give you rain H. W. Wareing 4d.
225. I will go unto ... Gauntlett 2d.
591. I will go unto the altar C. Harris 3d.
437. I will greatly rejoice Cruickshank 4d.
1037. Ditto ... ... E. C. Bairstow 3d.
495. I will lay me down A. C. Edwards 3d.
195. Ditto ... ... H. Gadsby 2d.
209. Ditto ... ...H. Hiles 3d.
958. I will lift up mine eyes J. V. Roberts 3d.
739. Ditto ... ... D. S. Smith 3d.
[illegible] I will love Thee ... ... J. Clark 4d.
[illegible] Ditto ... ... Oliver King 3d.
394. Ditto ... ...Kingston 4d.
760. I will magnify Thee W. H. Bell 4d.
78. Ditto ... ... J. B. Calkin 4d.
97. Ditto ... ... John Goss 3d.
633. Ditto ... ... F. Iliffe 3d.
405. Ditto ... ... Oliver King 4d.
780. Ditto ... ... E. M. Lee 3d.
1040. Ditto ... ... C. H. Lloyd 3d.
929. Ditto ... A. W. Marchant 3d.
886. Ditto ... ... Palestrina 3d.
[illegible] Ditto ... ... J. Shaw 3d.
[illegible] I will mention ... A. Sullivan 6d.
790. I will not leave you W. Byrd 3d.
575. Ditto ... ... B. Steane 2d.
519. I will open rivers E. Pettman 3d.
371. I will set His dominion H. W. Parker 4d.
[illegible] I will sing a new song ... Armes 8d.
[illegible] I will sing of the mercies J. Booth 3d.

134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands Hopkins 3d.
[illegible] If any man hath not H. W. Davies 4d.
819. If Christ be not raised Macpherson 3d.
979. If the Lord had not E. C. Bairstow 3d.
825. If the Lord Himself W. Child 3d.
758. Ditto ... ... Walmisley 6d.
53. If we believe that Jesus died Goss 12d.
544. If ye love Me ... B. Steane 2d.
455. Ditto ... ...H. W. Wareing 3d.
789. If ye then be risen Ivor Atkins 4d.
469. Ditto (S.A.) M. B. Foster 3d.
58. Ditto ... ... Naylor 3d.
61. In Christ dwelleth John Goss 3d.
913. In divers tongues Palestrina 3d.
619. In every place incense John E. West 3d.
655. In heavenly love ... H. Parker 3d.
103 In my Father's house Crament 3d.
777. Ditto ... H. Elliot Button 3d.
102. In sweet consent E. H. Thorne 3d.
800. In that day (Christmas) Bridge 3d.
278. Ditto ... ...G. Elvey 4d.
720. In the beginning C. Macpherson 4d.
582. Ditto ... ...F. Tozer 4d.
899. In the day shalt ...H. W. Wareing 3d.
338. In the fear of the Lord J. V. Roberts 3d.
980. In the hour of my ... Davies 4d.
659 In the Lord ... C. Macpherson 4d.
282. Ditto ... ... R. Stewart 6d.
388. In Thee, O Lord... S. C. Taylor 3d.
38. Ditto ... ...B. Thorne 3d.
148. Ditto ... ... J. Weldon 3d.
725. Is it not wheat-harvest T. Adams 3d.
467. Is it nothing (S.A.) M. B. Foster 3d.
571. Ditto (4 voices) M. B. Foster 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing J. Barnby 6d.
231. Ditto ... ... T. M. Pattison 4d.
215. It shall come to pass ... Garrett 6d.
908. Jesu, Lord of life and glory Elgar 3d.
397. Jesu, lover of my soul (Male) F. Iliffe 2d.
907. Jesu, meek and lowly ... Elgar 3d.
1031. Jesu, our Lord ... Ch. Gounod 2d.
654. Jesu, Thou joy ... E. H. Davies 3d.
844. Jesu, Thou sweetness H. J. King 3d.
904. Jesu, word of God incarnate Elgar 2d.
455. Jesus Christ is risen Oliver King 4d.
788. Jesus Christ is risen to-day Gaul 4d.
971. Jesus lives! no longer now Foster 3d.
618. Jesus of Nazareth ... G. Byrd 4d.
548. Joy in harvest ... B. Steane 3d.
7. Judge me, O God Mendelssohn 3d.
677. Just Judge of Heaven Garrett 6d.
644. Justorum animæ ... Byrd 3d.
179. King all glorious J. Barnby 6d.
997. Ditto (4 voices) J. Barnby 4d.
581. Kings shall be thy G. C. Martin 2d.
894. Kings shall see and arise Bridge 6d.
425. Lead, kindly Light R. Dunstan 3d.
528. Ditto ... ... C. L. Naylor 4d.
589. Ditto ... D. Pughe-Evans 3d.
57. Ditto ... ... J. Stainer 4d.
706. Let all the world ... W. Jordan 4d.
132. Let God arise ... ... Greene 6d.
375. Ditto ... T. T. Trimnell 4d.
857. Let my complaint Arthur Batten 2d.
346. Ditto (Male) Thorne 3d.
509. Let not thine hand J. Stainer 3d.
807. Let not your heart Eaton Faning 3d.
438. Ditto ... ... M. B. Foster 3d.
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